START

Microfilmed By:

NORTHEAST DOCUMENT
CONSERVATION CENTER
Andover, MA 01810

July 1994

Camera Operator:
John Sullivan

MASTER
NEGATIVE
NUMBER:
BSO-56-047

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copy-right law.

TECHNICAL DATA

IMAGE PLACEMENT: [✓ IA] IB IIA IIB

REDUCTION RATIO: 14X

FILM STOCK:

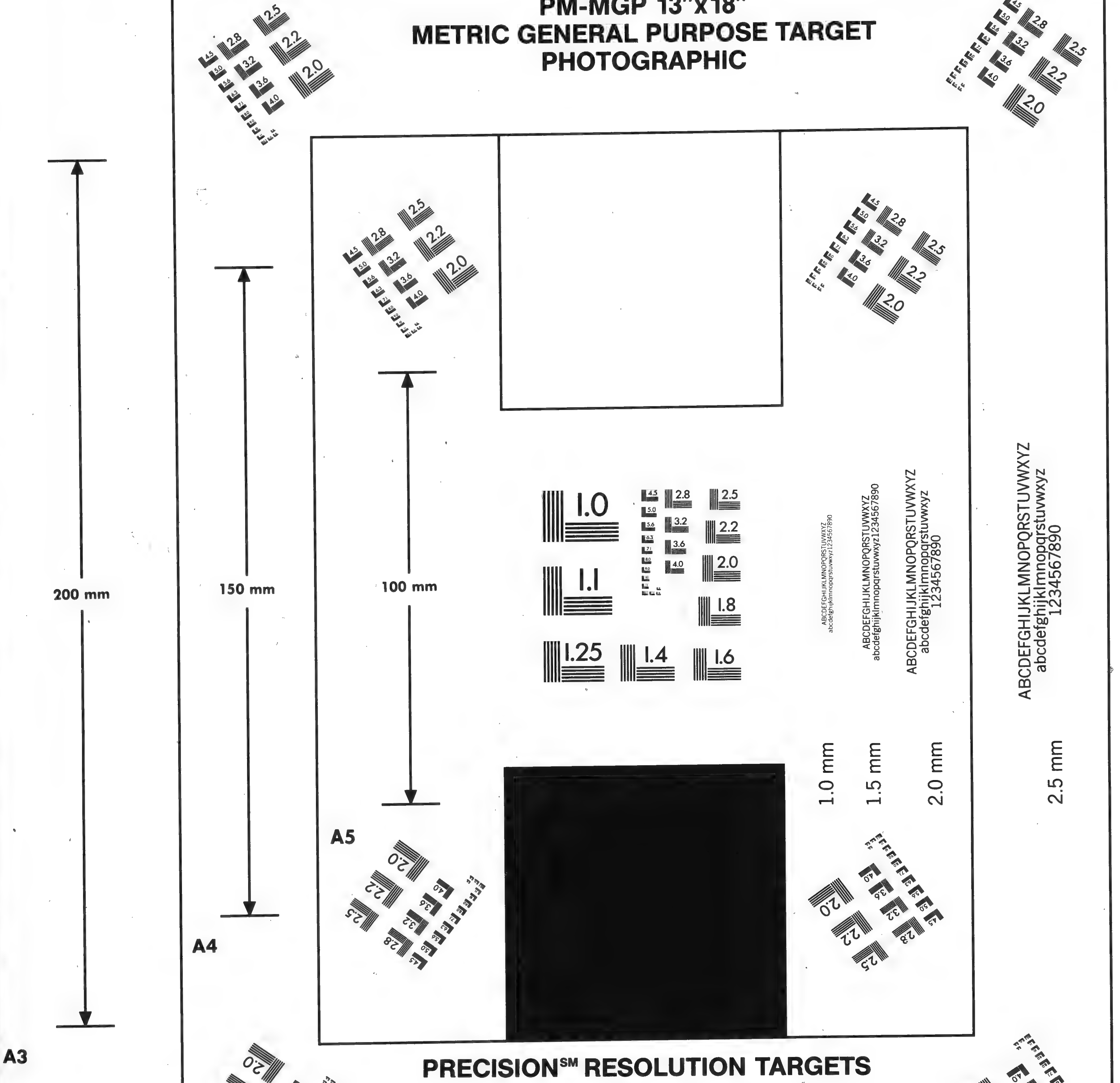
Kodak
IMAGELINK™ HQ
MICROFILM
35 mm x 30.5 m · 100 ft
Sp 425
DEVELOP BEFORE 05/1996
1461-0341-012-06
CAT 840 3594
04-08

REEL 47

Volume 83

BSO
Pops
1952-1953

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0
5.6
6.3
200 mm
150 mm
100 mm
1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
1.0 mm
1.5 mm
2.0 mm
2.5 mm
A5
A4
A3

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

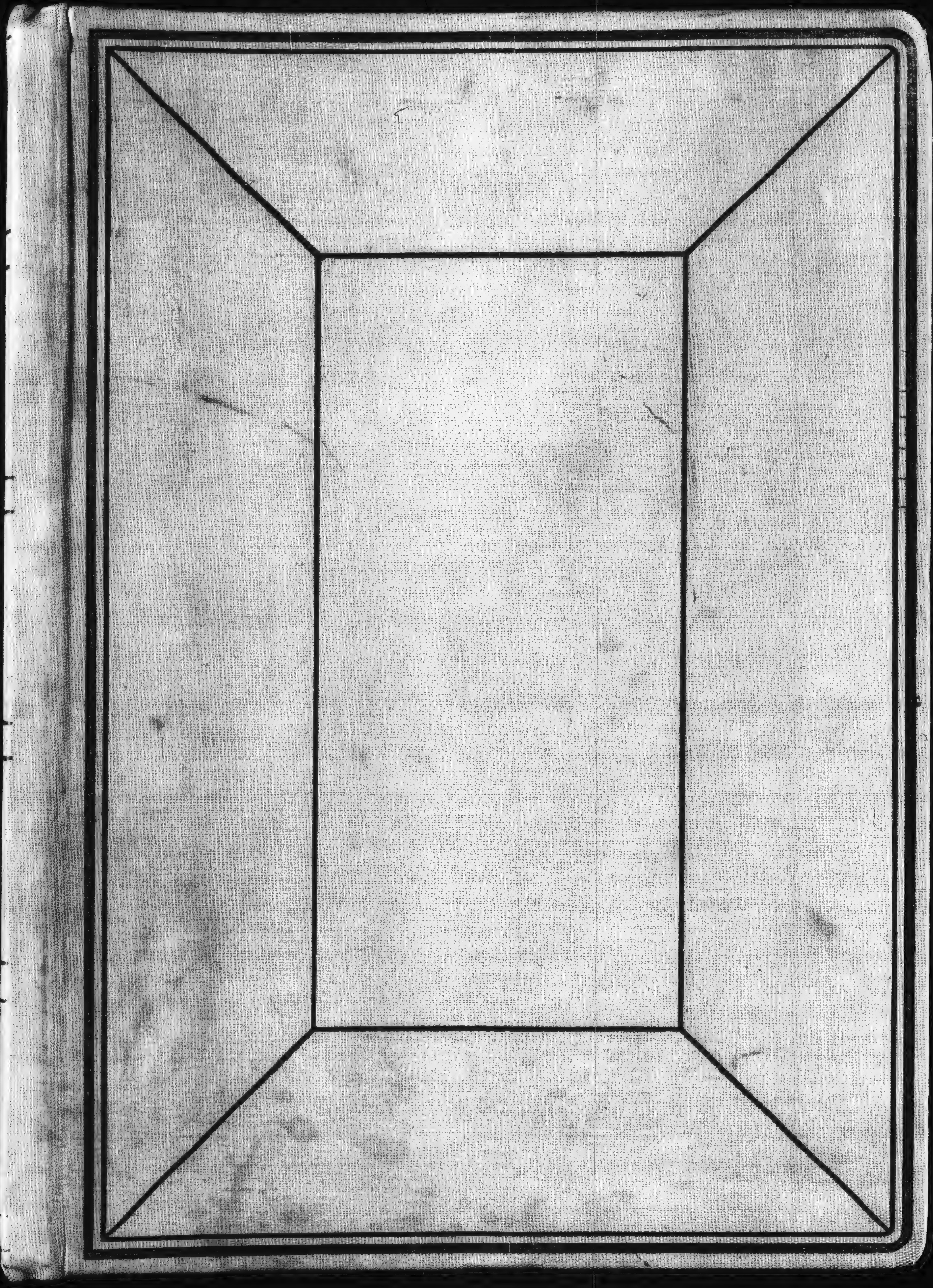
Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 83

BSO
Pops

1952 - 1953



Romeike

NATIONAL
FLAT BACK SCRAP BOOKS

NATIONAL
Made in U.S.A.

FULL DUCK COVER, MANILA PAPER

Without Index, Ruling, Paging or Title

NUMBER	THICKNESS	SIZE
1032	72 Leaves	12⅝ × 10¼
1033	72 Leaves	15 × 10
1034	100 Leaves	15 × 10
1036	90 Leaves	16 × 11⅝
1038	150 Leaves	16 × 11⅝
1039	90 Leaves	18 × 13
➘ 1041	150 Leaves	18 × 13
1042	150 Leaves	25 × 20

To duplicate this book Order Number indicated by arrow

[illegible]

1952
1953
SEASON

THE BOSTON SUNDAY GLOBE—SEPTEMBER 28, 1952

Charles Munch Opens 72nd Season of the Boston Sy

oston Symphony Orchestra egins 72nd Season Next Friday

Next Friday afternoon and Saturday evening, Oct. 3 and 4, n Symphony Hall, the Boston Symphony Orchestra will open ts 72nd season. Charles Munch will rehearse the Orchestra this week in readiness to begin his fourth year as Music Director.

The program will consist of Beethoven's Fourth Symphony, Berlioz' Royal Hunt and Storm," an instrumental interlude from his opera The Trojans at Carthage," and the First Symphony of Brahms in C minor. The same program will be performed at the opening of the Cambridge series at Sanders Theatre on Tuesday evening, Oct. 7.

Although the longer series are fully subscribed, seats are still obtainable for the series of six Sunday afternoon concerts which open on Nov. 2. It is also possible for students and all others who wish to hear Boston's Orchestra at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, Oct. 16, at 7:30. At these rehearsals Mr. Munch may be observed in actual preparation of the program of the week. Soloists will be heard at the rehearsals and Pierre Monteux as guest will conduct one of them.

CHARLES MUNCH begins his fourth season as musical director of the Boston Symphony Orchestra with the concerts next Friday afternoon and Saturday night.

OSTON, SATURDAY, SEPTEMBER 27, 1952 **Art—Music—Theater** **11

Veek—Symphony to Begin 72nd Year

First Program: Beethoven, Berlioz, Brahms

Whitestone

Charles Munch will begin his fourth season as conductor of the Boston Symphony Orchestra when he leads the opening concerts of the season in Symphony Hall on Oct. 3 and 4.

The Boston Symphony Orchestra will open its 72d season next Friday afternoon and Saturday evening, Oct. 3 and 4, in Symphony Hall. Charles Munch will rehearse the orchestra during the week in readiness to begin his fourth season as music director.

At the close of the Tanglewood season Mr. Munch went to Switzerland for his vacation. He returns to Boston Sunday morning at 8:30 via an Air France plane. The orchestra that he will face at the Monday morning rehearsal will have seven new players.

His program will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm," an instrumental interlude from his opera, "The Trojans at Carthage," and the First Symphony of Brahms in C minor.

The same program will be performed at the opening of the Cambridge series at Sanders Theater on the following Tuesday evening, Oct. 7.

Although the longer series are fully subscribed, seats are still available for the series of six Sunday afternoon concerts which open on Nov. 2.

It is also possible for students and all others who wish to hear the Boston Symphony at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, Oct. 16, at 7:30. Soloists will be heard at the rehearsals, and Pierre Monteux as guest will conduct one of them.

* * *

The first event in Aaron Richmond's Piano Series will take place Sunday afternoon, Oct. 19, in Jordan Hall when Claudio Arrau will perform the Beethoven Sonata in F minor, Op. 57, in addition to the B-flat major Sonata, K. 570, by Mozart. He will also play works by Debussy and Liszt.

Succeeding attractions in this series will be Jan Smeterlin on Nov. 30, Monique de la Bruchollerie on Jan. 14, Badura-Skoda on Feb. 1, Clifford Curzon on Feb. 15, and Artur Rubinstein on March 8.

The preferred seat locations at subscription rates are still available at ticket headquarters, 143 Newbury Street.

* * *

A concert consisting of songs dances, and music—called "Euzkadi!" and drawn from the Basque folk culture—will be presented in Jordan Hall Wednesday evening, Oct. 8, at 8:30. Presented by the Fanny Peabody Mason Music Foundation, the program is open to the public without charge.

Fiedler on the West Coast

By Alexander Fried

San Francisco

What started, last year, as an experiment in this city's musical life seems to have turned into an annual institution. For the second summer, Pop Concerts of the San Francisco Symphony have caught the public fancy on a vast scale.

The experiment, indeed, was not so daring. It followed an example that Boston has maintained for decades. And San Francisco even went so far as to borrow the well-beloved conductor of the Boston Pops, Arthur Fiedler.

Much of the success of the concerts seems to derive from Mr. Fiedler's own personality and musicianship. He is an unassuming, yet attractive stage figure. Even when the music that he selects gets extremely informal (for instance in the community singing of "Alexander's Ragtime Band"), he somehow keeps the basic spirit of the Pops quite dignified. He is a good leader. He wins the respect of his orchestra by handling his repertory seriously, cleanly, efficiently.

Steady Attention

Mr. Fiedler has always made it known he doesn't mind if people at the main floor refreshment tables in the big Civic Auditorium chat quietly during the music. But the public is inclined to overlook his indulgence. It prefers to pay steady attention to whatever is played—be it a Beethoven or Weber overture, or a Broadway potpourri of "South Pacific" or "Kiss Me, Kate."

This year the nine concerts drew an average of 4,000 persons, on an irregular series of evenings spread over some weeks. At the last concert, 6,500 persons occupied every seat in the hall, including a number behind posts; and the boxoffices had to turn away nearly 1,000 would-be ticket-buyers. It is particularly gratifying that so great a proportion of the Pops audience consists of young people. One reason for the concerts is to make them a stepping-stone toward attendance at regular winter concerts of the San Francisco Symphony.

Civic Service

An additional civic service that the concerts provided was to engage promising and able local artists as soloists, instead of doing the hackneyed thing and looking for expensive solo celebrities. Many of the soloists were accepted on recommendation of the Music Critics' Circle.

Virtually all the soloists made an excellent impression. The public seemed glad to hear them. Favorite piano concertos were played by Bernhard Abramowitsch (whose performance of Beethoven's Third was a high point of the series); Marcus Gordon, Sylvia Jenkins, Le Roy Miller, and Dorothy Franklin. Frank Denke played the vulgar and hardly welcome Addinsell "Warsaw" Concerto.

Eleven-year-old Jaime Laredo, of Bolivia, showed outstanding violin talent in Saint-Saëns' Rondo Capriccioso. Ludwig Altman played a Mozart organ sonata. The Municipal Chorus assisted in scenes of "Prince Igor" and "Boris Godounov." In the latter, Carl Palangi was the guest basso. Other solo singers were Lucine Amara, admirable soprano who now belongs to the New York Metropolitan Opera roster; Stanley Noonan, and Yvonne Chauveau.

Because the concerts are civic events, ticket prices are low—from 30 cents in topmost balcony seats to $2.30 downstairs. The summer Pops seem to have solved a problem that pestered the municipal Art Commission for a number of years.

Aims Noted

By tradition and because it faced the duty of properly dispensing the city's special Symphony tax funds, the Commission has always felt bound to put on some sort of concerts of its own. Its idea has been to help keep the San Francisco Symphony personnel on as rewarding a yearly contract as possible, and also to put funds into the Symphony's hungry treasury. It has aimed, as well, to present worth-while music to a very general community audience.

Formerly the commission tried various ways of giving its concerts — sometimes on scattered dates during the winter; sometimes in a compact series in midwinter or in the spring; sometimes with the regular Symphony conductor, sometimes with eminent guest conductors; usually with star soloists. Under all conditions, attendance was apt to be unsatisfactory. Besides that, the concerts at times competed painfully—both in repertory and in time—with the Symphony's own regular events.

Now the Art Commission series has found its own time of year, its own repertory and its own style of attraction. Whatever surplus it earns, it gives to the San Francisco Symphony.

[a]

Boston Pops To Visit Hill Next Spring

Famous Group On Initial Tour

Appearing in person for the first time outside its native city, the Boston POPS Orchestra will be heard by Ann Arbor audiences on March 23 in Hill Auditorium.

Originally founded in 1885, the Boston POPS follows the regular winter season of the Boston Symphony Orchestra. When spring comes, the orchestra's concert hall is re-decorated, seats are removed and tables and chairs put in.

* * *

THEN FOR two months, Fiedler leads the orchestra six nights a week in popular classics, marches and latest Broadway hit tunes, while audiences eat and drink as they listen to the music.

The name POPS some say grew from the popping of champagne corks which interspersed the music as Bostonians, seated at tables, listened to these spring concerts.

Fiedler himself is an example of a man who combines serious musical talents with a spark for light music and fun. An habitual fire chaser, he is a member of the Boston Fire and Police Departments and is honorary Fire Chief in over 20 cities. His convertible, which he drives with the top down even in Boston winters, is equipped with short wave and a siren.

Symphony Season Opens on Friday

Next Friday afternoon and Saturday evening, Oct. 3 and 4, in Symphony Hall, the Boston Symphony Orchestra will open its 72d season. Charles Munch, having returned from Europe will rehearse the orchestra this week in readiness to begin his fourth year as music director. His program will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm," an instrumental interlude from his opera "The Trojans at Carthage," and the First Symphony of Brahms in C minor. The same program will be performed at the opening of the Cambridge series at Sanders Theatre on the following Tuesday evening, Oct. 7.

Although the longer series are fully subscribed, seats are still obtainable for the series of six afternoon concerts which open on Nov. 2. It is also possible for students and all others who wish to hear Boston's orchestra at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, Oct. 16 at 7:30. At these rehearsals Mr. Munch may be observed in actual preparation of the program of the week, repeating passages in order to convery his intentions to the orchestra. Soloists will be heard at the rehearsals and Pierre Monteux as guest will conduct one of them.

MUNCH BACK FROM EUROPE

Reports People Are More Optimistic

Charles Munch, conductor of the Boston Symphony Orchestra, returned home yesterday afternoon from a vacation in Europe, during which he rested after the Tanglewood series.

"It was a real rest," he said, "and I spent most of the time in the sun, near Cannes."

He found conditions in Europe generally much improved over his last visit there, and the people generally more optimistic.

"But I was not a good observer," he said. "I was simply a vacationer."

He resumes work today and begins rehearsals tomorrow.

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

1952-
1953
SEASON

This Clipping From
BOSTON, MASS.
HERALD

SEP 28 1952

WGBH Marks First Year On Saturday

The broadcast next Saturday of the opening Saturday night concert of the Boston Symphony Orchestra will round out the first year of educational broadcasts by Boston's FM station, WGBH.

In a ceremony immediately preceding the program, Ralph Lowell, trustee of the Lowell Institute and head of the Lowell Institute Cooperative Broadcasting Council which advises the WGBH operation, and Henry B. Cabot, president of the orchestra trustees, will speak. They will be heard at 8:25 P. M.

SPECIAL MESSAGE

Paul A. Walker, chairman of the Federal Communications Commission, will deliver a special message for WGBH listeners immediately after the concert.

The Boston Symphony broadcast will climax a "year-in-review" program beginning at 3:30 P. M. in which WGBH will present highlights from many of the outstanding broadcasts.

Lowell summed up WGBH's first year with an announcement that it will have been on the air 2626 hours and 45 minutes up to next Saturday. In addition to artistic entertainment, it has broadcast 15 full term courses direct from university classrooms in the humanities, social science and natural sciences.

"The idea of liberal adult education on the air has found ready reception in Boston and New England," Lowell said. "There has been a 46 per cent increase in the number of FM homes in the five counties of eastern Massachusetts since Sept. 1, 1951. This means that there are now 195,000 families which can tune in the programs of WGBH and our sister educational station, WBUR, operated by Boston University."

The Lowell Institute Cooperative Broadcasting Council, which presents the major part of WGBH programs, was organized in September, 1946, by Boston College, Boston University, Harvard University, Lowell Institute, Massachusetts Institute of Technology, Northeastern University and Tufts College. The Boston Symphony Orchestra, the New England Conservatory of Music and the Museum of Fine Arts, Boston, joined the Council during the year. Today the Council is the only organization of its kind in the United States, and is generally recognized as being unique in the history of American education and broadcasting. The council continues to present programs over cooperating commercial stations in Boston, which provide time and facilities without cost.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 28 1952

WGBH to Review Year of Programs

The opening Saturday night performance of the new season of the Boston Symphony Orchestra Oct. 4, and a review of the past year's program, will mark the first anniversary of Boston's educational FM station, WGBH, operated with the advice and co-operation of the Lowell Institute Coperative Broadcasting Council, Ralph Lowell, Trustee of the Lowell Institute and head of the Council, announced this week.

Mr. Lowell, and Mr. Henry B. Cabot, President of the Trustees of the Orchestra, will speak over WGBH at 8:25, immediately preceding the concert. Charles Munch, Musical Director, will conduct the Orchestra in Beethoven's Symphony No. 4 in B-flat Major, Opus 60; "Royal Hunt and Storm" by Berlioz, a descriptive symphony from The Trojans; and Brahms' Symphony No. 1 in C minor, Opus 68.

The year's review of WGBH programs will begin at 3:30 p. m. with the presidents and heads of the Council members as they inaugurated the station a year ago.

"Planning our anniversary program, we felt that the greatest service to the many friends of WGBH would be to present highlights from the first year's broadcasts," Mr. Lowell said. "We could also in this way honor the very great contributions that our faculty members, students and guests have made to the station and New England listeners."

* * *

To continue the year's review after the officials of the Council, WGBH will present selections from the seven college and extension courses in drama, history psychology, politics and modern literature, which were broadcast for women listeners afternoons through the year. These will be followed by highlights from the late afternoon music courses in the symphony, ballet, madrigal and music of the baroque period. Prof. G. Wallace Woodworth of Harvard will speak in a selection from Tomorrow's Symphony, twice weekly preparation for the Friday and Saturday symphony concerts.

Nancy Harper, of the Nursery Training School, a Tufts affiliate, will present a special Children's Circle broadcast at 5:45.

Ross Eulogy

At 6 p. m. Louis M. Lyons, curator of the Nieman Fellowships at Harvard, will recreate his eulogy on the late Harold Ross, editor of the New Yorker magazine.

Leading college and university specialists who interpreted important issues and events nightly will be heard in a review of Faculty Report at 6:10. And at 6:20, an excerpt from John Gielgud's performance in the British Broadcasting Corporation production of Hamlet will be included in a review of international broadcasts of the year. Hamlet was broadcast three times by WGBH. Another international highlight will be Irish music from a broadcast prepared specially for WGBH by Radio Eireann.

WGBH feature broadcasts will be reviewed at 7, with selections from Old Books: Old Friends, New England Conservatory recitals, Lowell Institute lectures, Say It in French, a radio course in spoken French, and other series produced by the council staff.

Faculty members who broadcast the eight evening college and extension courses in geology, philosophy, politics, Greek literature, anthropology, international politics and American literature will speak again at 7:30.

At 8:25, Mr. Lowell and Mr. Cabot will recreate the opening of WGBH on Saturday night, Oct. 6, 1951. Mr. Lowell's voice was the first to be heard on the station a year ago.

During the anniversary broadcast performance of the Boston Symphony Orchestra, which will begin at 8:30, WGBH will observe its nationally known "intermission silence." This innovation in symphony broadcasting was initiated to give listeners an opportunity to enjoy the intermission as they would if they were in Symphony Hall actually attending the performance.

Following the concert, the Honorable Paul A. Walker, chairman of the Federal Communications Commission, will deliver a special message to conclude the anniversary program.

RALPH LOWELL

HENRY B. CABOT

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

SEP 28 1952

Anniversary Program By Boston Symphony

Boston, Sept. 27—The opening Saturday night performance of the new season of the Boston Symphony Orchestra Oct. 4 and a review of the past year's programs will mark the first anniversary of Boston's educational FM station, WGBH, operated with the advice and co-operation of the Lowell Institute Co-operative Broadcasting Council, Ralph Lowell, trustee of the Lowell Institute and head of the council, has announced.

He and Henry B. Cabot, president of the trustees of the orchestra, will speak over WGBH at 8.25, immediately preceding the concert. Charles Munch, musical director, will conduct the orchestra in Beethoven's Symphony No. 4 in B flat major, Opus 60; "Royal Hunt and Storm" by Berlioz, a descriptive symphony from "The Trojans;" and Brahms' Symphony No. 1 in C minor, Opus 68.

This Clipping From
BOSTON, MASS.
TRAVELER

SEP 26 1952

Six Open Rehearsals

With the opening of the Boston Symphony's 72d season taking place a week from today, a few tickets for the six Sunday afternoon concerts remain unsubscribed, while the Friday afternoon, Saturday evening, and Tuesday evening series are sold out. Consequently the extra series of six Open Rehearsals are proving an attraction to the student population, and the general public is following their lead.

These dress rehearsals take place on evenings at 7:30 once a month, at the rate of $7 for the series of six, until October 10, after which seats for single rehearsals will be $2. Seats being unreserved, ticket holders may suit their various preferences as to location. Charles Munch is scheduled to conduct all but one of these events, Pierre Monteux making one guest appearance. There will be soloists. The series starts Thursday evening, Oct. 16.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 21 1952

Munch Opens His Fourth Season With Boston Symphony Oct. 3

On Friday afternoon and Saturday evening of next week, Oct. 3 and 4, in Symphony Hall, the Boston Symphony Orchestra will open its 72nd season.

Charles Munch who has been vacationing in the Swiss Alps will return this week to begin his fourth year as the Orchestra's Music Director. His program will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm" from his opera "The Trojans" and the first Symphony of Brahms. The same program will be performed at the opening of the Cambridge series at Sanders Theatre on the following Tuesday evening, Oct. 7.

Although the longer series are fully subscribed, seats are still obtainable for the series of six afternoon concerts which open on Nov. 2. It is also possible for students and all others who wish to hear Boston's Orchestra at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, Oct. 16 at 7:30. At these rehearsals Mr. Munch may be observed in actual preparation of the program of the week. Soloists will be heard at the rehearsals and Pierre Monteux as guest will conduct one of them.

N.Y.-Tribune
Sept. 21

Music Notes

The Boston Symphony Orchestra begins its fall season next Friday afternoon in Boston's Symphony Hall. The program, under the direction of Charles Munch, lists Brahms' First Symphony, Beethoven's Fourth Symphony and the "Royal Hunt and Storm Music" from Berlioz's opera "Les Troyens."

Symphony Rehearsal Tickets Available

With the opening of the Boston Symphony's 72d season next Friday, a few tickets for the six Sunday afternoon concerts remain unsubscribed. The Friday afternoon, Saturday evening and Tuesday evening series are sold out. Consequently, the extra series of six open Rehearsals are proving an attraction to the student population, and the general public is following their lead. These dress rehearsals once a month, at the rate of $7 for the series of six, until Oct. 10, after which seats for single rehearsals will be $2. Seats being unreserved, ticket holders may suit their preferences as to location.

Charles Munch is scheduled to conduct all except one of these events, Pierre Monteux making one guest appearance. There will be soloists.

Globe-Sept. 21

Munch Opens His Fourth Season With Boston Symphony Oct. 3

On Friday afternoon and Saturday evening of next week, Oct. 3 and 4, in Symphony Hall, the Boston Symphony Orchestra will open its 72nd season.

Charles Munch who has been vacationing in the Swiss Alps will return this week to begin his fourth year as the Orchestra's Music Director. His program will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm" from his opera "The Trojans" and the first Symphony of Brahms. The same program will be performed at the opening of the Cambridge series at Sanders Theatre on the following Tuesday evening, Oct. 7.

Although the longer series are fully subscribed, seats are still obtainable for the series of six afternoon concerts which open on Nov. 2. It is also possible for students and all others who wish to hear Boston's Orchestra at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, Oct. 16 at 7:30. At these rehearsals Mr. Munch may be observed in actual preparation of the program of the week. Soloists will be heard at the rehearsals and Pierre Monteux as guest will conduct one of them.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 19 1952

HERMAN SILBERMAN

Music

Silberman to Judge Contest in Belgium

Herman Silberman, Boston Symphony violinist, has flown to Europe on the invitation of the city of Liege, Belgium, to serve as a member of a jury which will make awards in the International String Quartet Competition. The contest takes place in Liege from Sept. 28 to Oct. 4.

Silberman has been a member of the Boston Symphony since 1944, and of the Zimbler Sinfonietta since 1945. From 1946 to 1950 he also was second violin of the Stradivarius String Quartet.

This Clipping From
BOSTON, MASS.
TRAVELER

SEP 24 1952

Herman Silberman Honored by Liege

As the result of an unusual honor, Herman Silberman, Boston Symphony violinist, has taken a trip to Belgium. He has been invited by the City of Liege to serve on the jury making awards in the International Competition for Performance by String Quartets. This event will take place in Liege under that city's sponsorship, from Sept. 28 to Oct. 4. It is the outgrowth of the success of the city's International Competition for Compositions for String Quartet, held last year.

A member of the Boston Symphony since 1944, Mr. Silberman also has played in the Zimbler Sinfonietta since 1945, is a former member of the New Art Quartet of New York, and was with the Stradivarius Quartet from 1946 to 1950. He also has played in broadcasts by Wallenstein's String Symphonietta, and has conducted both in radio and on the concert platform.

The announced aim of the City of Liege in its competitions is "to defend and diffuse chamber music."

Woman to Play Flute at Symphony

SYMPHONY'S NEW PLAYER

Miss Doriot Anthony, who was seven years with the Los Angeles Philharmonic, who now is first flutist with the Boston Symphony Orchestra.

BY WARREN STOREY SMITH

The Boston Symphony Orchestra has a new first flute. Or one might say flutiste, since the successor to the distinguished Georges Laurent is young and comely Miss Doriot Anthony, late of the Los Angeles Philharmonic. Last summer at Tanglewood Charles Munch auditioned several applicants for this important post, and in his own words she was the best that he heard.

The Symphony has had women players before: bassoonist, Anne de Guichard, and second harpist, Louise Came; while the present second harp is Olivia Hall Luetke. But not before has a woman occupied one of the first chairs. And not before have there been two women in the orchestra at the same time. Can we consider this the beginning of a trend?

Other musicians who will make their first appearance with the orchestra when it gives the opening concert of the season this afternoon are William Marshall, violin; Richard Plaster, contrabassoon; George Goguen, trumpet; William Moyer and Kauko Kahila, trombone, and Everett Firth and Harold Thompson, percussion. These new members were introduced by Mr. Munch at the first rehearsal last Tuesday.

Yesterday afternoon in Symphony Hall, for the first time in a busy week of rehearsals and auditionings, Mr. Munch had an opportunity to talk with members of the press and disclose some of his plans for this 72d season and his own fourth season as conductor. Choral works to be conducted by him are Bach's St. Matthew Passion, Berlioz' "dramatic symphony," "Romeo and Juliet, not previously presented in its entirety by the B. S. O., and Honegger's "Dance of Death." Soloists engaged include the pianists Leo Smit, Corinne Lacomble, Claudio Arrau, William Kapell and Lili Kraus. The violinists will be Isaac Stern and Nathan Millstein and a vocal soloist will be Elena Nikolaidi, contralto. Mr. Smit will make his bow in a new piano concerto by Alexei Haieff and Miss Gousseau hers in the "Concerto Symphonique" of Bloch, with Pierre Monteux conducting. Composer Darius Milhaud will conduct a portion of a program and Guido Cantelli will make his Boston debut as the other guest conductor.

American composers to be represented include Walter Piston, Irving Fine and Harold Shapero, all of Boston. Copland's "Appalachian Spring" will be revived. New to the repertory will be Roussel's symphonic poem, "The Spider's Web," and a Symphony by the Hungarian, Tiber Harsanyi. All of Beethoven's symphonies, save the Second and Ninth, will be performed, and at the third pair of concerts Miss Anthony will get solo billing in Bach's Suite for Flute and Strings.

Referring to the orchestra's European trip of last May, Mr. Munch said that they are still talking about it over there. "It was a fine thing," he added, "because it showed them that we could excel in spiritual values as well as in mechanical ones." He said that if the orchestra wished to return in two years, invitations would not be lacking. As for the financing, he thought that could be arranged.

The conductor expressed his pleasure in his Milton home where his wife, who is still in Europe, will join him in two weeks.

For a final word on Miss Anthony, she is a native of Illinois and studied at the Eastman School in Rochester, as well as privately with Georges Barrere and William Kincaid. She has played with the National Symphony in Washington and with the Hollywood Bowl Orchestra. As first flute of that body she played the flute obligato for Margaret Truman when she made her debut in the bowl in 1947.

This Clipping From
VARIETY
NEW YORK, N. Y.

OCT 1 - 1952

RCA Victor's All-Time Best Sellers

CLASSICAL SINGLES

Marian Anderson	Ave Maria (Schubert)
Boston Pops	Jalousie (Gade)
Boston Symphony	Toy Symphony (Haydn)
Enrico Caruso	Vesti la giubba from "Pagliacci" (Leoncavallo)
Jascha Heifetz	Hora Staccato (Dinicu-Heifetz)
Vladimir Horowitz	Waltz in C sharp minor (Chopin)
Jose Iturbi	Polonaise No. 6, in A-flat (Chopin)
Ignace Paderewski	Minuet in G, Op. 14 (Paderewski)
Artur Rubinstein	Ritual Fire Dance (De Falla)
Robert Shaw	Bells Of St. Mary's (Furber-Adams)
Leopold Stokowski	Hungarian Rhapsody No. 2 (Liszt)
Arturo Toscanini	Skater's Waltz (Waldteufel)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 3 - 1952

Symphony's Plans for Season:

'Romeo and Juliet' of Berlioz; Modern Scores; Monteux and Milhand as Guests

By CYRUS DURGIN

The complete "Romeo and Juliet" Symphony of Hector Berlioz, one of the big, warm and lush Romatic works, will be played here for the first time in many years by the Boston Symphony Orchestra this coming season. So announced conductor Charles Munch to the Boston press after the morning rehearsal at Symphony Hall yesterday. The orchestra's 72d season will begin at Symphony Hall this afternoon, when Mr. Munch will enter his fourth year as music director.

The conductor looked handsome and fit after six week's rest in Switzerland, Italy and on the Riviera. There he played golf, although he admitted yesterday with a wry smile, "My game was not so good."

"It is wonderful to be back in Boston again. The spirit is so good, it is a real joy to work here. I am back in the same house in Milton, out in the country, which I like very much.

In detailing his plans for the season, Mr. Munch pointed out the duty of all orchestras and conductors toward modern music.

"It is our responsibility to play modern music, to give the modern composers a chance to be heard—and to hear their music themselves. But there are so many composers one orchestra cannot help them all. I believe that it is primarily the mission of the Boston Symphony to help composers in this vicinity. We have excellent composers in Boston."

Piston, Fine, Shapero

Accordingly, Mr. Munch will include the Fourth Symphony by Harvard's Walter Piston, and a Sinfonietta, still unfinished, by Brandeis University's Irving Fine. There may be, too, a Serenata for Strings by Harold Shapero.

Among other modern scores will be a Piano Concerto by Alexei Haieff, with Leo Smit as soloist; a Symphony by Tibor Harshanyi, who is now a French citizen though of Hungarian birth.

Mr. Munch further intends to give us Roussel's ballet music "Le Festin de l'Araignee," hitherto unplayed by the Boston Symphony; Aaron Copland's "Appalachian" Suite; Honegger's "Danse des Morts," with the New England Conservatory Chorus; the Schumann "Rhenish" Symphony and the Concerto for Four Horns; an early score of Debussy, "Printemps," and a later one, "L'Apres-midi d'un Faun," and perhaps "La Demoiselle Elue," if a chorus can be found at the right time; Chausson's B-flat Symphony; Bela Bartok's Concerto for Orchestra and Two Dances, and Roger-Ducasse's music to "Orphee."

Among the soloists will be Nicole Henriot, in the Schumann Piano Concerto; Jean Bedetti, former first cellist of the Boston Symphony, who will be heard in the Schumann Concerto in the Sunday series; pianist Claudio Arrau in the B-flat Concerto of Brahms; pianists Lelia Gousseau, new to America, William Kapell and Lili Kraus; violinists Isaac Stern and Nathan Milstein, and Elena Nicolaidi, the Greek contralto, who will be heard in two arias when Pierre Monteux comes as guest conductor.

Cantelli to Conduct

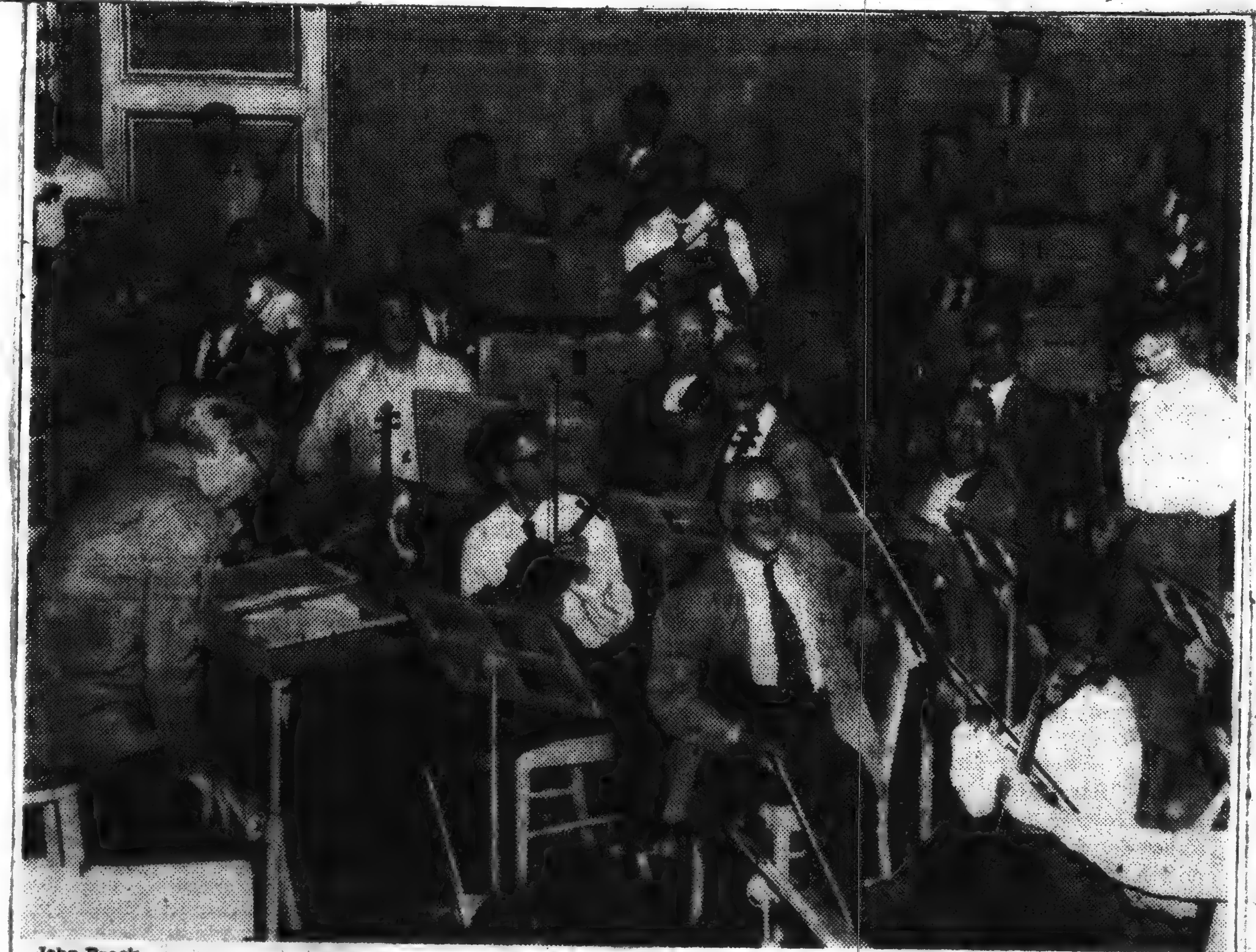
Mr. Monteux also will introduce Ernest Bloch's Concerto Symphonique, with Corinne Lacombe as soloist. Darius Milhaud, the French composer, will be guest conductor of part of one program, and Guido Cantelli of the NBC Symphony will appear for the first time in Boston for two weeks as guest conductor. Mr. Munch again will present a Bach Passion at Easter; this time it will be the turn of the "St. Matthew" Passion.

For the first time in the history of the Boston Symphony there is a woman at the desk of first flute. She is Doriot Anthony, born in Streator, Ill., and a pupil of Georges Barrere, William Kincaid, Ernest Liegl and Joseph Mariano. She has played with several orchestras, including those of Washington, D. C., and the Hollywood Bowl, and comes to Boston from the Los Angeles Philharmonic. Miss Anthony's first teacher was her mother, a professional flutist.

Miss Anthony replaces Georges Laurent, who has retired from the Boston Symphony. Others who have retired include Gaston Elcus and Paul Cherkassky, violin; Henry Greenburg, double-bass; Boaz Piller, contrabassoon; Lucien Hansotte and John Coffey, trombones, and Max Polster and Simon Sternburg, percussion.

New members, in addition to Miss Anthony, are William Marshall, violin; Richard Plaster, contrabassoon; Gerard Goguen, trumpet; William Moyer, trombone; Kauko Kahila, bass trombone; Everett Firth, bass drum, and Harold Thompson, cymbals.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, OCTOBER 2, 1952



John Brook

Charles Munch, conductor of the Boston Symphony, introduces Doriot Anthony, new first flutist, to members of the orchestra. Miss Anthony, who fills the vacancy caused by the retirement of Georges Laurent, is the first woman to be a principal player in the orchestra.

1952-1953
SEASON

This Clipping From
BOSTON, MASS.
TRAVELER
OCT 3 - 1952

BOSTON SYMPHONY'S FIRST WOMAN to play as a principal musician with the orchestra which opens its 72nd season today is 30-year-old Doriot Anthony, a native of Illinois. Here, she warms up for her performance as first flute with the orchestra of 101 men, directed by Charles Munch.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
OCT 3 - 1952

Woman Principal Player In Opening Of Boston Symphony

Boston, Oct. 2. (AP)—The Boston Symphony Orchestra opens its 72nd season Friday and for the first time in its history a woman will be a principal player.

She is Doriot Anthony, 30, of Streator, Ill., who succeeds Georges Laurent at the first flute desk.

A number of women have played in the orchestra, a spokesman explained but Miss Anthony is the first to head a section.

"She is pretty young for a first desk, too," he added.

The highest previous position held by a woman in the group's regular lineup was that of second bassoonist Ann De Guichard during World War II.

Miss Anthony, whose mother also was a professional flutists, has played with the Washington, D. C., and Hollywood Bowl Symphonies. She comes to Boston from the Los Angeles Philharmonic Orchestra.

SYMPHONY CONCERTS LAUNCHED

Hall Filled at Start of 72nd Season of Programs

BY ROSE WALSH

The Friday afternoon and Saturday night Boston Symphony concerts opened for the 72nd season yesterday afternoon, and despite the heavy downpour, not a seat was vacant in the hall.

Wait in Lobby for Tickets

Long after Director Charles Munch opened the program, many waited in the lobby on the chance of buying a returned ticket.

Mr. and Mrs. Albert C. Titcomb chatted with friends in the foyer before taking their midfloor seats. Mrs. Alvan T. Fuller, attractively costumed in a gray tailored suit with navy blue accessories, was accompanied by her daughter-in-law, Mrs. Peter Fuller, who wore a platinum mink stole over her lighter gray suit.

Mrs. S. Tudor Leland joined her mother, Mrs. Allan Forbes, and another mother and daughter team was Mrs. Paul F. Clark and Mrs. Robert W. Boas (Jean Clark).

Also noted were Bartlett Harwood, Sr., with Mrs. Sydney Harwood; Mrs. Charles F. Hovey, Mrs. Robert M. P. Kennard, Mrs. Thatcher Luquer, Mrs. Gordon Abbott, Mrs. Sherman R. Thayer, Mrs. Arthure M. Saftel, Mrs. Charles Milton Spofford, Msgr. Edward G. Murray, Arthur Fiedler, Mrs. William Dana Orcutt, Mrs. Charles Sumner Bird and her daughter-in-law, Mrs. Charles Sumner Bird, 3rd; Mrs. Mason Whiting and Miss Sally Foster.

Symphony's Plans for Season:

'Romeo and Juliet' of Berlioz; Modern Scores; Monteux and Milhaud as Guests

By CYRUS DURGIN

The complete "Romeo and Juliet" Symphony of Hector Berlioz, one of the big, warm and lush Romatic works, will be played here for the first time in many years by the Boston Symphony Orchestra this coming season. So announced conductor Charles Munch to the Boston press after the morning rehearsal at Symphony Hall yesterday. The orchestra's 72d season will begin at Symphony Hall this afternoon, when Mr. Munch will enter his fourth year as music director.

The conductor looked handsome and fit after six week's rest in Switzerland, Italy and on the Riviera. There he played golf, although he admitted yesterday with a wry smile, "My game was not so good."

"It is wonderful to be back in Boston again. The spirit is so good, it is a real joy to work here. I am back in the same house in Milton, out in the country, which I like very much.

In detailing his plans for the season, Mr. Munch pointed out the duty of all orchestras and conductors toward modern music.

"It is our responsibility to play modern music, to give the modern composers a chance to be heard—and to hear their music themselves. But there are so many composers one orchestra cannot help them all. I believe that it is primarily the mission of the Boston Symphony to help composers in this vicinity. We have excellent composers in Boston."

Piston, Fine, Shapero

Accordingly, Mr. Munch will include the Fourth Symphony by Harvard's Walter Piston, and a Sinfonietta, still unfinished, by Brandeis University's Irving Fine. There may be, too, a Serenata for Strings by Harold Shapero.

Among other modern scores will be a Piano Concerto by Alexei Haieff, with Leo Smit as soloist; a Symphony by Tibor Harshanyi, who is now a French citizen though of Hungarian birth.

Mr. Munch further intends to give us Roussel's ballet music "Le Festin de l'Araignee," hitherto unplayed by the Boston Symphony; Aaron Copland's "Appalachian" Suite; Honegger's "Danse des Morts," with the New England Conservatory Chorus; the Schumann "Rhenish" Symphony and the Concerto for Four Horns; an early score of Debussy, "Printemps," and a later one, "L'Apres-midi d'un Faun," and perhaps "La Demoiselle Elue," if a chorus can be found at the right time; Chausson's B-flat Symphony; Bela Bartok's Concerto for Orchestra and Two Dances, and Roger-Ducasse's music to "Orphee."

Among the soloists will be Nicole Henriot, in the Schumann Piano Concerto; Jean Bedetti, former first cellist of the Boston Symphony, who will be heard in the Schumann Concerto in the Sunday series; pianist Claudio Arrau in the B-flat Concerto of Brahms; pianists Lelia Gousseau, new to America, William Kapell and Lili Kraus; violinists Isaac Stern and Nathan Milstein, and Elena Nicolaidi, the Greek contralto, who will be heard in two arias when Pierre Monteux comes as guest conductor.

Cantelli to Conduct

Mr. Monteux also will introduce Ernest Bloch's Concerto Symphonique, with Corinne Lacombe as soloist. Darius Milhaud, the French composer, will be guest conductor of part of one program, and Guido Cantelli of the NBC Symphony will appear for the first time in Boston for two weeks as guest conductor. Mr. Munch again will present a Bach Passion at Easter; this time it will be the turn of the "St. Matthew" Passion.

For the first time in the history of the Boston Symphony there is a woman at the desk of first flute. She is Doriot Anthony, born in Streator, Ill., and a pupil of Georges Barrere, William Kincaid, Ernest Liegl and Joseph Mariano. She has played with several orchestras, including those of Washington, D. C., and the Hollywood Bowl, and comes to Boston from the Los Angeles Philharmonic. Miss Anthony's first teacher was her mother, a professional flutist.

Miss Anthony replaces Georges Laurent, who has retired from the Boston Symphony. Others who have retired include Gaston Elcus and Paul Cherkassky, violin; Henry Greenburg, double-bass; Boaz Piller, contrabassoon; Lucien Hansotte and John Coffey, trombones, and Max Polster and Simon Sternburg, percussion.

New members, in addition to Miss Anthony, are William Marshall, violin; Richard Plaster, contrabassoon; Gerard Goguen, trumpet; William Moyer, trombone; Kauko Kahila, bass trombone; Everett Firth, bass drum, and Harold Thompson, cymbals.

Art—Music—Theater ** 5

s Symphony Plans

New Works by Bostonians Scheduled for 72d Year

By Harold Rogers

"I'm happy that I am back," Charles Munch said yesterday afternoon as he discussed the new season of the Boston Symphony Orchestra with members of the press. "This is my fourth season as a conductor. It's wonderful to work for this organization. It has excellent spirit!"

For the 72d season of the Boston Symphony Mr. Munch has scheduled several new works, some others that will be new to Boston, and has lined up a roster of soloists, most of whom are familiar to Symphony Hall audiences.

"It is my principle to play much modern music," he explained, "but here in the United States we have so many choices. I can help only five or six young composers. It is our responsibility to give these young men an opportunity to hear their works. I feel that young Boston composers should be our first choice."

⁂

In the course of the season Mr. Munch will introduce Alexei Haieff's new Piano Concerto, for which Leo Smit will be soloist. He also plans to play a new symphonic work by Irving Fine. Walter Piston's Fourth Symphony will have its Boston première on next week's programs. A symphony by Tibor Harshanyi, young Hungarian composer now living in Paris, is also on Mr. Munch's schedule.

Other works of interest to be played are Robert Schumann's Concertstück for Four Horns, Roussel's "Spider's Feast," Two Dances and the Concerto for Orchestra by Bartók, and "Orphé" by Paul Dukas.

Other soloists to be heard are Lélia Gousseau, who is making her first visit to America and will perform the Beethoven "Emperor" Piano Concerto; Claudio Arrau, who is expected to play the Brahms Piano Concerto in B-flat; William Kapell, Nicole Henriot, and Lili Kraus, all of whom are pianists; Isaac Stern and Nathan Milstein, violinists (Mr. Milstein will play the Tchaikovsky Concerto); and Elena Nicolaidi, the Greek contralto, who will be heard in several arias.

Guest conductors for the season will include Pierre Monteux, Guido Cantelli (who will conduct two weeks of concerts), and Darius Milhaud, the French composer, who will conduct a portion of a program.

Mr. Munch has scheduled three choral works, to be presented with the assistance of the Harvard Glee Club and the Radcliffe Choral Society—Bach's St. Matthew Passion, Berlioz' choral symphony, "Romeo and Juliet," and Honegger's "Dance of Death."

⁂

There are eight new members in the orchestra, one of whom is creating a considerable stir in the way of news. She is Doriot Anthony of Los Angeles, the first woman to hold a first-desk position in the Boston Symphony. She is the first flutist, succeeding Georges Laurent who has retired. During the season she will be heard as soloist in Bach's Second Suite in B minor for Flute and Orchestra.

For seven years Miss Anthony has played flute in the Los Angeles Philharmonic. Prior to that she played in the National Symphony Orchestra in Washington. D.C. Bruno Walter engaged her to be first flute in the Hollywood Bowl Orchestra, and she has also taken first stand in the NBC Standard Hour Symphony. She is a native of Streator, Ill. After her first flute lessons with her mother, she studied with Georges Barrère, William Kincaid, Ernest Liegl, and Joseph Mariano.

The other new members are William Marshall, violin; Richard Plaster, contrabassoon; Gerard Goguen, trumpet; William Moyer, trombone; Kauko Kahila, bass trombone; Everett Firth, bass drum; and Harold Thompson, cymbals.

---

as accurate information.

WOMEN IN THE SYMPHONY

For the first time in its history the Boston Symphony Orchestra has a woman "first," that is, a woman occupying the first section in a section, or the leading role in that section. She is the first first flutist the orchestra has had who was a woman, but she is not the first woman to play in the orchestra. But her presence now gives the orchestra two women players at the same time. The Post's distinguished music critic, Warren Storey Smith, asks, with more curiosity than concern, "Is this a trend?" He does not answer the question, but it almost answers itself. It is a moral certainty that men will always remain in overwhelming predominance. For a man to subject himself to the all-consuming discipline necessary to reach the pre-eminence required of Boston Symphony players, he must have a devoted wife or mother to take charge of him and his affairs. Being a Boston Symphony player or taking care of a Boston Symphony player are both full-time jobs. Woman's genius for managing will thus leave her generally behind the scenes, and music lovers, like kings and infants, will equally be indebted to her.

[5]

-Munch Launches 72nd Symphony Season

Symphony Series Starts Oct. 20

SEP 4 1952

CHARLES MUNCH *will conduct Boston Symphony Orchestra at Bushnell Memorial, Oct. 20.*

First concert in the 1952-1953 Bushnell Symphony Series, one of the nation's leading musical presentations, will be performed by the Boston Symphony Orchestra on Monday, Oct. 20. Dr. Charles Munch will conduct the Hartford performance, as he has since being named to succeed Serge Koussevitzky.

Since its last concert here, last Nov. 12, the Boston organization of more than 100 musicians has made history through a notable tour of Europe. Paris, The Hague, Strasbourg (the Munch birthplace) Brussels, Turin, London and several cities in Germany were included in the tour last spring and al gave the visiting Bostonians an ovation such as is seldom accorded Americans in Europe. After its return the orchestra at once began rehearsing for its successful summer season at Tanglewood in the Berkshires.

Succeeding concerts in the new Bushnell Symphony Series will be on the following dates: Nov. 25, Danish National Orchestra, which will be on a limited six-weeks' tour of this country; Dec. 10, the Philadelphia Orchestra with Eugene Ormandy conducting; Feb. 5, Cleveland Orchestra with George Szell conducting; Mar. 17, New York Philharmonic-Symphony Orchestra under the brilliant young conductor of La Scala Orchestra, Guido Cantelli.

Several hundred seats for the above series are now available to new subscribers, who may apply by telephone or mail to the Bushnell Memorial.

Three Masterpieces on First Program

By Harold Rogers

There's always something different, something extra-special about the first symphony concert of the season. Anticipation is sharpened, old friends are hailed, lobby chatter reaches a higher pitch. There's an undercurrent of excitement, something electric in the air that tells you that you are on your way—the new season is launched.

Yes, the season is here, the 72nd of the Boston Symphony, the fourth since Charles Munch succeeded Serge Koussevitzky as conductor. The orchestra has changed during these past three years—not only its "face" to some degree, but its tone. New players, younger players, are replacing those who have retired. As Heraclitus constantly remarks from an advertisement in the program bulletin, "Nothing is permanent except change." We must remember that changes came with Koussevitzky, even if memory would like to clothe the past in gold.

♪ ♪ ♪

The changes that have come under Munch were much in evidence yesterday afternoon. The old patina, the lambent glow, has been scrubbed away. In its place we have a high polish that glistens like crystals. The orotund brasses of a former day have given way to French brasses that are dry and clear. The strings are less volatile, more refined. The woodwinds stand out in greater individuality. Since an orchestra is but an instrument for the expression of the conductor's musical thought, a French mind will be expressed in a French orchestra.

♪ ♪ ♪

It's disturbing then, when Mr. Munch plays Beethoven as if he were playing Berlioz or Ravel, as he did yesterday in Symphony Hall with the Beethoven Fourth Symphony. The striving for a delicacy that is un-Germanic, the acceleration of tempi to the point where details are lost — such things may offer an interesting Beethoven, often an exciting Beethoven, but hardly an authentic Beethoven. (Mr. Munch has now performed all but the Second and Ninth in Boston).

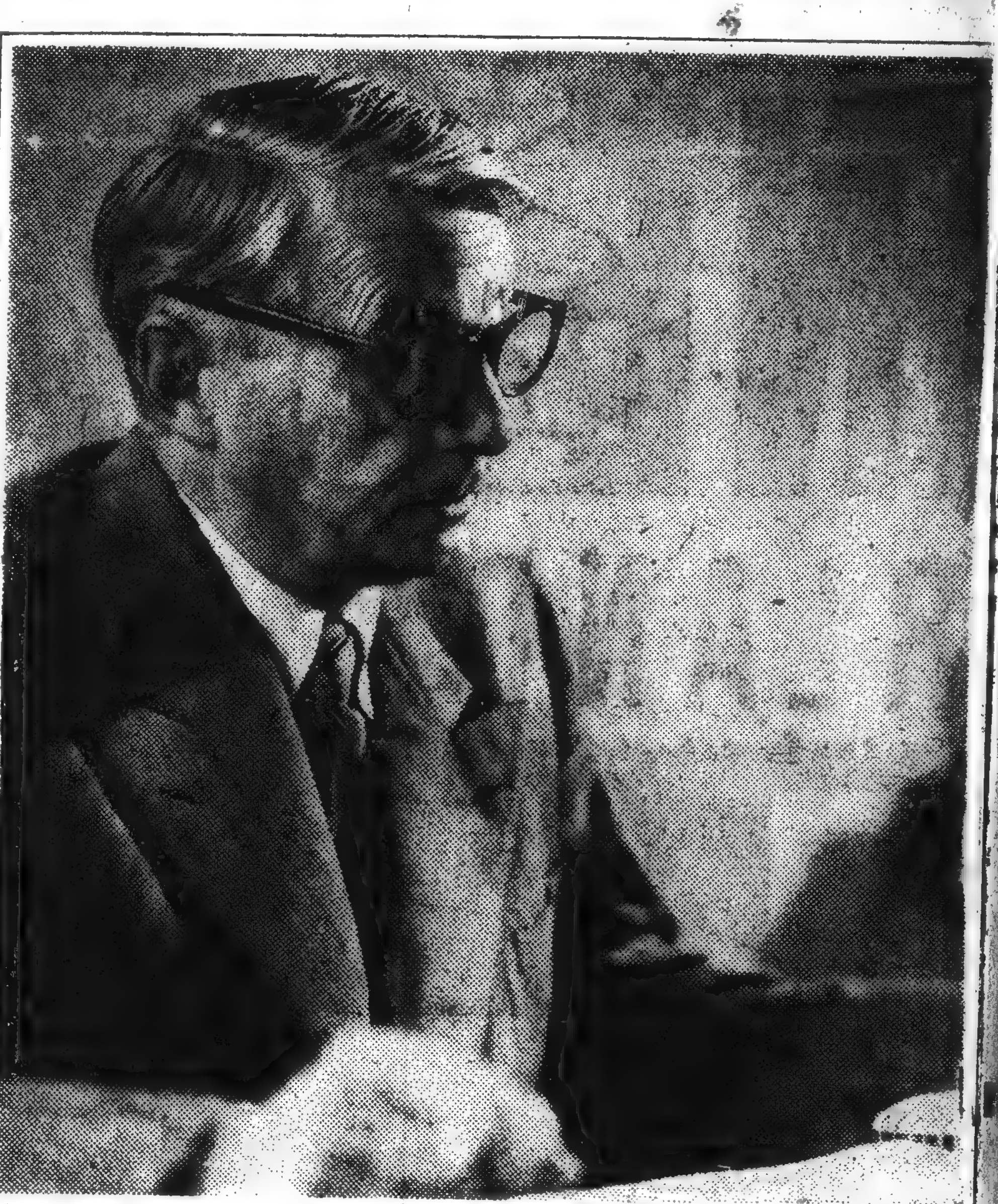
With the Berlioz "Royal Hunt and Storm" he was superb, as we have come to expect when he turns his baton to anything French. Unheard at these concerts since 1928, the "descriptive symphony" from the opera, "Les Troyens," is a brilliant piece of scoring that ranges from bird calls in the songful introduction to a thunderous battery af brasses at the height of the storm.

Mr. Munch concluded with a noble and stirring reading of the Brahms First. In this work he bore out a remark he made earlier in the week regarding the orchestra's first European tour last spring.

"We showed them that America not only produces machines," he said, "but that it can also give life to the great works of the spirit."

THE CHRISTIAN SCIENCE MONITOR,

et Receives Ovatio



John Brook

Charles Munch, who begins his fourth season as conductor of the Boston Symphony Orchestra this week end.

Munch Leads Symphony in Rousing 72d Opening

By CYRUS DURGIN Glo Oct 4

Musically speaking, all's well with the world, for the Boston Symphony Orchestra has entered another main season. The 72d season, to be precise, which conductor Charles Munch and his virtuoso ensemble began at Symphony Hall yesterday afternoon.

The opening program bowed to tradition in that it contained no new music, and none requiring a soloist, although there was a near novelty in the "Royal Hunt and Storm" from Berlioz' ill-fated opera "The Trojans at Carthage." Otherwise there were two classic symphonies, the Fourth of Beethoven as opening number, and the First of Brahms as finale.

According to pleasant custom, orchestra and audience rose spontaneously when Mr. Munch, looking hale and handsome, made his first appearance upon the stage. One or two crisp bows, and he turned to the players for the business of the afternoon

This was the first time that he had conducted the Beethoven Fourth Symphony here since he became music director of the Boston Symphony. His treatment was characteristic: Straightforward interpretation, clarity, warmth and "the long line," and no personal indulgences save, now and then, a touch of those very fast tempi to which he is partial.

Nothing Out of Proportion

Since the Munch approach to music is dynamic, the Symphony was all melodic flow and rhythmic vitality, qualities which are also inherent in the score. But just to be exact, let it be added that the style was quite correct, and nothing was exaggerated or minimized out of proportion. Mr. Munch is too good a musician for that, especially in the relatively compressed emotional range of the even-numbered Beethoven symphonies.

Both conductor and orchestra had their head in the Berlioz fragment, which like practically all that the ardent French composer wrote, invites fiery treatment. That the "Royal Hunt and Storm" truly received, but it was closely controlled expression, and the bad weather with its thunderbolt sounded with gorgeous color and impressive precision. Here a word must go to the superb voicing of the hunting calls by the horns.

As a matter of record, it must be pointed out that Mr. Munch, according to his convictions, does make variations in the tempo of the Brahms First Symphony where none is directed in the score. Sometimes a little faster, sometimes—as in portions of the first movement and the last—a good bit slower than you might like.

Cheers and Applause

Yet, in all fairness, it must further be pointed out that these nuances do not distort the essential character of the music; they are simply matters of surface decoration, to put it that way. And if you invoke the unadorned classic manner in the case of Brahms, you must also perceive that he was something of a rhapsodic Romanticist, too. Here again, dynamic expression was freely evident, and in the blaze of splendor toward the end, it roused the Friday audience to cheer and applaud almost before the final chord had ended.

The Boston Symphony begins this season with more changes in personnel than have been made for many years. It might be expected that with some eight new members (not all of whom participated in this program) a time of "playing-in" together might be required. Not to my ears, for the orchestra sounded rich and deep, sweet and powerful, and admirably together (barring a few ragged spots) all the way. It will not take any further hearing, either, to pronounce the new first flute, Miss Doriot Anthony, a true find. She is reliable and accurate; her rhythmic sense is splendid, and her tone (sometimes cutting through even the mass of a light tutti) is cool, clear, and floating, compact and carrying, with no wasted breath around the edges.

MUSIC

Herald Oct 4

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of the 72d season in Symphony Hall yesterday afternoon. The program:

Symphony No. 4 in B-flat, Op. 60 .... Beethoven
Royal Hunt and Storm .... Berlioz
Symphony No. 1 in C minor, Op. 68 .... Brahms

By RUDOLPH ELIE

With the largest number of changes in its personnel in many years including, of all things, the addition of a lady flutist, the Boston Symphony Orchestra began its 72d season yesterday afternoon to place the official benediction on the renewal of Boston's musical life.

It was a benediction marked by the great tonal and technical splendor that never fails, from year to year, as the season starts, to startle the listener at the wonder of 104 musicians playing together in such perfect unanimity of style and mood after a mere four days of rehearsal following their six weeks of vacation.

It was a benediction, too, to the singularly grateful sense of gathering together for a common esthetic experience these first occasions always induce. For while recordings of music have their own values and the listening to recordings in the relaxed atmosphere of the home has its own special charms, the essential communication of music occurs only in in-person contact with all the musical apparatus. If there is a social overtone to it all—and actually there is far less than most who don't go to these concerts imagine—this is no diminution of the musical experience; indeed, it merely serves to deepen the contact, for music is, above all, a collective humanity of art in one of its purest manifestations.

Meagre Applause

And even if the Boston audiences do not respond to music as do the audiences of Europe, it is by no means a sign they have not responded. Only, so far as I can make out, that they are rather considerably older, for the youths that jump up bellowing "bravo" (or hissing, as the case not infrequently is in Europe), can hardly pay the current price of an American symphony concert. Still, it is a little disconcerting, after having heard Mr. Munch and the orchestra receive 10- and 15-minute ovations everywhere from Paris to Berlin, from Bordeaux to London, to see the conductor not even making the exit before the applause subsides.

Be that as it may, this was an exceedingly fine concert finding Mr. Munch in a genial but forceful frame of mind with both Beethoven and Brahms. He has now brought the orchestra around to that instant dynamic response he has always stressed, emphasizing accent, control, infinitely subtle gradations of nuance and, generally speaking, tonal restraint. The blazing glory of the strings of old is not there in such abundant qualitiy as it was, for he seldom turns to the violins and startles them into responding quite beyond their own expectations, but the cleanness of performance is extraordinary, the textures from top to bottom of great clarity, the overall sound perfectly integrated. And he is the master of the misterioso; the opening bars of the first movement of Beethoven's Fourth as well as the opening bars of the finale of Brahms' First, were moments of superbly built suspense and anticipation. I found, too, a general lessening of Mr. Munch's tendency, so often observed, to whip up the orchestra in moments of climax. He took the finale of the Beethoven at a fearful clip, it is true, but the outlines were never blurred, and he built the Brahms up to a very powerful climax — but that, after all, was Brahms' idea, too.

The novelty on the program was the "Royal Hunt and Storm" from Berlioz' neglected opera "The Trojans." I found it a thing of great atmospheric beauty, beginning and ending idyllically but containing a smashing good thunderstorm in the middle. This gave the brasses, percussion and piccolos as merry an outing as they've had in a long time, and they sounded magnificently. Speaking of brasses, a special word must be said for the horn playing of James Stagliano. He achieved a truly gorgeous sound in the Berlioz, and did the great horn statement of the Brahms finale in as majestic a way as I've ever heard it.

This brings up another and a rather touchy matter, the appointment of a woman as the first flutist of the orchestra. The player is Miss Doriot Anthony and, save for saying that she did do the solo in the finale of the Brahms very beautifully in a firm, noble tone of much expressivity, I prefer to withhold any discussion of her abilities at this time. She must obviously be good or Mr. Munch would never have chosen her in audition. However, the breaking of a tradition considerably older than the mere 72 years of the Boston Symphony, seems to me a very serious matter, and I am not a little dismayed by it. If it may be argued, that there are lady principals in other American orchestras (though certainly not in New York or Philadelphia) it may also be argued, without chauvinism, that they are not the Boston Symphony orchestra. In any case, I find it difficult to accept the notion that any lady flute player could ever succeed Georges Laurent either as an artist or as an object of such veneration among the men.

The program next week offers Handel's Concerto Grosso No. 4, Piston's Fourth Symphony, Schubert's Fifth Symphony and the Prelude and "Liebestod" from Wagner's "Tristan."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
OCT 4 1952

SOCIETY

Concert Goers See Painting Exhibit

By MARJORIE W. SHERMAN

Even though the regular Friday and Saturday concerts of Boston's 72d Symphony season are sold out as usual for the entire year, founder Henry Lee Higginson's wish that students might have a chance to hear the orchestra at what they could afford to pay, is still observed, and students may attend the series of six open rehearsals that begin Oct. 16.

Yesterday's rainy beginning of the season found the usual capacity audience, one of the most privileged in the world today, making its unhurried but prompt way to seats which in many cases date back in their family ownership to the days when they had to be bought at auction (and highest bidders were often for the second balcony seats immediately above the first balcony ones of Mrs. Jack Gardner, whose fabulous hats were held to be well worth the price). Listening to the excellent Beethoven, Brahms, and Berlioz program and watching with interest for a glimpse of Doriot Anthony, the first woman ever to occupy the orchestra's first flute desk, were Saltonstalls and Lymans, Lelands, Lowells, and Curtises, who spent yesterday's intermission [illegible] the exhibition gallery looking for their ancestors and family friends in the new loan exhibit of American painters from 1720 to 1920. Painters Copley, who started his great career in Boston, and Stuart, who finished his here, shared the Symphony gallery walls with Whistler, Inness, Blakelock, Sully, and Ryder. Copley's portrait of Judge Sewall was of particular interest as was an early canvas by Samuel Morse known better for his invention of the telegraph.

Maxim Karolik, Mrs. Edwin S Cave, Mrs. Harry Hayward and her daughter, Mrs. Hayward Sanders, artist Aimee Lamb and sculptor Katharine Lane, who's now Mrs. F Carrington Weems and who was here from New York for the Symphony's opening, lingered in the gallery. Other Friday concert goers were Mrs. Bayard Warren and her daughter, Mrs. John H. Gardiner down from the Shore for the concert, as was Mrs. B. Harrison Ragle Mrs. Willis Beal, Mrs. Ronald Lyman (Sue Storey) and a young daughter, both in slim tweed suits Mrs. Karl Riemer in one of the new smart suits with a short jacket Mrs. Bayard Tuckerman, Mrs. Tudor Leland in good looking grape color tweeds, Mrs. Edward B. Simmons up from Marion for the concert, and many many more.

[6]

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952-
1953
SEASON

Sept-6

SUN, HANOVER, P

MUSIC

The 72nd Season of the Boston Symphony Orchestra will be the fullest in its history, with more than 300 concerts. Charles Munch who is now in France will return to open his fourth season as the Orchestra's Music Director in Symphony Hall, Boston, on October 3.

The series of concerts in Boston on 24 Friday afternoons and 24 Saturday evenings and 9 Tuesday evenings have been fully subscribed in advance. For the series of 6 Sunday afternoon concerts a few season tickets are still to be had.

In acordance with the principle that a full attendance puts upon the orchestra an obligation to a wider public, the season's schedule has been greatly extended. One rehearsal of the orchestra each month, six in all, (beginning Thursday evening, October 16) will enable students of schools and colleges as well as others to hear the orchestra. In addition to the series in Symphony Hall, Boston, and Sanders Theatre, Cambridge, in New York, Brooklyn, Providence and other cities of the Eastern Seaboard, this orchestra will undertake its first tour of the far West at the conclusion of the winter season in mid-April. The orchestra will give 5 weeks of concerts, travelling by train, going south as far as Atlanta, westward through New Orleans, Dallas to Los Angeles. From San Francisco they will return east by way of Denver and Chicago, completing the tour in Canada. Mr. Munch has asked Mr. Monteux to share the concerts as he did for the European tour of last May. This will be the first time the Boston Orchestra will have traveled south of Cincinnati or west of the Mississippi except in 1915 when they journeyed directly to San Francisco to give a series of concerts in the Panama-Pacific Exposition.

Mr. Munch will have two mid-season vacations when Pierre Monteux will return and conduct as guest, and Guido Cantelli will make his first visit to Boston to conduct two weeks of concerts. The program plans and the soloists which the music calls for will be announced shortly.

This season opening Oct. 3 the Philadelphi.. Orchestra will present several world premieres, both of instrumental music and concerted vocal and orchestral works; a comprehensive Brahms cycle; theMahler "Resurrection" symphony; the American debut of a French woman pianist who has been the sensation of Europe; several specially commissioned works, and of course the substantia musical diet to which Philadelphia Orchestra audiences are accustomed.

Among the soloists for the season will be Lelia Gousseau, fiery French woman pianist making her American debut; Vera Zorina, famous danseuse and actress, who will appear as Narrator in Honegger's "Jeanne d'Arc at the Stake"; Blanche Thebom, Pennsylvania-born contralto who will be soloist in a new work entitled "Medea," which she herself commissioned from the brilliant Austrian composer Ernst Krenek; Edna Phillips, former first harpist of the Philadelphia Orchestra, also i.. a new concerto which Krenek composed for her, on commission; Jacob Kr.chmalnick and Lorne Munroe, in the Brahms double concerto for violin and cello. Other soloists will be Gyorgy Sandor, Rudolf Serkin and William Kapell, pianists; Zino Francescatti, Nathan Milstein, Frances Magnec, and Efrem Zimbalist, violinists; Mack Harrell, Eleanor Steber, Janice Moudry and others as vocalists. The Choral Society of the University of Pennsylvania, the Temple University Choirs, the St. Peter's Boys Choir, and the Delaware County Choral Society will be engaged to participate in various choral works.

Sept 6 – Monitor

Plans for Symphony Season

The forthcoming season of the Boston Symphony Orchestra, its seventy-second, will be the fullest in its history, according to an announcement from the management. More than 300 concerts have been scheduled, the first to take place in Symphony Hall Oct. 3, when Charles Munch, now in France, will start his fourth year as music director.

In addition to series in Boston and Cambridge, the orchestra will give concerts in New York, Brooklyn, Providence, and other eastern cities, and will make a transcontinental tour.

The latter will begin in April and last for five weks. The route will cover Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, Denver, Chicago, and parts of Canada. Pierre Monteux will share conducting duties with Mr. Munch. This is announced as the first time the orchestra will have traveled south of Cincinnati or west of the Mississippi except in 1915 when it journeyed to San Francisco for concerts in the Panama-Pacific Exposition.

An alternate Pops Orchestra will begin the Pops season, with the regular Pops group returning for later concerts. A 10-week Pops tour will start in January. A series of summer Esplanade concerts will be followed by concerts at the Berkshire Music Festival.

During the regular Boston Symphony Orchestra season, Mr. Monteux and Guido Cantelli will appear as guest conductors. A public rehearsal will be held each month for six months, beginning Oct. 16.

The series of concerts in Boston for Friday afternoons and Saturday evenings, and nine Tuesday evenings, have been fully subscribed. Tickets are available for a series of six Sunday afternoon concerts.

Sept 6 – 1952

Join Boston Symphony

Everett Firth, graduate of the New England Conservatory of Music in June, has been appointed to the percussion section of the Boston Symphony Orchestra. Kauko Kahila has joined the trombone section and Gerard Goguen the trumpet section. These three players bring to a total of 23 members of the Boston Symphony Orchestra who are graduates of the Conservatory or former members of the Conservatory Orchestra.

Post – **Symphony Season** Sept 7

The Boston Symphony Orchestra's coming season, its 72nd, will be the longest in its history. The Boston concerts begin on Friday and Saturday, Oct. 3 and 4, and when these two series of concerts have been completed in mid-April the orchestra will embark on a five-week tour of the United States and Canada, going South to New Orleans and West to Los Angeles with a return via Denver and Chicago and Canada at the end.

* * *

This tour will be under the combined direction of Charles Munch and Piere Monteux, who took the orchestra to Europe last May. Mr. Monteux will have three weeks in Boston as guest, two in the winter and one in the spring, and the other guest, a newcomer, Guido Cantelli, will also have two weeks.

All told, the orchestra will give over 300 concerts, making its usual trips to New York and cities of the Eastern seaboard. Locally, only the six Sunday afternoon concerts have not been fully subscribed. The nine Tuesday evening concerts and the two series of regular concerts are sold out, also the concerts in Sanders Theatre, Cambridge. There will still be rush seats Friday afternoon.

* * *

While the orchestra is on its tour, a substitute band will function at the Pops, as was the case last year. Still another Pops orchestra will be the one that Mr. Fiedler will take on tour this winter. Beginning on Oct 16. a Thursday evening Symphony rehearsal will be open each month to students and others.

This Clipping From
BOSTON, MASS.
POST
OCT 4 - 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The opening concert of the Boston Symphony's 72nd ~~season was different from~~ any previous one. Until yesterday afternoon the Orchestra, as a body, had not played in Symphony Hall since its triumphal tour of Europe last May. Most of the musicians had played in the June Pops and the whole band at Tanglewood, but this was something else again.

There were many things yesterday to claim the listener's interest. Would Mr. Munch and his orchestra sound as good to us as they had to the European audiences? There were new faces in the orchestra, notably that of Miss Doriot Anthony, the first flute. The central number on the program, the "descriptive symphony," "Royal Hunt and Storm," from Berlioz' opera "The Trojans," was one which our orchestra had played only twice before, and not since 1928, when it was conducted here by Sir Thomas Beecham.

The Beethoven Symphony began beautifully. The magical opening never sounded more magical. However, the ensuing allegro seemed rushed in spots, notably, the second theme. There were explosive fortissimos in the adagio that did not quite fit into the picture, though otherwise this movement, too, was beautifully set forth. The finale, however, was something of a rat race and the players were hard put to get all the notes at that speed.

This Clipping From
AMERICAN BANKER
NEW YORK, N. Y.
SEP 25 1952

ONE-MAN ART SHOW

ATHOL, Mass. — A one-man show, eight oil paintings by the East Colrain artist, Donald C. Greason, is now being held in the lobby of First National Bank.

Mr. Greason, who has held 43 one-man exhibits thus far, is best noted for his series of paintings of the Boston Symphony Orchestra, both in Boston and Tanglewood.

This Clipping From
BOSTON, MASS.
ADVERTISER
SEP 14 1952

Chance to Hear Symphony Play

Two opportunities are open for those who wish to hear the Boston Symphony orchestra under its ~~music director~~, Charles Munch, when a series of ~~6~~ concerts on Sunday afternoons in Symphony Hall and a series of 6 open rehearsals are held.

The Sunday series will be given on November 2 and 30, January 4, 25, February 22, and March 22 beginning at 3 o'clock.

The open rehearsals are intended for students and all others who have been unable to obtain subscriptions for the regular series which opens Oct. 3. They will admit the public to the final rehearsal in each of 6 different weeks through the season, on Wednesday or Thursday evenings at 7:30.

Pierre Monteux will be the guest of one week and Charles Munch is scheduled to conduct five weeks.

The subscription for the series of 6 will be $7.

This Clipping From
BOSTON, MASS.
POST
OCT 5 - 1952

Music

Our Critic's Report For the Week

BY WARREN STOREY SMITH

Important events do not always disclose their full significance at the time. The Boston Symphony Orchestra began ~~its career~~ on Saturday evening, Oct. 22, 1881. In its November issue the Musical Herald, a local monthly magazine, of which I shall have more to say presently, discussed the concert in the columns devoted to such matters, and signed by Louis C. Elson. However, priority was given to a performance, also at Music Hall, of Berlioz' "Romeo and Juliet," under the direction of Theodore Thomas, in which, by the way, one of the singers was the B. S. O.'s own conductor, Georg Henschel—later Sir George Henschel. Incidentally, I was not aware that Berlioz' "dramatic symphony" had ever been given here in its entirety. The Boston Symphony has played only the familiar instrumental excerpts.

* * *

When he finally got around to the new orchestra's debut, Mr. Elson pronounced it "auspicious." He found Mr. Henschel a "good conductor" but admitted that you couldn't tell much by one concert. He liked Henschel's freedom from affectation and unnecessary gestures but thought some of his tempi a bit fast. He deemed the opening program, drawn from Beethoven, Gluck, Haydn, Schubert, and Weber, a bit tame but presumed that later ones would prove more enlivening. With minor changes, by the way, this program was repeated 50 years later at Symphony Hall with Henschel himself conducting, a never-to-be-forgotten occasion.

* * *

"The orchestra," Elson went on to say, "played superbly, especially the strings. They had florid work almost throughout the concert and were never found deficient, save in the accompaniment to the aria from 'Orpheus,' when some flatness was apparent."

* * *

My interest in the Musical Herald, of which I had not previously heard, was awakened when a reader brought in a copy she had found in her attic. It was the issue of January, 1883, and pages 11-22 were missing. Since these contained the concert reviews, and it is always interesting to read old notices, I looked up the publication in the Boston Public Library. There I found bound volumes covering the magazine's life, which extended from January, 1880, to November, 1893. It was variously called the Musical Herald, the Boston Musical Herald and the Musical Herald of the United States. Originally of large (quarto) size, it was later made much smaller, and finally appeared in a size in between the two extremes. Its first address was Music Hall. It was next published at Franklin sq., where the New England Conservatory was located at the time. It emanated briefly from an address on Tremont st., and was then published by the Conservatory, which seemed to have a finger in the pie all along, and throughout the greater part of its existence its managing editor was the Conservatory's then director, Eben Tourjee, who died in 1891. He gave up the editorship of the magazine shortly before and his successor was George H. Wilson. When the latter was called to Chicago, the Herald was finally published both there and in Boston, a rather odd arrangement.

* * *

Parenthetically, it was Mr. Wilson, about whom it is difficult to get much information, who was the first editor of the Boston Symphony's program notes, when what was then called the Music Hall Bulletin appeared early in the conductorship of Wilhelm Gericke, who succeeded Henschel in the fall of 1884. Wilson was himself succeeded in the season of 1892-93 by the far more renowned William Foster Apthorp, who was one of the editors of the Musical Herald, and music critic of the Boston Transcript. In 1901 Philip Hale became the editor of the program book, a post which he filled with great distinction, and his place was taken by the present editor, John N. Burk, who has ably sustained the traditions of the post. It is interesting to observe that within that period there have been nine conductors of the orchestra, but only four editors of the notes that have long proved such a valuable adjunct to the concerts.

* * *

To get back to the Musical Herald, I consulted Elson's reviews in the January, '83, issue and was intrigued to learn that so many concerts had taken place in Boston since the previous issue that coverage of all of them would, as Elson put it, require a magazine devoted to nothing else. "Of symphony concerts," he wrote, "two sets have been operative, the first being the Boston Symphony Concerts in which the playing has been as fine as ever." After discussing Henschel's new Piano Concerto, as played by Carl Baermann and the Second Symphony of Friedrich Gernsheim which he felt deserved a place in the repertory (though it never got it), he wrote enthusiastically of the rival series, the concerts of the Philharmonic Society under Carl Zerrahn, giving a favorable notice to "On the Prairies," a so-styled American Symphony by German-born Louis Maas.

* * *

In conclusion, I might say that the Herald proved to be full of musical matter of much interest. It was instructive, its tone was serious and it covered a lot of ground. The curious are invited to inspect it, as I did, and they will find it rewarding. The point is that we were very well grounded in music those days and there was a lot of it around. The Boston of 1952 should look to its laurels.

* * *

CONCERTS

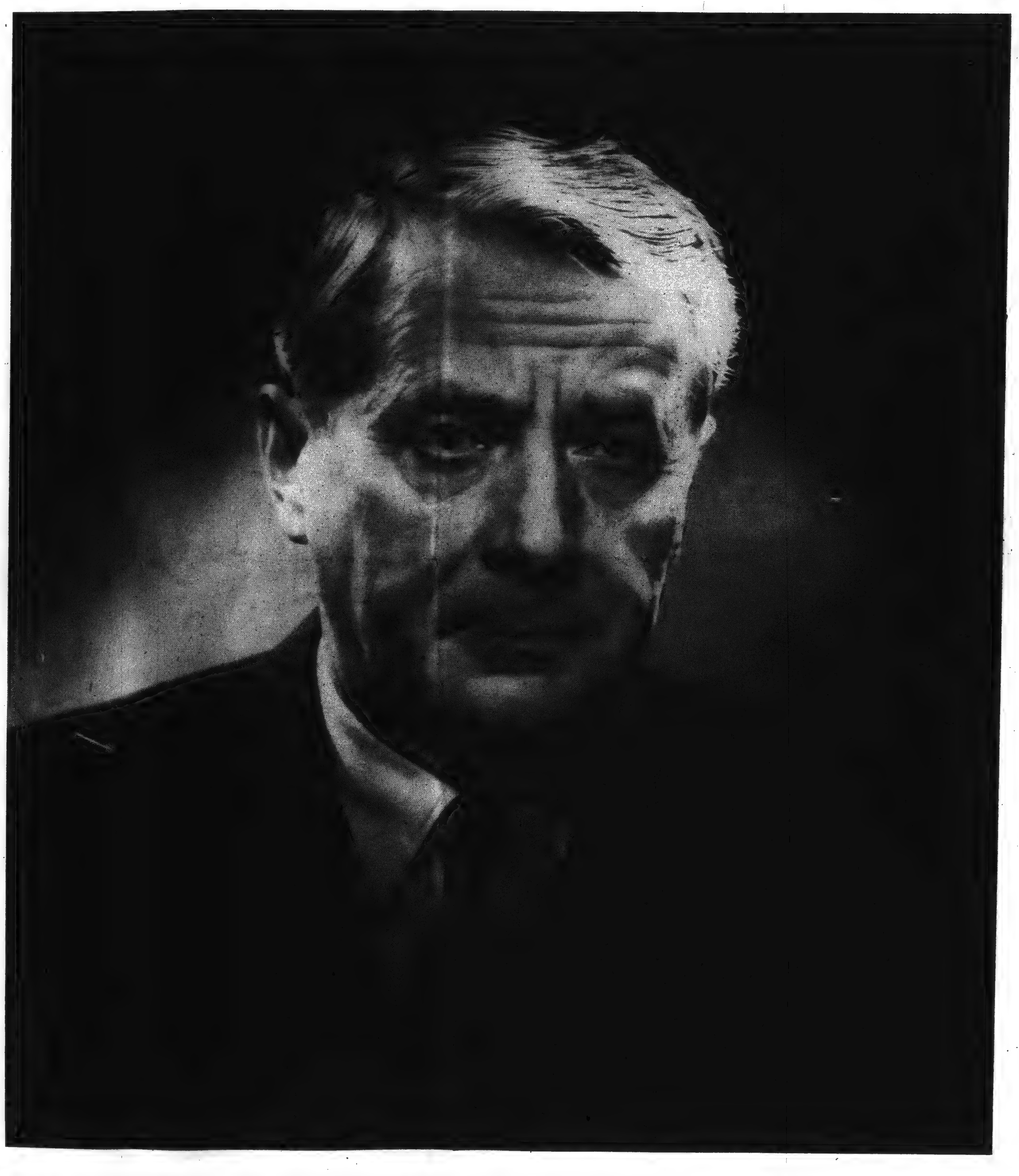
At this week's Symphony Concerts Mr. Munch will introduce to us the Fourth Symphony of Walter Piston. The other numbers will be Handel's Concerto for strings in A minor, Op. 6, No. 4, hitherto unplayed by our orchestra, Schubert's Fifth Symphony and the Prelude and Love-Death from Wagner's "Tristan."

On Wednesday evening Gordon College, on Evans way, will present in its Artist Series, Willy Frey, violinist, assisted by Fredric Popper, pianist. At Jordan Hall on Wednesday evening the Basque company of dancers, singers and instrumentalists, known as Euzkadi, will make their first Boston appearance under the auspices of the Fanny Peabody Mason Music Foundation. No tickets required.

Thursday evening at Jordan Hall, Hermann Gantt, bass-baritone, winner in the Post's festival competition of last May, will appear in recital, under the sponsorship of the Women's Service Club of Boston.

FRANCE-AMERIQUE

publié avec le concours du Figaro et de Paris-Match



CHARLES MUNCH EST RENTRE AUX ETATS-UNIS APRES UNE TOURNEE TRIOMPHALE A TRAVERS L'EUROPE DONT LES POINTS CULMINANTS FURENT PEUT-ETRE UNE SOIREE A L'OPERA DE PARIS ET L'ACCUEIL RESERVE AU CONDUCTEUR PAR SA VILLE NATALE: STRASBOURG. CHARLES MUNCH VIENT D'OUVRIR LA 72EME SAISON DE L'ORCHESTRE DE BOSTON. APRES UN AN D'ABSENCE, IL SERA A NEW-YORK AU MILIEU DE NOVEMBRE (VOIR EN P. 11 L'ARTICLE D'EDGAR FEDER).

Nouv. Série
No. 54
5 oct. 1952

15
cents

A PARIS: LA RENTREE DES THEATRES OUVRE LA SAISON

E. F.

FRANCE-AMERIQUE

publié avec le concours du Figaro et de Paris-Match

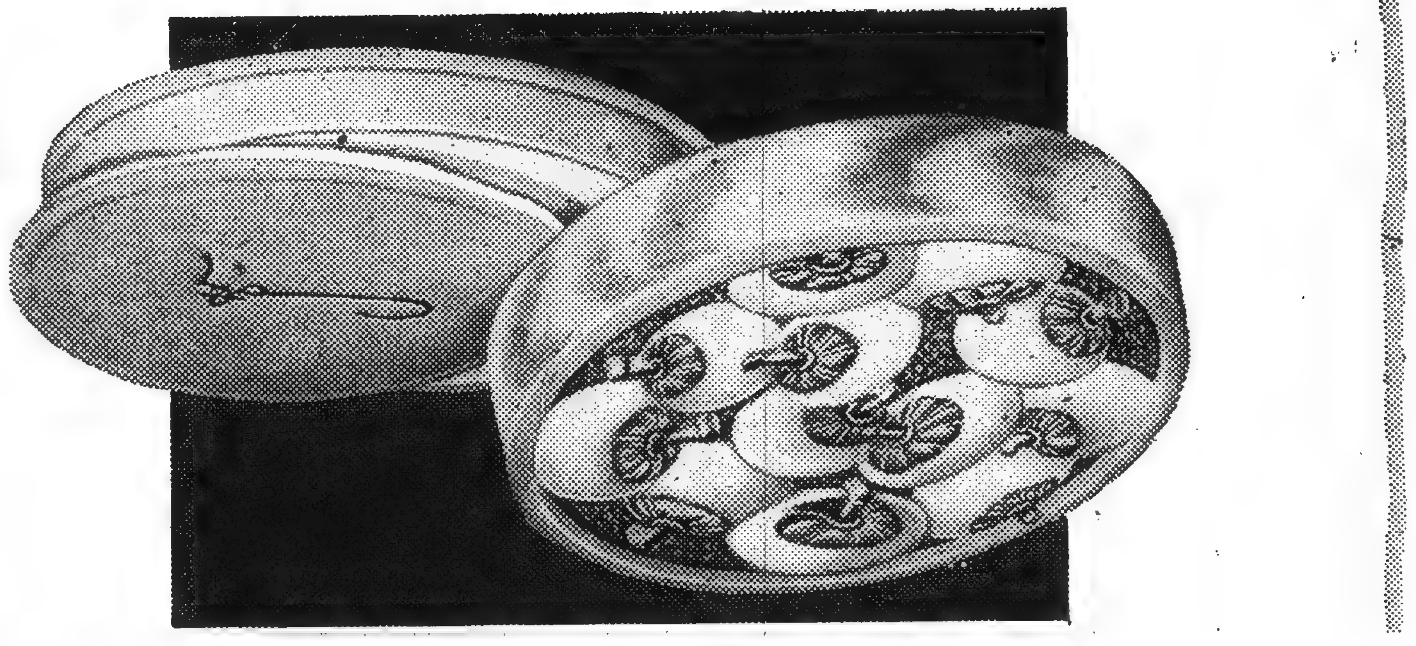
5 October 1952

FRANCE-AMERIQUE
publié avec le concours du Figaro et de Paris-Match
19ème ANNEE
NOUVELLE SERIE No. 54
Sunday, October 5, 1952
OWNED AND PUBLISHED WEEKLY BY TRICOLOR PUBLICATIONS, Inc.
Editor G. PERNOUD
Co-Editor Georgette L. PERNOUD
Bus. Ed.: EUGENE S. DUBIN, C.P.A.
Offices: Room 2405, 220 East 42nd St., New York 17, N. Y., MU 7-1140. Re-entered as a second class matter May 28, 1943 at the Post Office at New York, N. Y., under the act of March 3, 1879.
Copyright 1952 by Tricolor Publications, Inc.
"France-Amérique" incorporates "La Victoire" and "La Voix de France." Subscription rates: By mail, United States Possessions and Territories 1 year: $6.00, 6 months: $3.50. All foreign countries, 1 year: $7.00, 6 months: $4.00. Air mail subscription rates on request. Special reduced rates for schools and colleges in U. S. A. and Canada. Single copy: 15c.

Veuillez m'abonner ☐
Me réabonner ☐
Pour un an ($4.50) ☐
Pour 10 mois ($4.00) ☐
tarifs spéciaux des professeurs et étudiants.

Nom

Adresse



"Cream Powder" Compact
par
COTY
Choix de teintes mode préférées, aux parfums suivants:
L'ORIGAN • L'AIMANT • EMERAUDE • "PARIS" • MUGUET DES BOIS
Compounded and copyrighted by Coty, Inc., in U.S.A.

La "POUDRE-CREME" est prête à vous accompagner partout dans sa boîte si pratique. Un compact parfumé qui ne peut ni se casser ni se répandre.

1.25 taxe en sus
complet avec glace et houppette

Dans un mois les New-yorkais pourront de nouveau applaudir CHARLES MUNCH

Les salles de concert sont en train d'être fourbies pour la saison 52-53 qui s'ouvrira sous peu et qui, cette année, s'annonce particulièrement intéressante.

Après une absence de presqu'un an, Charles Münch reviendra à New-York avec le merveilleux orchestre de Boston dont il est le chef attitré. Oui, il y aura bientôt douze mois, que terrassé par la maladie, M. Münch fut enlevé à notre public. Le voici de retour à son bercail bostonien, après un printemps et un été chargés d'activité fiévreuse.

A peine rétabli, au printemps dernier Charles Münch emmenait ses musiciens en tournée — la triomphale tournée d'Europe — comprenant la France, la Belgique, la Hollande, l'Allemagne et l'Angleterre. Pour la première fois depuis sa fondation il y a soixante et onze ans, l'orchestre de Boston traversait l'Atlantique, recevant partout un accueil spectaculaire.

C'est à Paris, dans la salle de l'Opéra, qu'eut lieu le premier concert de la tournée. Avec le Président de la République donnant le signal des applaudissements, ce fut un succès artistique sans précédent. Charles Münch venait de conquérir une deuxième fois le public parisien, après avoir été entre temps consacré à l'étranger. L'homme qui avait rajeuni la vénérable "Société des Concerts" avant la guerre, lorsqu'il prit la succession de Philippe Gaubert et en fait, un poste d'avant-garde pour la musique moderne, était de nouveau acclamé par ses compatriotes. Prophète en son pays il fut accueilli avec un enthousiasme voisin du délire dans sa ville natale, Strasbourg.

Partout, la noblesse de sa pensée artistique, sa verve irrésistible, la douceur de son sourire — manifeste dans chacune de ses interprétations — lui ouvrirent le coeur de milliers de mélomanes.

Aussitôt la tournée européenne achevée, M. Münch revenait à Tanglewood pour le traditionnel festival des Berkshires qui en deux ans, sous sa direction, est devenu l'une des principales saisons musicales d'été dans le monde.

Après quelques semaines de repos bien gagné en France, Charles Münch a repris sa place à Boston. Le mois prochain, il reviendra avec ses musiciens couverts de gloire, à New-York, où il est attendu avec impatience.

Et déjà on annonce que pour la première fois depuis 1915, la phalange orchestrale de Boston entreprendra au printemps 1953 une tournée trans-continentale des Etats-Unis. Il reprendra ainsi contact avec les fidèles amis qui ne jurent plus que par lui depuis qu'il leur rendit visite, il y a environ quatre ans, à la tête de l'orchestre National de Paris.

Nous sommes tous contents de vous revoir, ami Münch. L'ovation qui saluera votre retour sera faite de reconnaissance et d'admiration, mélangée d'une forte dose d'affection.

Soyez le bienvenu.

E. F.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

[8]

1952-1953 SEASON

On-stage Photos of Charles Munch at Rehearsal, by Fred Fehl

Boston Symphony Orchestra

CHARLES MUNCH, MUSIC DIRECTOR

Announces

Six Open Rehearsals

One of the great cultural institutions of this day is the Boston Symphony Orchestra, giving regular concerts at Symphony Hall, Boston. These concerts are sold out by season subscription. To provide a chance for students in the Boston area to hear the Orchestra, tickets are made available for six rehearsals during the season, one a month, at a price considerably less than concert rates.

WGBH (89.7 mc FM) educational station of the Lowell Institute Cooperative Broadcasting Council will broadcast the full concerts of the Boston Symphony Orchestra on Fridays 2:15 and Saturdays at 8:30 p.m., beginning October 4.

REHEARSALS (AT 7:30 P.M.)

Thursday, October 16
Thursday, November 20
Wednesday, December 17
Wednesday, January 21
Thursday, February 19
Thursday, March 26

Soloists will assist.

Pierre Monteux will conduct as guest on Nov. 20.

On Thursday afternoons at 4:30 and Friday evenings at 7:00, the week's programs are discussed by Prof. G. Wallace Woodworth, of the Harvard Department of Music, on WGBH (FM).

Tickets, $7.00 for the six rehearsals, available Sept. 23-Sept. 26 at Office of Director of Music, Hayden Library, Rm. 14-N236.

After Oct. 10, tickets $2 for each rehearsal. (All seats unreserved.)

Political Clubs Plan Seven-Week Campaigning to Canvass University

Conducting one of the most intensive button-holing efforts ever at University registrations, college political organizations expect to devote record time working for candidates in the next seven weeks.

This year there are only three political clubs. They are: Harvard Liberal Union, the Harvard Young Republican Club, and the Young Democrats.

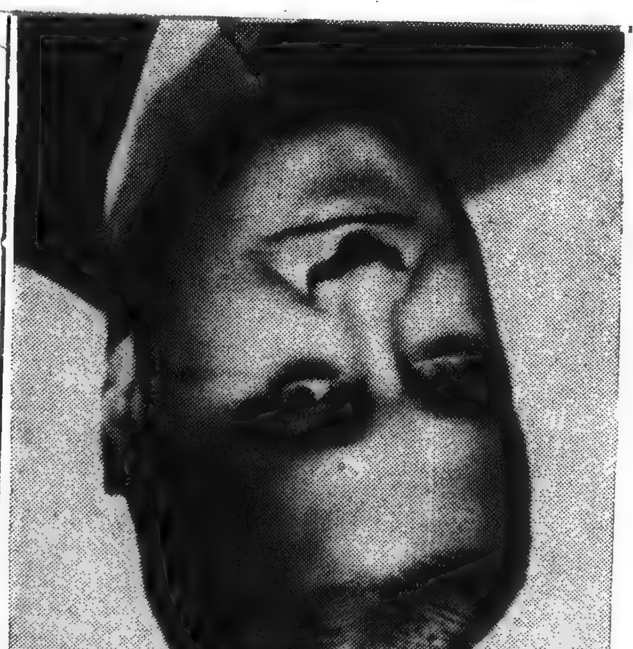
Primary elections were held Tuesday, but candidates for major offices in the two parties were unopposed. The two most important local contests this November in Massachusetts will be for Governor—Paul A. Dever (D) vs. Chritian A. Herter (R) and for U. S. Senator—John F. Kennedy 40 (D) vs. Henry Cabot Lodge '37 (R).

Milton S. Gwirtzman '52 president of the Harvard Liberal Union, announced

Gwirtzman said that members have worked in the primary for Mario Umana who is seeking election to the State Senate from Boston. They are working for him in conjunction with the Massachusetts Chapter of the Americans for Democratic Action.

Fall Speakers Not Chosen

The list of speakers for the fall is not definite yet, Gwirtzman said. The H.L.U. also will conduct one major national project, he stated. Two years ago, the group raised $6800 in support of three Senators who voted to uphold the President's veto of the McCarran Act. This year's project has not been selected yet.



Head of New Holmes Has Charm, Beaut

By RICKARD E. OLDENBURG

"No sister, no daughter—now 105 girls! A desire rather abundantly fulfilled, don't you think?" This week, Hedy Schumacher happily takes up the challenge of her job as Head Resident of Radcliffe's new Holmes Hall. An attractive, youthful woman with a slight and charming German accent, Mrs. Schumacher contentedly expects to welcome the first of her girls today and to be "flat as a pancake" by tonight.

Born in Wuppertal in the Rhineland, Mrs. Schumacher was raised in Freiburg near the Swiss border. An accomplished pianist, she studied at the Conservatory in Munich. In 1935, she decided that "Mr. Hitler and I did't agree too well" and joined the thousands of Germans who waited in neighboring countries for the fall of a regime few believed could

with the feeling t
only solution in li
all; many emergen
uine security, she
security, the confid
place, stand on one'
tribute something."
real dignity and sh
women. Every girl
take care of herself
likes, not simply typ
a girl to open door
doesn't stumble if sh
certain fields."

A college, Mrs. S
makes a better com
band and a better m
grows up and physic
met, the mother mus
her child mentally.
Schumacher argues,
ly apart, and the res

1952-1953 SEASON

On-stage Photos of Charles Munch at Rehearsal, by Fred Fehl

Boston Symphony Orchestra

CHARLES MUNCH, MUSIC DIRECTOR

Announces

Six Open Rehearsals

One of the great cultural institutions of this day is the Boston Symphony Orchestra, giving regular concerts at Symphony Hall, Boston. These concerts are sold out by season subscription. To provide a chance for students in the Boston area to hear the Orchestra, tickets are made available for six rehearsals during the season, one a month

On-stage Photos of Charles Munch at Rehearsal, by Fred Fehl

Boston Symphony Orchestra

CHARLES MUNCH, MUSIC DIRECTOR

Announces

Six Open Rehearsals

One of the great cultural institutions of this day is the Boston Symphony Orchestra, giving regular concerts at Symphony Hall, Boston. These concerts are sold out by season subscription. To provide a chance for students in the Boston area to hear the Orchestra, tickets are made available for six rehearsals during the season, one a month, at a price considerably less than concert rates.

REHEARSALS (AT 7:30 P.M.)

Thursday, October 16
Thursday, November 20
Wednesday, December 17
Wednesday, January 21
Thursday, February 19
Thursday, March 26

Soloists will assist.

Pierre Monteux will conduct as guest on Nov. 20.

WGBH (89.7 mc FM) educational station of the Lowell Institute Cooperative Broadcasting Council will broadcast the full concerts of the Boston Symphony Orchestra on Fridays 2:15 and Saturdays at 8:30 p.m., beginning October 4.

On Thursday afternoons at 4:30 and Friday evenings at 7:00, the week's programs are discussed by Prof. G. Wallace Woodworth, of the Harvard Department of Music, on WGBH (FM).

Tickets $7 for the six rehearsals available at Phillips Brooks House

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 7 - 1952

BOSTON SYMPHONY TO TOUR COUNTRY

First Nation-Wide Trip Is Set for Next Spring—The South, West Coast, Canada Listed

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—The Boston Symphony Orchestra, which made its first European trip last spring, will make its first transcontinental tour next spring.

The tour will occupy five weeks, starting on April 20, 1953, and will fill a schedule of about thirty concerts. In the course of the trip the orchestra will play for the first time in its seventy-odd years in territory south of Richmond, Va., and in most places west of the Mississippi.

The only time the Boston Symphony went west of the Mississippi was in 1915 when Karl Muck led the ensemble in a series of twelve concerts at the 1915 exposition in San Francisco. On the 1953 tour the orchestra will travel south to Atlanta, and New Orleans, west to Los Angeles and San Francisco and return to its home base along a route that will include Denver, Chicago and Toronto.

Charles Munch, permanent conductor of the Boston Symphony, will alternate as conductor on the tour with Pierre Monteux, who led this orchestra in the period after the first World War. These two men shared the podium chores on the European tour last spring.

The Boston Symphony Orchestra's plans for 1952-53 were estimated today by George E. Judd, manager, as probably the most extensive ever undertaken by an American symphony ensemble. Counting the commitments of the Boston Pops Orchestra under Arthur [redacted], which is an adjunct of the Boston Symphony, and the annual festival programs at Tanglewood, the Boston organization will be responsible next season for a grand total of about 300 concerts. Few orchestras in this country—and none abroad—ever reach a total of 200 concerts in any twelve-month period.

In addition to the tour by the Boston Symphony itself next year, which the management is arranging on its own, there will be a ten-week tour by the Boston Pops Orchestra under the management of Columbia Artists. Mr. Fiedler will lead this unit in a junket through the Middle West, South and Southwest in January, February and March.

After the conclusion of the Tanglewood festival next Sunday the orchestra will take a vacation before launching on a round of activity early in October that will include the following engagements:

The regular season in Boston and Cambridge; mid-season visits to Providence, New York, Washington, New Haven, Hartford, Worcester, New London, Northampton, Springfield, Newark, Philadelphia and New Brunswick; the transcontinental tour in April and May; the Boston Pops tour in January, February and March; the Pop season in Boston; the Esplanade concerts in Boston; the 1953 Berkshire festival in Tanglewood.

Herald. Aug. 7. 1952

Symphony Announces Fullest Season Ever

The 72nd Season of the Boston Symphony Orchestra will be the fullest in its history, with more than 300 concerts. Charles Munch who is now in France will return to open his fourth season as the orchestra's music director in Symphony Hall, Boston, on Oct. 3. The series of concerts in Boston on 24 Friday afternoons and 23 Saturday evenings and nine Tuesday evenings have been fully subscribed in advance. For the series of 6 Sunday afternoon concerts a few season tickets are still to be had.

In accordance with the principle that a full attendance puts upon the orchestra an obligation to a wider public, the season's schedule has been greatly extended. One rehearsal of the orchestra each month, six in all, (beginning Thursday evening, Oct. 16) will enable students of schools and colleges as well as others to hear the orchestra. In addition to the series in Symphony Hall, Boston and Sanders Theater, Cambridge, in New York, Brooklyn, Providence and other cities of the eastern seaboard, this orchestra will undertake its first tour of the far west at the conclusion of the travelling season in mid-April. The orchestra will give five weeks of concerts, travelling by train, going south as far as Atlanta, westward through New Orleans, Dallas to Los Angeles. From San Francisco they will return east by way of Denver and Chicago, completing the tour in Canada. Mr. Munch has asked Mr. Monteux to share the concerts of this tour as he did for the European tour of last May. This will be the first time the Boston orchestra will have traveled south of Cincinnati or west of the Mississippi except in 1915 when they journeyed directly to San Francisco to give a series of concerts in the Panama-Pacific Exposition.

An alternate Pops orchestra will be engaged for Boston as was done so successfully during the European tour of last May. The regular Pops orchestra will complete the 11-weeks season. A specially organized Pops Tour, conducted like all of the Pops concerts by Arthur Fiedler, will undertake a 10-weeks tour beginning in January. The Esplanade concerts will be followed by the Berkshire Festival concerts which will last until Aug. 16.

Mr. Munch will have two mid-season vacations when Pierre Montreux returns to conduct as guest, and Guido Cantelli will make his first visit to Boston to conduct two weeks of concerts here. The program plans and the soloists which the music calls for will be announced shortly.

This Clipping From
ATLANTA, GA.
JOURNAL-CONSTITUTION

SEP 14 1952

BOSTON SYMPHONY, MUNCH TO SET PRECEDENT IN CITY

First Time South for Orchestra; Monteux to Travel with Group

By HELEN KNOX SPAIN

Atlanta is the only city in Georgia to present the Boston Symphony Orchestra in concert this season. Traveling by train on its five-week tour, the orchestra will make its way westward via New Orleans, Dallas, to Los Angeles. From San Francisco, it will return east by way of Denver and Chicago, completing the tour in Canada.

CHARLES MUNCH
Conductor

This is the first time in its remarkable 72-year history the Boston Orchestra will have traveled south of Cincinnati or west of the Mississippi, except in 1915 when it journeyed directly to San Francisco to give a series of concerts in Panama-Pacific Exposition.

Charles Munch, who is now in France, will return early in October to Boston to open his fourth season as the orchestra's music director. Pierre Monteux will share the baton in mid-season and on tour.

In the current season the Boston Orchestra will have the fullest season in its history, with more than 300 concerts. The series in Boston includes 24 Friday afternoons, 24 Saturday evenings, nine Tuesday evenings and six Sunday afternoon concerts. In addition to the series in Symphony Hall, Boston; Sanders Theater, Cambridge; in New York; Brooklyn; Providence and other cities of the Eastern seaboard and the tour.

An alternate Pops Orchestra will give a season of 11 weeks, conducted by Arthur Fiedler, followed by a 10-weeks' tour beginning in January. The Esplanade concerts will be followed by the Berkshire Festival concerts which will continue until Aug. 16.

The Boston Symphony Orchestra, Charles Munch, conducting, will be in Atlanta to close the All Star Concert Series on April 27. Preceding this brilliant event will be Yehudi Menuhin on Oct. 13; Danish State Orchestra, Erik Tuxen, conductor, Oct. 23; the Robert Shaw Chorale, Dec. 4; Rise Stevens, Jan. 8; Bidu Sayao and Jan Peerce, joint recital, Feb. 2; Philadelphia Orchestra, Eugene Ormandy, conductor, Feb. 19; Artur Rubenstein, April 1.

More than 4,000 subscriptions have been made for the eight concerts. Season tickets are still available with desirable seats at all prices. The box and dress circle seats have been completely sold. Single tickets will not go on sale until Oct. 1. The ticket office is located at 235 Peachtree, N. E., AL. 1065.

* * *

DECATUR CHORUS—Six converts have been planned to be given by the Decatur Civic Chorus during the 1952-53 season. Mrs. Dale Clark is the director. Fred Jett is president. The opening concert will be given on Tuesday, Oct. 28, for the Decatur Lions Club's "Ladies Night," at East Lake Country Club. Two concerts, under the sponsorshi the Decatur Lions Club, wil the annual Christmas concert, date to be announced later; a the annual Spring concert in April. Both will be presented at Presser Hall. The chorus will make three out-of-town appearances in April and May.

* * *

This Clipping From
NEWARK, N. J.
STAR-LEDGER

SEP 7 - 1952

THE LOGE SEAT

Fine music planned by Griffith

By ANN X. SMITH

The best way we know to shake off the summer doldrums is to glance at the mouth-watering fall and winter program of events sponsored by the Griffith Music Foundation. The '52-'53 schedule of concerts and other attractions is announced today by Mrs. Parker O. Griffith, foundation president, and it's a schedule that should silence once and for all the complaint that Newark area residents have to cross the Hudson for their "culture."

Two "special events"—and they are, indeed, special, top the list. On Thursday evening, Oct. 23, the foundation will launch its season by presenting the famed Dancers of Bali and their Gamelan Orchestra. And on Sunday afternoon, Jan. 4, Tyrone Power, Judith Anderson and Raymond Massey, assisted by a chorus, will appear in person to do Vincent Benet's dramatic narrative, "John Brown's Body." Both events will take place at the Mosque Theater.

* * *

TRAVELERS to the Orient have long dwelt on the attractions of Balinese dancing and music. The 45-member Balinese troupe, directed by Anuk Agung Gde Mandera, noted Indonesian musician, will include Newark in its forthcoming American tour.

The Power - Anderson - Massey recitation will be presented by Paul Gregory, the same gentleman whose production of "Don Juan In Hell" packed the Mosque last season.

Ni Gusti Raka
Bali dancing star

Other events on the Griffith schedule are:

BALLET—The Ballet Theater will give two performances at the Mosque Saturday, April 18.

OPERA—A presentation of Mozart's "Cosi Fan Tutte" in concert form, in English, will be given Tuesday evening, Feb. 29, at the Woman's Club of Orange by the Little Orchestra Society and soloists to be announced.

PIANO RECITALS — Vladimir Horowitz will inaugurate the foundation's master piano concert series Sunday afternoon, Nov. 2. He will be followed by Byron Janis, Dec. 14; Gina Bachauer, Jan. 11, and by the English pianist, Solomon, March 8.

SYMPHONY CONCERTS — The foundation's symphony series will begin Tuesday evening, Dec. 2 with a concert by Pierre Monteux and the Boston Symphony. Following will be [redacted]lter and the New York Philharmonic, Jan. 6; The Little Orchestra Society of New York, with pianist Rudolf Serkin, soloist, March 3, and Eugene Ormandy and the Philadelphia Orchestra, April 13.

The foundation will also present its series of chamber music concerts in Griffith Auditorium and its group of special Saturday morning concerts for children at the Mosque.

This Clipping From
Broadcasting - Telecasting
WASHINGTON, D. C.

OCT 6 - 1952

WGBH CELEBRATES

WGBH (FM) Boston last Saturday marked first anniversary of its founding with broadcast of opening performance of Boston Symphony Orchestra and review of past year's programs. Ralph Lowell, trustee of Lowell Institute and head of its Cooperative Broadcasting Council, spoke preceding the concert. Mr. Lowell and Henry B. Cabot, president of the trustees of the orchestra, also were to recreate the opening of WGBH Oct. 6, 1951. FCC Chairman Paul A. Walker was scheduled to deliver a special message. WGBH is an educational FM outlet operated with the "advice and cooperation" of the institute.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 7 - 1952

BOSTON SYMPHONY TO TOUR COUNTRY

First Nation-Wide Trip Is Set for Next Spring—The South, West Coast, Canada Listed

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—The Boston Symphony Orchestra, which made its first European trip last spring, will make its first transcontinental tour next spring.

The tour will occupy five weeks, starting on April 20, 1953, and will fill a schedule of about thirty concerts. In the course of the trip the orchestra will play for the first time in its seventy-odd years in territory south of Richmond, Va., and in most places west of the Mississippi.

The only time the Boston Symphony went west of the Mississippi was in 1915 when Karl Muck led the ensemble in a series of twelve concerts at the 1915 exposition in San Francisco. On the 1953 tour the orchestra will travel south to Atlanta and New Orleans, west to Los Angeles and San Francisco and return to its home base along a route that will include Denver, Chicago and Toronto.

Charles Munch, permanent conductor of the Boston Symphony, will alternate as conductor on the tour with Pierre Monteux, who led this orchestra in the period after the first World War. These two men shared the podium chores on the European tour last spring.

The Boston Symphony Orchestra's plans for 1952-53 were estimated today by George E. Judd, manager, as probably the most extensive ever undertaken by an American symphony ensemble. Counting the commitments of the Boston Pops Orchestra under Arthur [illegible] which is an adjunct of the Boston Symphony, and the annual festival programs at Tanglewood, the Boston organization will be responsible next season for a grand total of about 300 concerts. Few orchestras in this country—and none abroad—ever reach a total of 200 concerts in any twelve-month period.

In addition to the tour by the Boston Symphony itself next year, which the management is arranging on its own, there will be a ten-week tour by the Boston Pops Orchestra under the management of Columbia Artists. Mr. Fiedler will lead this unit in a junket through the Middle West, South and Southwest in January, February and March.

After the conclusion of the Tanglewood festival next Sunday the orchestra will take a vacation before launching on a round of activity early in October that will include the following engagements:

The regular season in Boston and Cambridge; mid-season visits to Providence, New York, Washington, New Haven, Hartford, Worcester, New London, Northampton, Springfield, Newark, Philadelphia and New Brunswick; the transcontinental tour in April and May; the Boston Pops tour in January, February and March; the Pop season in Boston; the Esplanade concerts in Boston; the 1953 Berkshire festival in Tanglewood.

Herald Oct. 5. 1952

Symphony Announces Fullest Season Ever

The 72nd Season of the Boston Symphony Orchestra will be the fullest in its history, with more than 300 concerts. Charles Munch who is now in France will return to open his fourth season as the orchestra's music director in Symphony Hall, Boston, on Oct. 3. The series of concerts in Boston on 24 Friday afternoons and 23 Saturday evenings and nine Tuesday evenings have been fully subscribed in advance. For the series of 6 Sunday afternoon concerts a few season tickets are still to be had.

In accordance with the principle that a full attendance puts upon the orchestra an obligation to a wider public, the season's schedule has been greatly extended. One rehearsal of the orchestra each month, six in all, (beginning Thursday evening, Oct. 16) will enable students of schools and colleges as well as others to hear the orchestra. In addition to the series in Symphony Hall, Boston and Sanders Theater, Cambridge, in New York, Brooklyn, Providence and other cities of the eastern seaboard, this orchestra will undertake its first tour of the far west at the conclusion of the travelling season in mid-April. The orchestra will give five weeks of concerts, travelling by train, going south as far as Atlanta, westward through New Orleans, Dallas to Los Angeles. From San Francisco they will return east by way of Denver and Chicago, completing the tour in Canada. Mr. Munch has asked Mr. Monteux to share the concerts of this tour as he did for the European tour of last May. This will be the first time the Boston orchestra will have traveled south of Cincinnati or west of the Mississippi except in 1915 when they journeyed directly to San Francisco to give a series of concerts in the Panama-Pacific Exposition.

An alternate Pops orchestra will be engaged for Boston as was done so successfully during the European tour of last May. The regular Pops orchestra will complete the 11-weeks season. A specially organized Pops Tour, conducted like all of the Pops concerts by Arthur Fiedler, will undertake a 10-weeks tour beginning in January. The Esplanade concerts will be followed by the Berkshire Festival concerts which will last until Aug. 16.

Mr. Munch will have two mid-season vacations when Pierre Montreux returns to conduct as guest, and Guido Cantelli will make his first visit to Boston to conduct two weeks of concerts here. The program plans and the soloists which the music calls for will be announced shortly.

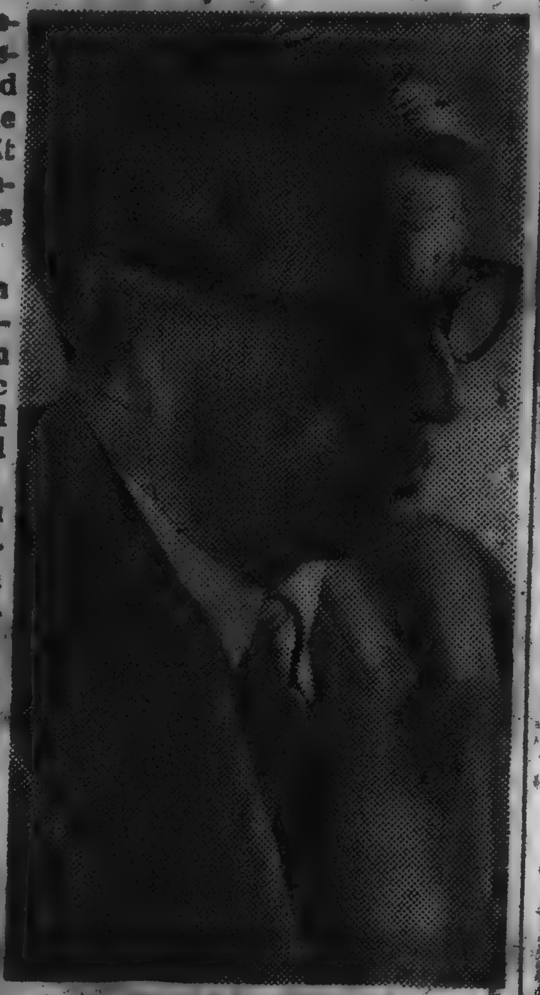
This Clipping From
ATLANTA, GA.
JOURNAL-CONSTITUTION
EP 14 1952

BOSTON SYMPHONY, MUNCH TO SET PRECEDENT IN CITY

First Time South for Orchestra; Monteux to Travel with Group

By HELEN KNOX SPAIN

Atlanta is the only city in Georgia to present the Boston Symphony Orchestra in concert this season. Traveling by train on its five-week tour, the orchestra will make its way westward via New Orleans, Dallas, to Los Angeles. From San Francisco, it will return east by way of Denver and Chicago, completing the tour in Canada.



CHARLES MUNCH
Conductor

This is the first time in its remarkable 72-year history the Boston Orchestra will have traveled south of Cincinnati or west of the Mississippi, except in 1915 when it journeyed directly to San Francisco to give a series of concerts in Panama-Pacific Exposition.

Charles Munch, who is now in France, will return early in October to Boston to open his fourth season as the orchestra's music director. Pierre Monteux will share the baton in mid-season and on tour.

In the current season the Boston Orchestra will have the fullest season in its history, with more than 300 concerts. The series in Boston includes 24 Friday afternoons, 24 Saturday evenings, nine Tuesday evenings and six Sunday afternoon concerts. In addition to the series in Symphony Hall, Boston; Sanders Theater, Cambridge; in New York; Brooklyn; Providence and other cities of the Eastern seaboard and the tour.

An alternate Pops Orchestra will give a season of 11 weeks, conducted by Arthur Fiedler, followed by a 10-weeks' tour beginning in January. The Esplanade concerts will be followed by the Berkshire Festival concerts which will continue until Aug. 16.

The Boston Symphony Orchestra, Charles Munch, conducting, will be in Atlanta to close the All Star Concert Series on April 27. Preceding this brilliant event will be Yehudi Menuhin on Oct. 13; Danish State Orchestra, Erik Tuxen, conductor, Oct. 23; the Robert Shaw Chorale, Dec. 4; Rise Stevens, Jan. 8; Bidu Sayao and Jan Peerce, joint recital, Feb. 2; Philadelphia Orchestra, Eugene Ormandy, conductor, Feb. 19; Artur Rubenstein, April 1.

More than 4,000 subscriptions have been made for the eight concerts. Season tickets are still available with desirable seats at all prices. The box and dress circle seats have been completely sold. Single tickets will not go on sale until Oct. 1. The ticket office is located at 235 Peachtree, N. E., AL. 1065.

• • •

DECATUR CHORUS—Six converts have been planned to be given by the Decatur Civic Chorus during the 1952-53 season. Mrs. Dale Clark is the director. Fred Jett is president. The opening concert will be given on Tuesday, Oct. 28, for the Decatur Lions Club's "Ladies Night," at East Lake Country Club. Two
concerts, under the sponsorshi
the Decatur Lions Club, wil
the annual Christmas concert,
date to be announced later;
the annual Spring concert in April. Both will be presented at Presser Hall. The chorus will make three out-of-town appearances in April and May.

• • •

This Clipping From
Broadcasting - Telecasting
WASHINGTON, D. C.
OCT 6 - 1952

WGBH CELEBRATES

WGBH (FM) Boston last Saturday marked first anniversary of its founding with broadcast of opening performance of Boston Symphony Orchestra and review of past year's programs. Ralph Lowell, trustee of Lowell Institute and head of its Cooperative Broadcasting Council, spoke preceding the concert. Mr. Lowell and Henry B. Cabot, president of the trustees of the orchestra, also were to recreate the opening of WGBH Oct. 6, 1951. FCC Chairman Paul A. Walker was scheduled to deliver a special message. WGBH is an educational FM outlet operated with the "advice and cooperation" of the institute.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
SEP 7 - 1952

2

THE LOGE SEAT

Fine music planned by Griffith

By ANN X. SMITH

The best way we know to shake off the summer doldrums is to glance at the mouth-watering fall and winter program of events sponsored by the Griffith Music Foundation. The '52-'53 schedule of concerts and other attractions is announced today by Mrs. Parker O. Griffith, foundation president, and it's a schedule that should silence once and for all the complaint that Newark area residents have to cross the Hudson for their "culture."

Two "special events"—and they are, indeed, special, top the list. On Thursday evening, Oct. 23, the foundation will launch its season by presenting the famed Dancers of Bali and their Gamelan Orchestra. And on Sunday afternoon, Jan. 4, Tyrone Power, Judith Anderson and Raymond Massey, assisted by a chorus, will appear in person to do Vincent Benet's dramatic narrative, "John Brown's Body." Both events will take place at the Mosque Theater.

• • •

TRAVELERS to the Orient have long dwelt on the attractions of Balinese dancing and music. The 45-member Balinese troupe, directed by Anuk Agung Gde Mandera, noted Indonesian musician, will include Newark in its forthcoming American tour.

Ni Gusti Raka
Bali dancing star

The Power - Anderson - Massey recitation will be presented by Paul Gregory, the same gentleman whose production of "Don Juan In Hell" packed the Mosque last season.

Other events on the Griffith schedule are:

BALLET—The Ballet Theater will give two performances at the Mosque Saturday, April 18.

OPERA—A presentation of Mozart's "Cosi Fan Tutte" in concert form, in English, will be given Tuesday evening, Feb. 29, at the Woman's Club of Orange by the Little Orchestra Society and soloists to be announced.

PIANO RECITALS — Vladimir Horowitz will inaugurate the foundation's master piano concert series Sunday afternoon, Nov. 2. He will be followed by Byron Janis, Dec. 14; Gina Bachauer, Jan. 11, and by the English pianist, Solomon, March 8.

SYMPHONY CONCERTS — The foundation's symphony series will begin Tuesday evening, Dec. 2 with a concert by Pierre Monteux and the Boston Symphony. Following will be [illegible] Walter and the New York Philharmonic, Jan. 6; The Little Orchestra Society of New York, with pianist Rudolf Serkin, soloist, March 3, and Eugene Ormandy and the Philadelphia Orchestra, April 13.

The foundation will also present its series of chamber music concerts in Griffith Auditorium and its group of special Saturday morning concerts for children at the Mosque.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

Christian Science Monitor

Piston's Fourth in Boston Première

Symphony Plays Recent Work by New England Composer

By Harold Rogers

Walter Piston's new Symphony No. 4, which was given its première two seasons ago by the Minneapolis Symphony Orchestra, is being heard for the first time in Boston this week end at Symphony Hall. We should have heard it long before this—any new Piston work is of interest to his own community—and we doubtless would have if Mr. Munch had not been absent the greater part of last season.

Though Mr. Piston's Fourth appears to be less granitic than his Third, it is infused with vitality, an impelling drive, and brilliant color. As performed by the Boston Symphony yesterday afternoon, the first three movements appear to be particularly impregnated with musical interest. The last movement, at one hearing, is impressive for its rhythm and splash, but its ideas are less tenacious in the mind of the listener.

3

The first movement—Piacevole—employs a rather slow but driving rhythm and makes dramatic use of strong brass sonorities that sharply contrast with singing strings, a device that is characteristically American in sound.

In the Ballando we have a second movement that is a scherzo—a hoe-down in spirit but highly sophisticated in the variety of its rollicking meters. Twice these constantly shifting rhythms melt into a simple waltz when a melody ingenuously soars forth with a smile, but not for long. It is soon swamped in the ocean of arithmetic.. It's not an easy movement to play or to conduct, and the orchestra didn't play it too well.

* * *

The Contemplativo movement, which came third, is an Adagio in tempo and mood. It begins in an almost evanescent manner that soon builds into a mountainous climax through an emotional tension that is constantly heightened and strengthened. Throughout, a long romantic melody takes its independent way. The tension is eased; the movement closes much as it began.

The finale, marked Energico, was truly that. Its driving six-eight meter, agitated in manner, formed the background for a lyrical melody of sunny character. After the resounding last chord Mr. Piston came to the front of the hall, shook hands with the conductor and the concertmaster, and received the enthusiastic applause of his listeners.

* * *

Mr. Munch began the concert with Handel's Concerto Grosso for String Orchestra, Opus 6, No. 4, and gave the opening Larghetto affettuoso an elegant pacing and phrasing. He brought out the marvelous melodic interplay in the fugue of the Allegro. His Largo was placid, like an unruffled pond under a summer sky.

The conductor's idiosyncrasy, that of pacing a movement too fast for clarity of detail, was again in evidence in the Schubert Fifth Symphony, particularly in the opening and closing Allegro movements. He started the finale with such speed that, after a fermata, he was compelled to establish a slower tempo.

In the Andante there was a peculiar lapse among the strings when some of the players neglected to flat the third after a resolution to the minor, thus producing a tonic chord in which both the major and minor thirds sounded together — excellent in Stravinsky but surprising in Schubert!

Wagner's Prelude and "Liebestod" from "Tristan und Isolde" added a lush climax to a program of many moods.

Our Critic's Report for the Week

Oct Post

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky was a resourceful and ingenious maker of programs, particularly in his earlier years in Boston. However, one of his bright ideas came to naught, though he might have made the necessary changes and gone ahead with it. As he confided his plan to me, he was going to devote four successive pairs of Symphony Concerts to the music of Schumann, Wagner, and Stravinsky, arranged chronologically to demonstrate their development as composers. Schumann was to be represented by his four symphonies, in the established numerical order, and as for Wagner, Koussevitzky was going to begin with the "Tannhaeuser" Bacchanale and go on to the "Lohengrin" Prelude.

When the conductor had got that far with the outlining of his scheme, I was inconsiderate enough to remind him that Schumann's Fourth Symphony was really his second, and that while "Tannhaeuser" did precede "Lohengrin," the Bacchanale itself, written for the Paris performances of 1861, followed not only "Lohengrin" but "Rheingold," "Walkuere," half of "Siegfried," and "Tristan," and belongs not to Wagner's second period but to his third and final one.

* * *

The story is told here, and for the first time, not to prove that Koussevitzky knew more about conducting than he did about musical history, which was probably the case, but to call attention to the confusions that arise from the publication of works in an order different from that in which they were composed. I know one standard text, Goetschius' "Masters of the Symphony," that scrupulously calls Schumann's Fourth Symphony No. 2 which is accurate and inaccurate at the same time. Actually, what we know as the Fourth Symphony dates from 1841, the year of the First. After one performance, Schumann withdrew it from circulation and, with certain minor changes, chiefly in the scoring, brought it out as No. 4 10 years later. It might be added that the First and Second Piano Concertos of both Beethoven and Chopin should be numbered the other way around. Nor are these the only instances of the sort.

* * *

What really makes trouble, not only for the laymen, but even for those who write books and program notes, are the symphonies of Schubert, both as to their number and their numbering. The C major of his last is called No. 7 in the published score, No. 9 in at least one recording and No. 10 by the arbitrary Goetschius. In one sense, Goetschius was right. It was the 10th Symphony that Schubert wrote, but the real Ninth, the so-called "Gastein" Symphony of 1825, has disappeared, apparently for good.

* * *

Since No. 9 is often called No. 7 and the "Unfinished" is, and quite properly, No. 8, it is natural to assume that it was written later, and since it was left incomplete, to further assume, as so many do, that Schubert died while he was at work on it. It was for that melancholy reason that Bruckner failed to finish his Ninth Symphony and Mahler his Tenth. In point of fact, Schubert wrote the "Unfinished" in 1822 and he had six years left in which to complete the job had he elected to do so. There are various theories why it was never done, the most reasonable being that he was dissatisfied with the Scherzo, which he had written in piano draft and partly orchestrated, and decided that he could not continue at the level on which he had begun. It has even been suggested that the whole work was written and that Josef Huettenbrenner lost part of the manuscript while he was taking it to his brother Anselm, in whose possession it was ultimately found in 1865. There is also a theory, not accepted by the most reliable authorities, that the Grand Duo for piano, Op. 140, is an arrangement of the missing "Gastein." It was even orchestrated by the violinist, Josef Joachim.

* * *

To complicate matters still further, Schubert wrote two "Seventh" symphonies, the one that actually succeeded No. 6 and the one that should properly be called No. 9. The real Seventh, in E major, was completely scored for 109 bars and from there on merely sketched. To complete it is a relatively simple task and one that has been accomplished more than once, notably by the Englishman, J. F. Barnett, and by Felix Weingartner. The Weingartner version was played here by the People's Symphony under Fabien Sevitzky and it proved attractive enough to warrant the second hearing that it has not received. I once heard a broadcast of it but cannot recall the orchestra that played it. Stylistically, it partly bridges the enormous gap between the Sixth and the "Unfinished." In the meantime, I would like to start a society for the prevention of the labelling of the "Great" C major as No. 7. And I could begin my campaign at Symphony Hall itself.

This Clipping From
BOSTON, MASS.
TRAVELER

SEP 29 1952

The Boston Symphony Opens Season Friday

Next Friday afternoon and Saturday evening in Symphony Hall, the Boston Symphony Orchestra will open its 72nd season. Charles Munch, having returned from Europe, will rehearse the Orchestra this week in readiness to begin his fourth year as Music Director. His program will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm", an instrumental interlude from his opera "The Trojans at Carthage", and the First Symphony of Brahms in C minor. The same program will be performed at the opening of the Cambridge series at Sanders Theatre on the following Tuesday evening, October 7.

Although the longer series are fully subscribed, seats are still obtainable for the series of six afternoon concerts which open on November 2. It is also possible for students and all others who wish to hear Boston's Orchestra at less than the usual subscription rates to attend the series of six open rehearsals through the season, beginning Thursday evening, October 16 at 7:30. At these rehearsals Mr. Munch may be observed in actual preparation of the program of the week, repeating passages in order to convey his intentions to the orchestra. Soloists will be heard at the rehearsals and Pierre Monteux as guest will conduct one of them.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

OCT 11 1952

MUSIC

Piston's Symphony No. 4 Is Elegeant and Tuneful

Second "regular" program by the Boston Symphony Orchestra, Charles Munch, conductor, at Symphony Hall: Handel: Concerto Grosso for String Orchestra, Op. 6, No. 4 (first performance at these concerts); Walter Piston: Symphony No. 4 (first performance in Boston); Schubert: Fifth Symphony; Wagner: Prelude and Liebested from "Tristan and Isolde."

By CYRUS DURGIN

Walter Piston's comparatively new Fourth Symphony is elegant and tuneful of the flower of mid-20th Century American music. It is one of the best things—perhaps the finest in the sense of melodic invention coupled with a super-polished technic—that he has written. Here is a pleasant, viable and substantial score which we should—and I trust shall—hear again and again.

2

What sets the Fourth Symphony apart a bit from Piston's earlier music is its flow of lyrical, engaging tunes. Not that the Boston composer was dry, but he never before seemed willing to sing out, to allow himself his melodic head, except perhaps in the waggish ballet score, "The Incredible Flutist." The first movement of the Fourth Symphony is almost as lyrical as Schubert, and the rest seldom without the engaging, the reassuring fact of a tune going on.

The tunes, furthermore, are modern and American; not closely related to the spirit of popular stuff, for they are more subtle and refined than that, but indisputably of this time and country. They complement, in the work, a sense of rhythmic manipulation absolutely second to none.

Another quality peculiar to the Fourth Symphony is that of increasing harmonic smoothness, in fact a general simplification of style which may prove that Piston has entered a distinctly new creative period. There used to be some pretty bristling rhythmic and dissonant effects about his music, together with a sense of academic constraints that were bound to limit both his expression and his appeal. There was less of them in the Third Symphony, and now practically none in the Fourth.

You can find a hint of this esthetic turnabout even in the Italian designations of the four movements which, freely Englished, are "Pleasing," "Dancing," "Contemplative" and "Energetic." Each one accurately reflects the character of the movement. For the time being, this is enough description of the Fourth Symphony. Later on, with further acquaintance, there will be more to say about it, especially the color of the orchestration. Piston was present yesterday and received a good hand.

This program, to my taste, was wholly a joy. Handel's Concerto Grosso (unaccountably never done before by this orchestra) is one of the most salient and beautiful of the mighty Opus 6. Here, I think, the strings accomplished some of their most sensitive work as an ensemble, and never sounded more glowing and rich, since Munch became conductor. Schubert's wonderfully innocent little B-flat Symphony (from which Sir Arthur Sullivan obviously learned a thing or two) was admirable in its grace and vivacity.

4

Munch went to town with the "Tristan" excerpts. Not since he came here has the orchestra blazed with so much passionate intensity, and this is said with memory of some gorgeous sounds when he has played Berlioz. But why does he, who observes the strict line in Bach and Beethoven, tackle Wagner in so personal a way? Here and there he prolonged single notes until the orchestra could barely finish a phrase; he bore down heavily upon the first horn and first trumpet, and once or twice completely upset the balance of Wagner's musical texture. The effect was terrific, but it was not the best Wagner.

N.Y. Staatszeitung
Sept. 9 - 1952.

8 **

Aus der Musikwelt

Von FRED LOW

Intervall-Konzert in Carnegie Recital Hall

Die Pianistin Norma Holmes spielte in der Serie der Intervall Konzerte Donnerstag abend in der Carnegie Recital Hall Werke von Burrill Phillips (Erstaufführung in New York), Scarlatti, Mozart, Beethoven, Brahms und Rachmaninoff. Die "Musik für Piano No. 1" von Burril Phillips ist in fünf Sätzen geschrieben, die in moderner Struktur manchmal Klavierübungen ähneln. Die Komposition verrät Kenntnis der Möglichkeiten für das Instrument, ohne aber genügend Interesse für die Aufnahme in das Repertoire der Klavierliteratur wachzurufen. Norma Holmes zeigte ihre saubere Technik im Vortrag des schwierigen Werkes und ließ ihre Begabung für das Instrument auch in der Wiedergabe ihres restlichen Programmes erkennen.

Boston Symphonie

Die 72. Saison des Boston Symphonie Orchesters umfaßt 300 Konzerte; Charles Munch wird auch in der Spielzeit 1952/53 der Musikdirektor des Ensembles sein. Die Konzertserien finden außer in der Symphonie Hall in Boston, in der Carniegie Hall, New York, in Cambridge, Providence, sowie in Städten an der Ostküste statt und eine Tournee nach dem Westen wird nach Schluß der Wintersaison veranstaltet. Pierre Monteux wurde eingeladen, eine Reihe von Konzerten im Rahmen dieser Tournee, die auch nach Kanada, Denver und Chicago führt, zu dirigieren. Wir werden das genaue Programm der Carnegie Hall-Konzerte in wenigen Tagen bekanntgeben.

This Clipping From
BOSTON, MASS.
POST

SEP 28 1952

Boston Symphony Marks WGBH's Anniversary

The opening Saturday night performance of the new season of the Boston Symphony Orchestra and a review of the past year's programs will mark the first anniversary of Boston's educational FM station, WGBH, Saturday, Oct. 4, operated with the advice and cooperation of the Lowell Institute Co-operative Broadcasting Council, Ralph Lowell, trustee of the Lowell Institute and head of the council, announced yesterday.

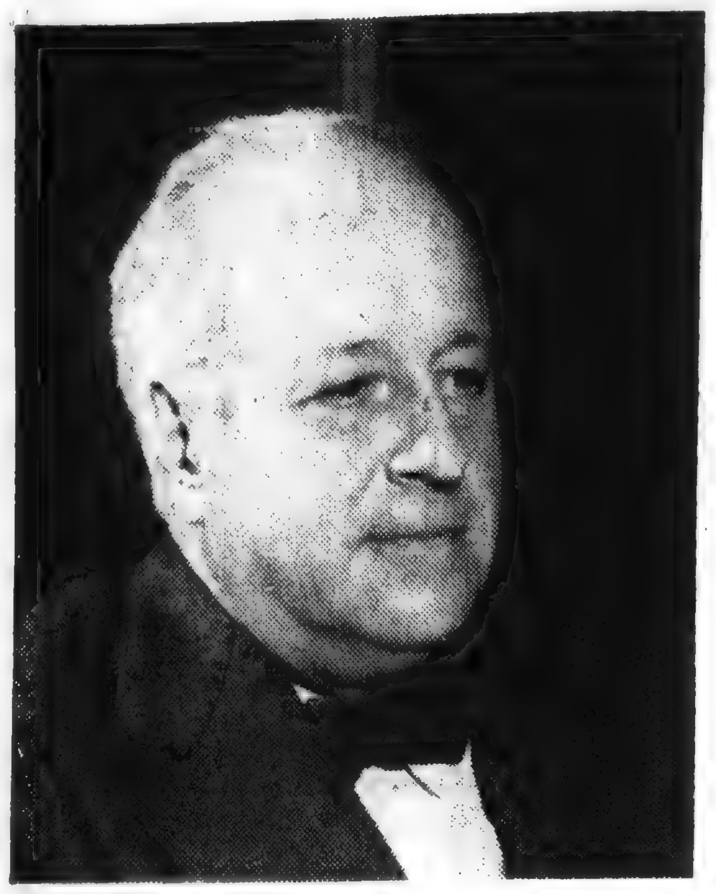
Mr. Lowell and Henry B. Cabot, president of the trustees of the orchestra, will speak over WGBH at 8:25, immediately preceding the concert. Charles Munch, musical director, will conduct the orchestra in Beethoven's Symphony No. 4 in B-flat Major, Opus 60; "Royal Hunt and Storm" by Berlioz, a descriptive symphony from The Trojans; and Brahms' Symphony No. 1 in C minor, Opus 68.

[11]

The Personal Equation

— Oct 12

Musician First Class .... By Klaus George Roy



By a Staff Photographer

Walter Piston

It was in 1940 that two high-school students attended a chamber music concert at Paine Hall, the Harvard Department of Music. A string quartet by Walter Piston, the noted composer teaching there, was on the program.

No sooner was the music over than the two young know-it-alls began to discuss the piece, and none too quietly.

The first violinist pointed to the composer in the audience to rise and take his bow. He did so—in the very next row. The two chastened "critics" were not too sure whether the smile on the composer's face was not meant for them. If they had ever before come in contact with that striking, aristocratic appearance, "a Brahms without a beard," they could not have forgotten it.

Seven years later, one of the young musicians had the privilege of studying with the composer himself, in his composition seminar at Harvard. It proved an experience of immense value to work with this man, born in Rockland, Maine, in 1894, who was being recognized more and more as one of America's outstanding masters of creative art.

"Piston's music sets a level of craftsmanship that is absolutely first-rate in itself and provides a standard of reference by which every other American's work may be judged." These words are Aaron Copland's, whose opinion carries much weight.

* * *

It is all the more amusing that during World War I, Piston was assigned the rating of "second-class musician" in the Navy band. This, as he admits, was no doubt true as far as his saxophone playing was concerned. At that time, in fact, he was training to be a draftsman and painter at Boston art schools.

His decision to become a composer did not come until after his 25th year. Can one "decide" to become a composer? Piston knew he could. He began to study music seriously at Harvard, then went to France to work with Nadia Boulanger. On his return, he joined the Harvard Music Department.

Some 14 of his large orchestral works have been performed by the Boston Symphony Orchestra in the last 24 years, and all over the world he is known as a composer of "sobriety, modesty, and elegance." Charles Munch took Piston's "Toccata" along on the recent triumphal European tour of the Boston orchestra, and he has just led the new Fourth Symphony.

Mr. Piston's textbooks on harmony and counterpoint are widely used, and he is now writing a new one, on orchestration.

It is hardly possible at this point to discuss the astonishing fusion of musical styles which Piston has achieved in his own work, the fastidiousness and polish of his technique. He has "reabsorbed classical principles into the music of today," as one observer put it. Whether his medium is the symphony orchestra or the small chamber ensemble, here is music thoroughly contemporary in sound, clear in form, restrained in expression, and full of a civilized and penetrating wit.

The essential musical thought always comes first with Piston. He is suspicious of self-conscious nationalism, and he finds the program approach to music superfluous and irrelevant to the absolute and self-sufficient nature of the art of ordered sound in motion.

* * *

His high sense of the integrity of his calling may often direct him into a humorous answer where he would disdain to defend himself on technical or artistic reasons. To the complaint that the finale of his Third Symphony was too noisy, he explained as follows: "It was written while an artesian well was being dug just outside my window; I had to write music loud enough to drown out the noise outside."

Perhaps Walter Piston's personality is most distinct to those who have been his pupils. Some of them have felt puzzled by his extreme reticence and understatement in class; yet none have failed to benefit from his wise and pointed counsel on technical and stylistic matters. He is impatient with the trivial, the gushy, the overlong; his highest praise may be, "Not bad—not bad."

Will the student at the receiving end of this Pistonism ever forget, though he long ago forgave? To ward off any further attack on his somewhat post-romantic style, this student prefaced his playing of a new piece for the class with the words, "Now that I have been established as the class reactionary. . . ."

"All right, all right," Mr. Piston interrupted gently, "Go ahead, react."

E BOSTON HERALD, SATURDAY, OCTOBER 11, 1952

MUSIC

By RUDOLPH ELIE

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the second program of the 72d season in Symphony Hall yesterday afternoon. The program:

Concerto Grosso, Op. 6, No. 4.....Handel
Symphony No. 4.....................Piston
Symphony No. 5 in B-flat.......Schubert
Prelude and Liebestod from "Tristan"
Wagner

WALTER PISTON, in a little piece in the current program book, tells us that professional criticism of a composer's work is the least valuable and favorable comment the most dangerous. But I imagine he is old enough now to accept favorable comment without flinching in the face of danger.

For the fact of the matter is his Fourth Symphony, given its first Boston performance yesterday afternoon, is far and away the finest work he has ever composed. It is, as all of Mr. Piston's works are, a composition of extreme technical mastery of the materials of music; the orchestration is superb as to balance, disposition of thematic substance to just the right instruments at just the right moment, and overall sound, which is often very beautiful and always stimulating.

The forms are clear, too, made so even at a first hearing by the sharply defined melodic substances and rhythmic patterns which, as is often not the case in contemporary music, may be retained in the ear for the ear to follow their adventures. And, as is always the case in Mr. Piston's work, there is not a moment of inflation, of padding, of stalling around or of conceit. The music moves; it has direction and force and above all distinction.

* * *

THESE REMARKS could doubtless be applied to the composer's previous symphonies, but the difference here is that the Fourth Symphony finds him in an especially genial, an especially grateful mood. For once there is real melodic expressivity; it lies over the whole work. The opening phrase, which goes by so fast its winning character almost escapes the ear, is one of those gems that springs to a real composer's mind right out of the blue. Its character is that of the continuous revelation culminating presently in material of a stronger and more vigorous nature. But it appears twice again, and at the coda it has established itself firmly.

There follows a scherzo of great good humor and of incredible orchestral dexterity as well. In its various treatments of American dance forms, it is just a little off-base, so to speak, a little wry and mischievous. Were people accustomed to smiling at concerts (and there is often occasion to), the appearance of the fiddling tune would certainly bring a smile, so surprising, so jolly it is. There is, in fact, the tone of the joke about the whole movement—and a very good joke, at that.

It is in slow movements that most contemporary composers have their troubles as they are reluctant to draw down the scorn of other composers (because, of course, the scorn of audiences and critics is not to be heeded) by composing a whistling tune. Not so Mr. Piston in this. I wouldn't say anyone emerged whistling the slow movement of the Fourth, but the noble beauty of its lines, the grave introspective character of its unfolding narrative was deeply communicative.

* * *

WE MAY NOW TAKE Mr. Piston out of jeopardy with some unfavorable comment, for the fourth movement does not seem up to the level of the first three. It is more on the academic side, drier, less musical, as it were, and somewhat out of character with what has gone before. Indeed, it seems to represent an earlier, more abstract style. But perhaps additional hearings — and this work could well be repeated this season —will demonstrate that it is merely more complicated, more reluctant to reveal its true qualities. Mr. Piston, incidentally, survived the favorable comment and applause on his appearance at the stage very well.

It was delightful to have a chance to hear the Handel Concerto Grosso, one of perhaps a half-dozen others of the set that has, incredibly enough, never been given at these concerts before. It was beautifully done by the string band, too. The Schubert symphony, a gem from end to end, and the Prelude and Liebestod of Wagner's "Tristan" completed the interesting program.

Next week Lelia Gousseau, pianist, will be the soloist in Beethoven's Emperor Concerto, other works being Bach's B minor Suite for Flute and Strings with Miss Doriot Anthony as soloist, Copland's "Appalachian Spring" and Roussel's "Spider's Feast."

U.S. TOUR
Advance clippings

U.S. TOUR
Reviews

POPS

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program is of the history-making variety. Handel's Concerto Grosso in A minor, Op. 6, No. 4, and one of the best of the 12, is being played by our orchestra for the first time. The next number on the list, Walter Piston's Fourth Symphony, is being heard for the first time in Boston. At yesterday's concert there were, for the first time, two women playing as regular members of the band: Doriot Anthony, the new first flute, and Olivia Hall Luetcke, the second harp, whose services were not required in the opening pair of concerts.

And to complete the list of "firsts," Charles Munch was heard here yesterday for the first time in the Prelude and Love-Death from Wagner's "Tristan." This accounts for every number on the program except Schubert's Fifth Symphony, which contributed some moments of innocent enjoyment between the excitements of Mr. Piston and the tensions of Wagner.

On all sides during the intermission yesterday you could hear it suggested that this was Mr. Piston's best symphony, if not, indeed, his best piece so far.

The "Tristan" Prelude suits Mr. Munch's temperament better than any Wagner he has conducted here so far and the performance of it was well worked out.

This Clipping From
LOS ANGELES, CAL.
NEWS
SEP 12 1952

★ Mildred Norton (Music & Drama Editor)

(Drama & Music Editor)

About this time of year the country's symphony orchestras begin shaping up their fall season.

Back in Pittsburgh, William Steinberg, the energetic new conductor of the Pittsburgh Symphony, is well ahead of the field in the matter of lining up his own plans for the coming season. Subscribers to the Pittsburgh Symphony have already received a complete, smartly designed brochure listing the entire series of programs and soloists they may look forward to this winter.

NORTON

By no means all of the concerts are loaded down with expensive soloists either. Steinberg has relied on a stimulating repertoire to keep the customers happy, and has highlighted his solidly chosen material with no less than 22 works, both classic and modern, that are completely new to Pittsburgh audiences.

From all reports, the entire subscription series has been sold out for weeks past. Steinberg's policy of announcing his entire season straight off is an excellent one from the standpoint of selling a season. Only one other conductor in the country has made a practice of doing this—George Szell of the Cleveland Orchestra, also a man who doesn't have to apologize for his musical taste.

Back in Boston the fullest season of its history is being heralded by the Boston Symphony, with more than 300 [illegible] right, 300—concerts scheduled for its fourth season under the musical direction of Charles Muench.

The series of 24 Friday afternoons, 24 Saturday nights and nine Tuesday evenings has already been fully subscribed in advance. In addition there will also be a series of six Sunday afternoon concerts. One rehearsal each month will be open to school and music students.

In addition to the orchestra's regular tour of the eastern seaboard this year it will undertake its first tour of the far west at the conclusion of its winter season in mid-April.

The Boston Symphony will visit Los Angeles and San Francisco as the western terminals of its five-week cross-country trip, which will also include Canada. Muench has asked Pierre Monteux to share these concerts as he did for the orchestra's European tour last May. Monteux will also guest conduct some Boston concerts and Guido Cantelli will make his Boston debut with the orchestra this season.

As soon as the orchestra's cross-country tour is ended next summer, Muench will again plunge into work on the annual Berkshire Festival, of which he is also musical director.

* * *

A few weeks ago when we asked the executive veepee of the Southern California Symphony Assn. why they didn't snap up Muench when he was out here free-lancing four years ago, this was the answer we got:

"Oh, Muench could never have stood up under our season here!"

"Our season here" numbers a mere 90 concerts or less, including the youth concerts, the Philharmonic pairs, and the visits to neighboring cities, for which associate conductor John Barnett frequently wields the baton.

In Boston Muench, aside from the brief spelling-off by guests Monteux and Cantelli, will carry the entire burden of conducting and program making for a 300-concert season. This, after a tremendous job of acquainting Europe with American orchestral skill last spring, and the responsibility for the famous Tanglewood concerts this summer.

Muench, it would seem from this, is not nearly as weak as the alibis of our "musical leaders" who could have hired him for Los Angeles—and didn't.

This Clipping From
TOLEDO, OHIO
BLADE
SEP 14 1952

Boston Sets Record Year, 300 Concerts

Special to The Blade

BOSTON, Sept. 13 — The 72nd season of the Boston Symphony Orchestra will be the fullest in its history, with more than 300 concerts. Charles Munch, now in France, will return to open his fourth season as music director in Symphony Hall Oct. 3.

The series in Boston of 24 Friday afternoons, 24 Saturday evenings and nine Tuesday evenings have been fully subscribed; a few season tickets are still open for the series of six Sunday afternoons.

In addition to the series in Boston Cambridge; New York, Brooklyn, Providence and other cities of the Eastern seaboard, the orchestra will undertake its first tour of the far West at the conclusion of the winter season in mid-April.

It will give five weeks of concerts, traveling by train, going south as far as Atlanta, west through New Orleans and Dallas to Los Angeles.

From San Francisco the orchestra will return east by way of Denver and Chicago, completing the tour in Canada.

Mr. Munch has asked Pierre Monteux to share the concerts of this tour as he did for the European tour of last May. This will be the first time the Boston Orchestra will have traveled south of Cincinnati or west of the Mississippi; except in 1915, when journeyed directly to San Francisco for concerts at the Panama-Pacific Exposition.

An alternate "Pops" orchestra will be engaged for Boston, as was done so successfully during the European tour of last May. The regular "Pops" orchestra will complete the 11-week season

[12]

1952-
1953
SEASON

WEATHER
SUNDAY—Fair, cool.
MONDAY — Fair, some warmer.
(Full Report on Page 64)

Th ston Sunday Glob

Reg. U. S. Pat. Off

VOL. CLXII No. 104 Copyr

SUNDAY, OCTOBER 12, 1952—172 PAGES (5*)

Eyebrows Lifted as Miss Anthony Sat at Famous Flutist's Desk

Woman Crashes Boston Symphony

By CYRUS DURGIN

Doriot Anthony giggled and her dark eyes sparkled when I said to her: "Of course you know you've committed a fearful crime in becoming the first woman to head up a section in the Boston Symphony Orchestra. You're only a woman, and there are those who think that a first desk in a symphony orchestra should have a sign reading 'For Men Only'."

"Well," laughed Miss Anthony, "all I can say is that it's thrilling and wonderful to be the first flute of the Boston Symphony. And gradually, during my life, I've got used to the idea that I'm a woman."

Miss Anthony's first appearance with the orchestra, last week, brought her resounding praise from public and most of the reviewers. But it also brought a small quantity of doubt, on the part of some males, that a woman is qualified to fill the job—the sort of masculine confidence you used to find back in the days when every papa knew best.

A first desk job has never before gone to a woman in Boston's famous orchestra. A few orchestras in the hinterlands have dealt men a shattering blow by breaking precedent, orchestras such as those of Indianapolis and Houston, and St. Louis, where a female blows a mighty first trombone. (When they start putting women behind the kettle drums, there'll be real trouble: any woman probably could beat them louder and longer than any mere male.)

I suspect that women as a rule do not aspire to first desk positions because the male competition, tradition-wise, is too tough. Miss Anthony bore out this view when she said that some people advised her not to try to audition for Conductor Charles Munch at Tanglewood last Summer because the chances were a man would get the job, anyway.

"I'm just waiting to hear from some of my Los Angeles friends, if they hear about this. Because they all know that for years my ambition has been to get a first desk job with the leading orchestra. Now that I'm in Boston, it seems too good to be true."

ANTHONY Page 27

"I'VE GOT USED TO THE IDEA THAT I'M A WOMAN," says Miss Doriot Anthony, first woman to head a section in the Boston Symphony Orchestra.

ANTHONY

Continued from the First Page

Miss Anthony doesn't seem to be overly affected by her sudden elevation. Her philosophy is simple: "Everybody has to have guts and do the best he or she can." She is friendly and intelligent, she speaks well and she has personality without seeming to turn on the feminine steam. She gives you the impression that she knows exactly what she wants to do and very likely will accomplish it. She dresses well without aiming a spectacular effect, and her lipstick, though generously applied, is the right shade for her coloring.

Miss Anthony has played first flute before—with Bruno Walter and the Hollywood Bowl Orchestra, and on one of the NBC Sympony's commercial broadcasts. Had she noticed, during this experience, that male musicians were jealous of a woman in their midst?

"No," she said decisively, after a moment's reflection. "No, I haven't. As a rule, the orchestras I've played with haven't had many women members. But the men seem to take it in stride. I truly believe that if you're nice to people—any people—they'll be nice to you. When it has happened that someone has seemed unfriendly, I've always been able to trace it back to some original slight on my part.

"I don't think, either, that women musicians are more tense than men, or that they tire more easily. It does take a lot of concentration to make a professional career, but I don't think that concentration is noticeably affected by difference in sex."

What about a professional career when a woman is married and has a family?

"Yes, I can imagine that. It has been done. It is being done. Me? Yes, I want to be married sometime and keep on with my career, too. At the moment, though, I don't know anybody I'd want to be married to."

Mother's Sisters Musical

Music runs in her mother's, or the Maurer, side of the Anthony family. At one time, the Four Maurer Sisters were well-known on the redpath and Chautauqua circuits. Miss Anthony's mother, whose name was Edith, also played the flute, and she was a member of the Chicago Women's Symphony. Frances, the eldest, doubled on cornet and dramatic readings; Gladys played the violin, and Inez, now dead, was pianist of the group. As matters turned out, all four Maurer sisters married at about the same time, and that was the end of their performing career as an ensemble.

"Father likes music," Miss Anthony went on, "but as a listener. He's the one who buys the phonograph records and turns them on. My sister, Betty, and my two brothers, Mark and Paul, are amateur musicians. Betty has been a resident of Cambridge for about six years. Her married name is Friedman, and she plays the harp.

"Mark, my older brother, lives in Illinois. He sings and plays the trombone. Paul, the younger brother, is a cellist and lives in Hartford, Conn. Father's business? Well, some years ago he invented a dumping body for trucks, which he developed and patented. His company mounts those bodies on trucks.

"Still on mother's side of the family, there is a further musical background. Her father was a really passionate amateur cellist. He loved to play. He also took a deep interest in the W. C. T. U. Sometimes I think he attended meetings just to get an audience for his performance on the cello.

"Mother was my first flute teacher, though I must say I studied it under stress. That went on until I was about 11. The next teacher I had was a New England Conservatory graduate named

---

HEMIDEMISEMIQUAVERS: When the Boston Symphony Orchestra opened its seventy-second season last week, it had a woman as a principal player for the first time in its history. She is Doriot Anthony, 30, of Streator, Ill., who succeeds Georges Laurent at the first flute desk. . . . The Brussels opera season opened at the Théâtre de la Monnaie on Monday with an American soprano, Giulia Bardi, singing the role of Elvira in Bellini's "I Puritani." . . . Leon Poulopoulos, organizer of the St. Petersburg, Fla., symphony, is forming a seventy-five piece orchestra, which he will also conduct, in Clearwater. Mr. Poulopoulos announces that "experienced and retired musicians from the North, especially for the brass section, will be welcome in both orchestras."

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 10 1952

Flutist, 30 and Pretty, Here With Boston Symphony, 21st

Doriot Anthony Won Chance During Tanglewood Audition; Wins Praise of the Critics

Concert goers, accustomed to seeing women symphonists behind harps and violins, will find Doriot Anthony, described as 30 and pretty as first flutist when the ~~Boston~~ Symphony Orchestra plays in Municipal ~~Auditorium~~ Tuesday, Oct. 22. The concert, which opens the 1952-1953 season of the Community Concert Association, is at 8.30 p. m.

Gets Rash of Publicity

Miss Anthony has been given a lot of publicity in recent days for having been given the first flutist position—on a year's trial basis—by Conductor Charles Munch.

She has been described also as "perky and dimpled," but in addition to glorifying her physical attributes, critics have, after concerts, praise her flute tones as "firm, pure and simple." Critics who at first felt dismayed over her appearance, agree she is a capable player.

One of the graduates of the Eastman School of Music at Rochester, N. Y., Miss Anthony has held second flute with the Washington National Symphony and the Los Angeles Philharmonic. She has played first flute with the NBC Standard in Los Angeles and the hollywood Bowl Symphony.

Didn't Have Much Hope

Last July Miss Anthony went without too much hope to Tanglewood after learning that veteran first flutist Georges Laurent of the Boston Symphony was retiring. However, she felt she had sufficient experience, and this feeling was borne out when she played some Bach, DeBussy and Ravel for Munch.

She didn't know until two months later that Munch had liked her work. Further approval was forthcoming at the opening concert when, after her solo bit in Beethoven's Fourth Symphony, the maestro smiled approbation in her direction.

Community Concerts are sponsored by the Junior League of Springfield, Inc.

New Distaff Flutist, French Pianist, Are Symphony Soloists

The Boston Symphony Orchestra under the direction of Charles Munch will present the third program in the Friday afternoon and Saturday night series this week and the opening concert of the Tuesday evening series next Tuesday in Symphony Hall.

On Thursday evening at 7:30 the first of the series of the six "Open Rehearsals" will begin. Lelia Gousseau, the soloist of the week, will rehearse Beethoven's "Emperor" Concerto with the orchestra.

The program for Friday and Saturday will consist of Bach's Suite in B minor for Flute and Strings in which Doriot Anthony, the new first flutist of the orchestra, will play the solo part. Mr. Munch will introduce to these concerts Roussel's early ballet, "The Spider's Feast" and revive Copland's "Appalachian Spring." In the second part of the program Lelia Gousseau, who is making her first visit to America, will be heard in Beethoven's Fifth Concerto.

The program for the concert next Tuesday will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm" from "The Trojans" and the Brahms' First Symphony.

1952-1953 SEASON

WEA
SUNDAY—
MONDAY —
warmer.
(Full Rep

e Boston Sunday Globe

Reg. U. S. Pat. Off

VOL. CLXII No. 104 ight 1952

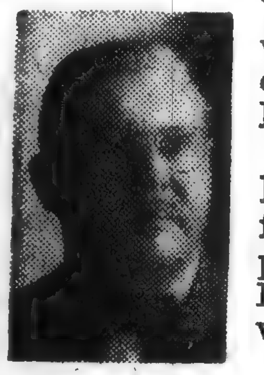
SUNDAY, OCTOBER 12, 1952—172 PAGES (5*)

Eyebrows Lifted as Miss Anthony Sat at Famous Flutist's Desk

Woman Crashes Boston Symphony

By CYRUS DURGIN

Doriot Anthony giggled and her dark eyes sparkled when I said to her: "Of course you know you've committed a fearful crime in becoming the first woman to head up a section in the Boston Symphony Orchestra.



You're only a woman, and there are those who think that a first desk in a symphony orchestra should have a sign reading 'For Men Only'."

"Well," laughed Miss Anthony, "all I can say is that it's thrilling and wonderful to be the first flute of the Boston Symphony. And gradually, during my life, I've got used to the idea that I'm a woman."

Miss Anthony's first appearance with the orchestra, last week, brought her resounding praise from public and most of the reviewers. But it also brought a small quantity of doubt, on the part of some males, that a woman is qualified to fill the job—the sort of masculine confidence you used to find back in the days when every papa knew best.

A first desk job has never before gone to a woman in Boston's famous orchestra. A few orchestras in the hinterlands have dealt men a shattering blow by breaking precedent, orchestras such as those of Indianapolis and Houston, and St. Louis, where a female blows a mighty first trombone. (When they start putting women behind the kettle drums, there'll be real trouble: any woman probably could beat them louder and longer than any mere male.)

I suspect that women as a rule do not aspire to first desk positions because the male competition, tradition-wise, is too tough. Miss Anthony bore out this view when she said that some people advised her not to try to audition for Conductor Charles Munch at Tanglewood last Summer because the chances were a man would get the job, anyway.

"I'm just waiting to hear from some of my Los Angeles friends, if they hear about this. Because they all know that for years my ambition has been to get a first desk job with the leading orchestra. Now that I'm in Boston, it seems too good to be true."

ANTHONY Page 27

HEMIDEMISEMIQUAVERS: When the Boston Symphony Orchestra opened its seventy-second season last week, it had a woman as a principal player for the first time in its history. She is Doriot Anthony, 30, of Streator, Ill., who succeeds Georges Laurent at the first flute desk. . . . The Brussels opera season opened at the Théâtre de la Monnaie on Monday with an American soprano, Giulia Bardi, singing the role of Elvira in Bellini's "I Puritani." . . . Leon Poulopoulos, organizer of the St. Petersburg, Fla., symphony, is forming a seventy-five piece orchestra, which he will also conduct, in Clearwater. Mr. Poulopoulos announces that "experienced and retired musicians from the North, especially for the brass section, will be welcome in both orchestras."

"I'VE GOT USED TO THE IDEA THAT I'M A WOMAN," says Miss Doriot Anthony, first woman to head a section in the Boston Symphony Orchestra.

ANTHONY

Continued from the First Page

Miss Anthony doesn't seem to be overly affected by her sudden elevation. Her philosophy is simple: "Everybody has to have guts and do the best he or she can." She is friendly and intelligent, she speaks well and she has personality without seeming to turn on the feminine steam. She gives you the impression that she knows exactly what she wants to do and very likely will accomplish it. She dresses well without aiming a spectacular effect, and her lipstick, though generously applied, is the right shade for her coloring.

Miss Anthony has played first flute before—with Bruno Walter and the Hollywood Bowl Orchestra, and on one of the NBC Sympony's commercial broadcasts. Had she noticed, during this experience, that male musicians were jealous of a woman in their midst?

"No," she said decisively, after a moment's reflection. "No, I haven't. As a rule, the orchestras I've played with haven't had many women members. But the men seem to take it in stride. I truly believe that if you're nice to people—any people—they'll be nice to you. When it has happened that someone has seemed unfriendly, I've always been able to trace it back to some original slight on my part.

"I don't think, either, that women musicians are more tense than men, or that they tire more easily. It does take a lot of concentration to make a professional career, but I don't think that concentration is noticeably affected by difference in sex."

What about a professional career when a woman is married and has a family?

"Yes, I can imagine that. It has been done. It is being done. Me? Yes, I want to be married sometime and keep on with my career, too. At the moment, though, I don't know anybody I'd want to be married to."

Mother's Sisters Musical

Music runs in her mother's, or the Maurer, side of the Anthony family. At one time, the Four Maurer Sisters were well-known on the redpath and Chautauqua circuits. Miss Anthony's mother, whose name was Edith, also played the flute, and she was a member of the Chicago Women's Symphony. Frances, the eldest, doubled on cornet and dramatic readings; Gladys played the violin, and Inez, now dead, was pianist of the group. As matters turned out, all four Maurer sisters married at about the same time, and that was the end of their performing career as an ensemble.

"Father likes music," Miss Anthony went on, "but as a listener. He's the one who buys the phonograph records and turns them on. My sister, Betty, and my two brothers, Mark and Paul, are amateur musicians. Betty has been a resident of Cambridge for about six years. Her married name is Friedman, and she plays the harp.

"Mark, my older brother, lives in Illinois. He sings and plays the trombone. Paul, the younger brother, is a cellist and lives in Hartford, Conn. Father's business? Well, some years ago he invented a dumping body for trucks, which he developed and patented. His company mounts those bodies on trucks.

"Still on mother's side of the family, there is a further musical background. Her father was a really passionate amateur cellist. He loved to play. He also took a deep interest in the W. C. T. U. Sometimes I think he attended meetings just to get an audience for his performance on the cello.

"Mother was my first flute teacher, though I must say I studied it under stress. That went on until I was about 11. The next teacher I had was a New England Conservatory graduate named

---

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 10 1952

Flutist, 30 and Pretty, Here With Boston Symphony, 21st

Doriot Anthony Won Chance During Tanglewood Audition; Wins Praise of the Critics

Concert goers, accustomed to seeing women symphonists behind harps and violins, will find Doriot Anthony, described as 30 and pretty as first flutist when the [redacted] Symphony Orchestra plays in Municipa[redacted]uesday, Oct. 22. The concert, which opens the 1952-1953 season of the Community Concert Association, is at 8.30 p. m.

Gets Rash of Publicity

Miss Anthony has been given a lot of publicity in recent days for having been given the first flutist position—on a year's trial basis—by Conductor Charles Munch.

She has been described also as "perky and dimpled," but in addition to glorifying her physical attributes, critics have, after concerts, praise her flute tones as "firm, pure and simple." Critics who at first felt dismayed over her appearance, agree she is a capable player.

One of the graduates of the Eastman School of Music at Rochester, N. Y., Miss Anthony has held second flute with the Washington National Symphony and the Los Angeles Philharmonic. She has played first flute with the NBC Standard in Los Angeles and the hollywood Bowl Symphony.

Didn't, Have Much Hope

Last July Miss Anthony went without too much hope to Tanglewood after learning that veteran first flutist Georges Laurent of the Boston Symphony was retiring. However, she felt she had sufficient experience, and this feeling was borne out when she played some Bach, DeBussy and Ravel for Munch.

She didn't know until two months later that Munch had liked her work. Further approval was forthcoming at the opening concert when, after her solo bit in Beethoven's Fourth Symphony, the maestro smiled approbation in her direction.

Community Concerts are sponsored by the Junior League of Springfield, Inc.

New Distaff Flutist, French Pianist, Are Symphony Soloists

The Boston Symphony Orchestra under the direction of Charles Munch will present the third program in the Friday afternoon and Saturday night series this week and the opening concert of the Tuesday evening series next Tuesday in Symphony Hall.

On Thursday evening at 7:30 the first of the series of the six "Open Rehearsals" will begin. Lelia Gousseau, the soloist of the week, will rehearse Beethoven's "Emperor" Concerto with the orchestra.

The program for Friday and Saturday will consist of Bach's Suite in B minor for Flute and Strings in which Doriot Anthony, the new first flutist of the orchestra, will play the solo part. Mr. Munch will introduce to these concerts Roussel's early ballet, "The Spider's Feast" and revive Copland's "Appalachian Spring." In the second part of the program Lelia Gousseau, who is making her first visit to America, will be heard in Beethoven's Fifth Concerto.

The program for the concert next Tuesday will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm" from "The Trojans" and the Brahms' First Symphony.

[13]

C T 13

MUSIC

The Melody Lingers On

Shine, little glow-worm, glimmer,
mmer,
, little glow-worm, glimmer,
immer,
d us, lest too far we wander,
e's sweet voice is calling yonder!

That was the way *Glow-Worm* used to sentimentally enough to sell 4,000,- copies of the sheet music alone since publication in 1902.* But the copy-ht on the old Paul Lincke song runs t soon; performers then will be able sing it, if they feel like it, with-ut paying royalties to Manhattan's Ed-ard B. Marks Music Corp. This summer, n an imaginative bid to keep ahead of the market, Marks got Johnny Mercer to write new lyrics, copyrighted the modernized version:

Glow, little glow-worm, fly of fire,
Glow like an incandescent wire,
Glow for the female of the specie,
Turn on the AC and the DC . . .

Last week the Mills Brothers' recording was gathering nickels in the nation's jukeboxes and was leapfrogging up the bestseller lists.

Boston Picks a Woman

A woman playing first flute in the Boston Symphony? "A very serious matter," wrote Critic Rudolph Elie in the *Herald*, "and I am not a little dismayed by it." But there she was, when the orchestra opened its season last week, her flute tones firm, pure and accurate.

Perky, dimpled Doriot Anthony, 30, knows as well as anybody that the major orchestras eye female instrumentalists with suspicion (unless they play the harp†). She has held such positions as second flute in Washington's National Symphony and the Los Angeles Philharmonic, first flute in the NBC Standard (Los Angeles) and Hollywood Bowl Symphonies.

She had no particular hope when she heard last summer that "one of my gods," veteran First Flutist Georges Laurent of the Boston Symphony, was retiring. But she had experience and solid training (at Rochester's Eastman School), and she applied for the position anyway. In July she traveled to Tanglewood for an audition with Conductor Charles Munch. She played him some Bach, waited while other applicants took their turns, then went back twice more to show what she could do with Debussy and Ravel. Munch took two months to decide. It was not until fortnight ago that a phone call came through from Boston: she could be first flutist, on a year's trial.

At the opening concert, Conductor Munch nodded approvingly over her solo bits in Beethoven's *Fourth Symphony*. The Boston *Globe* critic was even more

James F. Coyne

FLUTIST ANTHONY
Suspicious eyes.

---

* And to inspire another hit song in 1910:

Nix on the Glow-Worm, *Lena, Lena,*
Play something else on your concertina . . .

† The Boston Symphony and the Philadelphia Orchestra have women harpists. (Philadelphia also has a woman second cellist.) Further west women have gained a bit more foothold, *e.g.*, Indianapolis and Houston have women first flutists, St. Louis has a woman first trombonist.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

OCT 12 1952

Eastman Graduate Gets Position with Boston Symphony

When a woman is named first flute player of a major orchestra that's news, for the first chair job is considered usually the prerogative of the male animal. But when a woman becomes first flutist of the august Boston Symphony, it's music news of first magnitude.

That's what has happened to Doriot Anthony, 30, who was graduatde from the Eastman School of Music in 1943, also receiving her performer's certificate. Remembered as a highly talented musician from Streator, Ill., she played in the Senior Symphony Orchestra and the Symphony Band. Her teacher was Joseph Mariano.

Since leaving Eastman, among other engagements Miss Anthony has been second flute with the National Symphony in Washington, D. C., and the Los Angeles Philharmonic, the first flute in the NBC Orchestra in Los Angeles and the Hollywood Bowl Orchestra.

Her idol always has been Georges Laurent, first flutist of the Boston Symphony. When she heard last Summer that Laurent was retiring, she went to Tanglewood, Mass., scene of the Berkshire Festival, to audition for Conductor Charles Munch.

Munch made no decision immediately, and not until two weeks ago did she get a phone call giving her a year's contract. Last week she made her first appearance with the Bostonians, drawing varied reaction from critics accustomed to hearing women harpists, but not first chair woodwind players.

This Clipping From
CHARLESTON, S. C.
NEWS & COURIER

SEP 13 1952

Charles Munch's Musical Technique Is Illustrated

NEW YORK (U.P.) — One of Charles Munch's extraordinary abilities is to aerify orchestral chords without sacrifice of depth, and to give a flashing fixitiveness to their colors, like light caught in a revolving prism.

It is beautifully exemplified in his new recording with the Boston Rhapsody and "La Valse" and the overtures to Saint-Saens' "La Princesse Jaune," Berlioz's "Beatrice and Benedict," and Lalo's "Le Roi dYs (RCA Victor; 12-inch LP.)

More of this high refinement of musical expression is to be had in a playing of Mozart's clarinet quintet (K. 581) by Antoine de Bavier and the New Italian Quartet (London; 12-inch LP) and in Harold Gomberg's playing of the oboe quartet (K.370.) (Decca; 12-inch LP), with excellent string support. Neither can be wholly effective without the purity of performance.

Dimitri Mitropouros, conducting the New York Philharmonic-Symphony, infuses Schoenberg's "Erwartung" ("Expectation") and Krenek's "Symphonic Elegy" with so much acuteness, he promises to become a great popularizer of atonality (Columbia; 12 inch LP.) Dorothy Dow, soprano, the heroine of the Schoenberg "monodrama," is an understandable musical force, too. These are first recordings of pillars of 20th century music.

For those preferring music that imposes not the slightest strain, the full score of Tchaikowsky's ballet, "Swan Lake," is highly recommended. The frequent excerpts infer an over-all dullness of the whole which is not so. It maintains itself as well as any ballet score can without dancers—better than most. The recording is a brilliant one, musically and technically, by the London Symphony, Anatole Fistoulari, conducting (London; two 12-inch LPs.)

Max Reger's posterity is petitioned to take some notice of him in recordings of his Orchestra Serenade, Opus 95, played by the Berlin Philharmonic under Jochum and his Ballet Suite Opus 130, played by the Dresden Philharmonic under Schrader (Urania; 12-inch LP.) Reger is a giant figure in music, but for technical brilliance and glibness, not for creativeness. His music has a pedantic aridity.

Record makers seem to suspect it's about time for Rimsky-Korsakov to rise again in popularity. There is a brilliant new recording of a suite from "Le Coq d'Or" backed by the Spanish Caprice, played by an orchestra under Roger Desormiere (Capital; 12-inch LP) and of the Christmas Eve suite and the Sinfonietta. Opus 31, played by the Radio Berlin Symphony (Urania; 12-inch LP.)

Christian Science Monitor

BOSTON, TUESDAY, OCTOBER 7, 1952 **Women Today**

-Woman First Flutist Sets Precedent

Doriot Anthony, New Note Among Symphony Players

By Jessie Ash Arndt

Woman's Editor of The Christian Science Monitor

Cousin Susan would have smiled if she could have seen the music critics gathered round last Friday to hear Doriot Anthony's first rehearsal as first flutist of the Boston Symphony Orchestra, succeeding Georges Laurent. For like her grandfather's cousin, the illustrious Susan B. Anthony who years ago established many "firsts" for women, Doriot Anthony, in 1952, has an impressive feminine "first" to her credit. She is the first woman to become a principal player in Boston's great orchestra.

This distinguished rather petite young artist, with smiling brown eyes, soft brown curls at the back of her head, and a deep cleft in her chin, is anything but a crusader for women's rights. There may have been times in her career when doors were closed to her because she was a woman, but if one was closed another was always opened so she has never lost any moments in disappointment. In fact she believes that in her field, opportunities are equal—well, almost equal—for men and women of equal talent and ability.

Audition Quickly Given

On the basis of that confidence, she applied for the position of first flute in the Boston Symphony Orchestra and was gratified that its conductor, Charles Munch, felt no reluctance in giving her an audition. "I played for him last summer and then there was a long wait," she said with a wry smile.

"And for quite a while I just stopped eating. But, when word came I had been accepted, I began to eat like a horse!"

"Women must be on their toes in a field where there is much competition," Miss Anthony observed, "but if a woman is proficient I believe she usually gets what she wants."

There are more women professional flutists, she says, than women playing other wind instruments professionally. However, there are women first flutists in the Houston and Indianapolis symphony orchestras, and one who plays first trombone in the St. Louis Symphony Orchestra.

The Chicago Symphony formerly had a woman playing first French horn. So, while Miss Anthony is breaking tradition in the conservative Boston orchestra, she points out that she is not establishing an over-all precedent.

Miss Anthony began her flute lessons when she was eight years old, with her mother as her teacher. But she wasn't much interested until Ralph Johnson came to Streator, Ill., her birthplace, to teach the flute. Her mother turned over to him all her pupils including young daughter, Doriot.

"He used to rave about Georges Laurent, who had been his teacher at the New England Conservatory," Miss Anthony recalled with a bit of wonder in her eyes that she should now be succeeding this artist who had been held up to her as an example in her childhood.

Studied in High School

During her high school years, she studied with Ernest Liegl, first flutist of the Chicago Symphony Orchestra. "You were really in earnest then," I remarked. "Oh, yes, and he was too!" she said with keen appreciation and also the memory of a teacher who demanded nothing less than the best performance.

In the summer of her junior year at high school she spent her "so-called vacation" at the Ernest Williams Music Camp in Woodstock, studying on a scholarship under Barrère. The following summer another vacation, with plenty of hard work mixed in, took her to Interlaken National Music Camp in Michigan, also on a scholarship. "Of course camp was fun," she said, but one knew that by the time these opportunities for summer study came to the young flutist she was too serious about her work to take them merely as a chance for a good vacation.

After graduation from high school, she went to the Eastman School of Music where she studied for four years under Joseph Mariano.

As soon as she was out of school, she went to the national capital to be second flutist in the Washington Symphony Orchestra, under the late Hans Kindler, playing there from 1943 through 1945. Between concerts and rehearsals, she commuted to Philadelphia to continue her study with William Kincaid.

Established Residence

Then, with an eye on positions in New York, she attended Columbia University for six months to establish her New York residence—as the union regulations require—and was engaged by the CBS studio. Later she toured with the Leonide Massine Ballet Company which presented "Ballet Russe Highlights," until it closed its tour in Dallas.

From there she went to Los Angeles where one of her aunts resides and the following summer became solo flutist in the Bach Festival Orchestra at Carmel. Returning to Los Angeles, she auditioned for the Los Angeles Philharmonic, was engaged as second flutist, and played there for six years.

For three summers, during this period, she was engaged by Bruno Walter to play as first flutist in Hollywood Bowl, and accompanied Margaret Truman in her debut there. She also played with the Standard Symphony Orchestra, NBC, Los Angeles, with Bruno Walter as guest conductor.

Gave Own Programs

During all her time in California, Miss Anthony was active in chamber music groups, playing in "Evenings on the Roof," and also gave her own programs, gratifying her ambition to try out little-known works. She played in the Coleman Chamber Music Concerts at the famous Pasadana Playhouse, and presented a Bach concert with Rosalind Tureck. She also taught for two years at Pomona College.

Recently she made her first commercial record, part of an "American Music for the Flute" album. She plays "Variations on a Swedish Folk Tune" by Ingolf Dahl and, on the other side, a sonata by Walter Piston for flute and piano.

When Miss Anthony played her first concert with the Boston Symphony Orchestra last week end, her parents came down from their summer place in Cuttingsville, Vt., to hear her. Years ago her mother and her mother's three sisters toured the old Chautauqua circuit as the Maurer Sisters' Quartet.

Miss Anthony's father, then a college student, heard their program in Streator, met them and, when the attractive young flutist inadvertently left her instrument at the hotel, at the end of their week's program, he came to the rescue, drove her back to get it, then took her to the next town where she was to play.

This was the beginning of their friendship.

Some years later they were married and built their home on the site—now a residential section — where the Chautauqua tent had stood. It was in this home that Doriot was born.

Mrs. Anthony retired from music to rear her young family, but she saw that all of them learned some instrument. One of the two boys learned the cello and the other the trombone, and Miss Anthony's sister, the harp; but none is a professional.

Her sister Mrs. Francis Friedman, whose husband is a nuclear physicist at Massachusetts Institute of Technology, now resides in Cambridge. Miss Anthony is staying with her temporarily but is looking for an apartment for herself where she can practice without disturbing the neighbors, she says.

She likes to cook, to play tennis, and ride horseback, though she protests that she is proficient at none of them. She loves hiking, particularly along trails in Vermont which she knows well. But it was hard to steer conversation toward other recreation. For Doriot Anthony, music is fun and the flute comes first.

John Brook

Doriot Anthony, new first flutist of the Boston Symphony Orchestra, succeeding Georges Laurent.

[14]

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

TIME Oct 13

MUSIC

The Melody Lingers On

Shine, little glow-worm, glimmer, glimmer,
Shine, little glow-worm, glimmer, glimmer,
Lead us, lest too far we wander,
Love's sweet voice is calling yonder!

That was the way *Glow-Worm* used to go—sentimentally enough to sell 4,000,000 copies of the sheet music alone since its publication in 1902.* But the copyright on the old Paul Lincke song runs out soon; performers then will be able to sing it, if they feel like it, without paying royalties to Manhattan's Edward B. Marks Music Corp. This summer, in an imaginative bid to keep ahead of the market, Marks got Johnny Mercer to write new lyrics, copyrighted the modernized version:

Glow, little glow-worm, fly of fire,
Glow like an incandescent wire,
Glow for the female of the specie,
Turn on the AC and the DC . . .

Last week the Mills Brothers' recording was gathering nickels in the nation's jukeboxes and was leapfrogging up the bestseller lists.

Boston Picks a Woman

A woman playing first flute in the Boston Symphony? "A very serious matter," wrote Critic Rudolph Elie in the *Herald*, "and I am not a little dismayed by it." But there she was, when the orchestra opened its season last week, her flute tones firm, pure and accurate.

Perky, dimpled Doriot Anthony, 30, knows as well as anybody that the major orchestras eye female instrumentalists with suspicion (unless they play the harp†). She has held such positions as second flute in Washington's National Symphony and the Los Angeles Philharmonic, first flute in the NBC Standard (Los Angeles) and Hollywood Bowl Symphonies.

She had no particular hope when she heard last summer that "one of my gods," veteran First Flutist Georges Laurent of the Boston Symphony, was retiring. But she had experience and solid training (at Rochester's Eastman School), and she applied for the position anyway. In July she traveled to Tanglewood for an audition with Conductor Charles Munch. She played him some Bach, waited while other applicants took their turns, then went back twice more to show what she could do with Debussy and Ravel. Munch took two months to decide. It was not until fortnight ago that a phone call came through from Boston: she could be first flutist, on a year's trial.

At the opening concert, Conductor Munch nodded approvingly over her solo bits in Beethoven's *Fourth Symphony*. The Boston *Globe* critic was even more

James F. Coyne
FLUTIST ANTHONY
Suspicious eyes.

---

* And to inspire another hit song in 1910:

Nix on the Glow-Worm, *Lena, Lena,*
Play something else on your concertina . . .

† The Boston Symphony and the Philadelphia Orchestra have women harpists. (Philadelphia also has a woman second cellist.) Further west women have gained a bit more foothold, *e.g.*, Indianapolis and Houston have women first flutists, St. Louis has a woman first trombonist.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

OCT 12 1952

Eastman Graduate Gets Position with Boston Symphony

When a woman is named first flute player of a major orchestra that's news, for the first chair job is considered usually the prerogative of the male animal. But when a woman becomes first flutist of the august Boston Symphony, it's music news of first magnitude.

That's what has happened to Doriot Anthony, 30, who was graduatde from the Eastman School of Music in 1943, also receiving her performer's certificate. Remembered as a highly talented musician from Streator, Ill., she played in the Senior Symphony Orchestra and the Symphony Band. Her teacher was Joseph Mariano.

Since leaving Eastman, among other engagements Miss Anthony has been second flute with the National Symphony in Washington, D. C., and the Los Angeles Philharmonic, the first flute in the NBC Orchestra in Los Angeles and the Hollywood Bowl Orchestra.

Her idol always has been Georges Laurent, first flutist of the Boston [illegible] When she he[illegible] Summer that Laurent was retiring, she went to Tanglewood, Mass., scene of the Berkshire Festival, to audition for Conductor Charles Munch.

Munch made no decision immediately, and not until two weeks ago did she get a phone call giving her a year's contract. Last week she made her first appearance with the Bostonians, drawing varied reaction from critics accustomed to hearing women harpists, but not first chair woodwind players.

[14]

This Clipping From
CHARLESTON, S. C.
NEWS & COURIER

SEP 13 1952

Charles Munch's Musical Technique Is Illustrated

NEW YORK (U.P.) — One of Charles Munch's extraordinary abilities is to aerify orchestral chords without sacrifice of depth, and to give a flashing fixitiveness to their colors, like light caught in a revolving prism.

It is beautifully exemplified in his new recording with the Boston Rhapsody and "La Valse" and the overtures to Saint-Saens' "La Princesse Jaune," Berlioz's "Beatrice and Benedict," and Lalo's "Le Roi dYs (RCA Victor; 12-inch LP.)

More of this high refinement of musical expression is to be had in a playing of Mozart's clarinet quintet (K. 581) by Antoine de Bavier and the New Italian Quartet (London; 12-inch LP) and in Harold Gomberg's playing of the oboe quartet (K.370.) (Decca; 12-inch LP), with excellent string support. Neither can be wholly effective without the purity of performance.

Dimitri Mitropoulos, conducting the New York Philharmonic-Symphony infuses Schoenberg's "Erwartung" ("Expectation") and Krenek's "Symphonic Elegy" with so much acuteness, he promises to become a great popularizer of atonality (Columbia; 12 inch LP.) Dorothy Dow, soprano, the heroine of the Schoenberg "monodrama," is an understandable musical force, too. These are first recordings of pillars of 20th century music.

For those preferring music that imposes not the slightest strain, the full score of Tchaikowsky's ballet, "Swan Lake," is highly recommended. The frequent excerpts infer an over-all dullness of the whole which is not so. It maintains itself as well as any ballet score can without dancers—better than most. The recording is a brilliant one, musically and technically, by the London Symphony, Anatole Fistoulari, conducting (London; two 12-inch LPs.)

Max Reger's posterity is petitioned to take some notice of him in recordings of his Orchestra Serenade, Opus 95, played by the Berlin Philharmonic under Jochum and his Ballet Suite Opus 130, played by the Dresden Philharmonic under Schrader (Urania; 12-inch LP.) Reger is a giant figure in music, but for technical brilliance and glibness, not for creativeness. His music has a pedantic aridity.

Record makers seem to suspect it's about time for Rimsky-Korsakov to rise again in popularity. There is a brilliant new recording of a suite from "Le Coq d'Or" backed by the Spanish Caprice, played by an orchestra under Roger Desormiere (Capital; 12-inch LP) and of the Christmas Eve suite and the Sinfonietta. Opus 31, played by the Radio Berlin Symphony (Urania; 12-inch LP.)

Christian Science Monitor

BOSTON, TUESDAY, OCTOBER 7, 1952 **Women Today**

-Woman First Flutist Sets Precedent

Doriot Anthony, New Note Among Symphony Players

By Jessie Ash Arndt
Woman's Editor of The Christian Science Monitor

John Brook
Doriot Anthony, new first flutist of the Boston Symphony Orchestra, succeeding Georges Laurent.

Cousin Susan would have smiled if she could have seen the music critics gathered round last Friday to hear Doriot Anthony's first rehearsal as first flutist of the Boston Symphony Orchestra, succeeding Georges Laurent. For like her grandfather's cousin, the illustrious Susan B. Anthony who years ago established many "firsts" for women, Doriot Anthony, in 1952, has an impressive feminine "first" to her credit. She is the first woman to become a principal player in Boston's great orchestra.

This distinguished rather petite young artist, with smiling brown eyes, soft brown curls at the back of her head, and a deep cleft in her chin, is anything but a crusader for women's rights. There may have been times in her career when doors were closed to her because she was a woman, but if one was closed another was always opened so she has never lost any moments in disappointment. In fact she believes that in her field, opportunities are equal—well, almost equal—for men and women of equal talent and ability.

Audition Quickly Given

On the basis of that confidence, she applied for the position of first flute in the Boston Symphony Orchestra and was gratified that its conductor, Charles Munch, felt no reluctance in giving her an audition. "I played for him last summer and then there was a long wait," she said with a wry smile.

"And for quite a while I just stopped eating. But, when word came I had been accepted, I began to eat like a horse!"

"Women must be on their toes in a field where there is much competition," Miss Anthony observed, "but if a woman is proficient I believe she usually gets what she wants."

There are more women professional flutists, she says, than women playing other wind instruments professionally. However, there are women first flutists in the Houston and Indianapolis symphony orchestras, and one who plays first trombone in the St. Louis Symphony Orchestra.

The Chicago Symphony formerly had a woman playing first French horn. So, while Miss Anthony is breaking tradition in the conservative Boston orchestra, she points out that she is not establishing an over-all precedent.

Miss Anthony began her flute lessons when she was eight years old, with her mother as her teacher. But she wasn't much interested until Ralph Johnson came to Streator, Ill., her birthplace, to teach the flute. Her mother turned over to him all her pupils including young daughter, Doriot.

"He used to rave about Georges Laurent, who had been his teacher at the New England Conservatory," Miss Anthony recalled with a bit of wonder in her eyes that she should now be succeeding this artist who had been held up to her as an example in her childhood.

Studied in High School

During her high school years, she studied with Ernest Liegl, first flutist of the Chicago Symphony Orchestra. "You were really in earnest then," I remarked. "Oh, yes, and he was too!" she said with keen appreciation and also the memory of a teacher who demanded nothing less than the best performance.

In the summer of her junior year at high school she spent her "so-called vacation" at the Ernest Williams Music Camp in Woodstock, studying on a scholarship under Barrère. The following summer another vacation, with plenty of hard work mixed in, took her to Interlaken National Music Camp in Michigan, also on a scholarship. "Of course camp was fun," she said, but one knew that by the time these opportunities for summer study came to the young flutist she was too serious about her work to take them merely as a chance for a good vacation.

After graduation from high school, she went to the Eastman School of Music where she studied for four years under Joseph Mariano.

As soon as she was out of school, she went to the national capital to be second flutist in the Washington Symphony Orchestra, under the late Hans Kindler, playing there from 1943 through 1945. Between concerts and rehearsals, she commuted to Philadelphia to continue her study with William Kincaid.

Established Residence

Then, with an eye on positions in New York, she attended Columbia University for six months to establish her New York residence—as the union regulations require—and was engaged by the CBS studio. Later she toured with the Leonide Massine Ballet Company which presented "Ballet Russe Highlights," until it closed its tour in Dallas.

From there she went to Los Angeles where one of her aunts resides and the following summer became solo flutist in the Bach Festival Orchestra at Carmel. Returning to Los Angeles, she auditioned for the Los Angeles Philharmonic, was engaged as second flutist, and played there for six years.

For three summers, during this period, she was engaged by Bruno Walter to play as first flutist in Hollywood Bowl, and accompanied Margaret Truman in her debut there. She also played with the Standard Symphony Orchestra, NBC, Los Angeles, with Bruno Walter as guest conductor.

Gave Own Programs

During all her time in California, Miss Anthony was active in chamber music groups, playing in "Evenings on the Roof," and also gave her own programs, gratifying her ambition to try out little-known works. She played in the Coleman Chamber Music Concerts at the famous Pasadana Playhouse, and presented a Bach concert with Rosalind Tureck. She also taught for two years at Pomona College.

Recently she made her first commercial record, part of an "American Music for the Flute" album. She plays "Variations on a Swedish Folk Tune" by Ingolf Dahl and, on the other side, a sonata by Walter Piston for flute and piano.

When Miss Anthony played her first concert with the Boston Symphony Orchestra last week end, her parents came down from their summer place in Cuttingsville, Vt., to hear her. Years ago her mother and her mother's three sisters toured the old Chautauqua circuit as the Maurer Sisters' Quartet.

Miss Anthony's father, then a college student, heard their program in Streator, met them and, when the attractive young flutist inadvertently left her instrument at the hotel, at the end of their week's program, he came to the rescue, drove her back to get it, then took her to the next town where she was to play.

This was the beginning of their friendship.

Some years later they were married and built their home on the site—now a residential section — where the Chautauqua tent had stood. It was in this home that Doriot was born.

Mrs. Anthony retired from music to rear her young family, but she saw that all of them learned some instrument. One of the two boys learned the cello and the other the trombone, and Miss Anthony's sister, the harp; but none is a professional.

Her sister Mrs. Francis Friedman, whose husband is a nuclear physicist at Massachusetts Institute of Technology, now resides in Cambridge. Miss Anthony is staying with her temporarily but is looking for an apartment for herself where she can practice without disturbing the neighbors, she says.

She likes to cook, to play tennis, and ride horseback, though she protests that she is proficient at none of them. She loves hiking, particularly along trails in Vermont which she knows well. But it was hard to steer conversation toward other recreation. For Doriot Anthony, music is fun and the flute comes first.

U.S. TOUR
Advance clippings

U.S. TOUR
Reviews

POPS

1952
1953
SEASON

GRANT TO BOSTON SYMPHONY PLAYER

NEW YORK, Oct. 12 (AP)—The Rockefeller Foundation today announced grants of $575,800 during the third quarter of 1952.

Among the grants made to an American was one of $500 to Herman Silberman, of the Boston Symphony Orchestra, for expenses in connection with his service as a member of the jury at the international competition of string quartets held at the Royal Conservatory of Music in Liege, Belgium.

P.T. - OCT. 13

Lelia Gosseau Is Symphony Soloist

The Boston Symphony Orchestra under the direction of Charles Munch will present the third program in the Friday afternoon and Saturday night series this week and the opening concert of the Tuesday evening series next Tuesday in Symphony Hall. On Thursday evening at 7:30 the first of the series of the six "Open Rehearsals" will begin

The program for Friday and Saturday will consist of Bach's Suite in B minor for Flute and Strings in which Doriot Anthony, the new first flutist of the orchestra, will play the solo part. Mr. Munch will introduce to these concerts Roussel's early ballet, "The Spider's Feast" and revive Copland's "Appalachian Spring." In the second part of the program Lelia Gousseau, who is making her first visit to America, will be heard in Beethoven's Fifth Concerto.

The program for the concert next Tuesday will consist of Beethoven's Fourth Symphony, Berlioz' "Royal Hunt and Storm" from "The Trojans," and the Brahms' First Symphony.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
SEP 14 1952

New Records

Marlene Dietrich Records Her Famous War Songs

A UNIQUE collection of popular song interpretations by the magnetic Marlene Dietrich, originally performed for the Office of Strategic Services' propaganda broadcasts during World War 2, has been re-recorded for their first general audition by Columbia.

Titled "Marlene Dietrich Overseas," the new recordings present the internationally famous personality singing in German a set of seven popular American songs and the German wartime favorite. "Lilli Marlene."

Miss Dietrich already was busy entertaining front line troops during World War 2 when the OSS decided to record her distinctive style and in the German language a group of well-known songs which would serve as an incentive for the Nazi-dominated people to risk tuning in the OSS underground broadcasts.

Lyricist Lother Metzl made German paraphrases of such American classics as "Time On My Hands," "Mean To Me," "Miss Otis Regrets" and "Annie Doesn't Live Here anymore." Miss Dietrich took time out from her extensive overseas tour of duty to make the propaganda platters. The recordings "went to war"; did magnificant service and then vanished into the OSS files when the conflict was over.

LA SCALA OPERA CHORUS and orchestra have been signed exclusively to record for Urania records. This announcement is made by Norman Chase, managing director.

The first schedule of recordings include complete versions of La Forza del Destino, Don Pasquale, Don Carlos, La Gioconda, Mesistofele and the Sicilian Vespers. These releases will mark the first complete apperance o fthese works on long playing records.

The famous Woody Herman Concert, given in Carnegie Hall, in 1946, at long last is available for the public, on MGM recordings. The program, in its entirety, is being presented in two albums—Volume I and Volume II—And in all three speeds.

AND NOW IT'S AN ALBUM which has on its cover "Gowns by Ceil Chapman," creations of the famous designer to adorn Columbia's new "Roberta" LP, timed for the movie revival of the Jerome Kern hit now called "Lovely to Look At."

As for the platter itself, it features the voices of Joan Roberts, Jack Cassidy, Kaye Ballard, Stephen Douglass, Portia Nelson and Frank Rogier, with Lehman Engel conducting. Of course the Kern melodies—including "Smoke Gets in Your Eyes," "Yesterday's," "Lovely to Look At," "The Touch of Your Hand" and "I Won't Dance," are more joy each time they're heard.

FIRST PRIZE OF THE FRENCH Academy of Recordings (Academie du Disque Francais) has been awarded to the Boston Symphony Orchestra and its permanent conductor, Charles Munch, for their RCA Victor album of Brahms' Symphony No. 4, in E minor, Op. 98, it was disclosed in an announcement from Paris.

The awarding of the prize, highest honor confered by the Academy, will be pubilcly proclaimed in the French National Assembly.

The Boston Symphony recently concluded its first European engagement, during which it was conducted by both Charles Munch and Pierre Monteux. The orchestra took part in the Paris festival of "Masterpieces of the Twentieth Century" and packed concert halls in The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg, Metz, Lyon, Paris Bordeaux and London.

The Boston Symphony is represented in the RCA Victor July Red Seal release by an album entitled Charles Munch Conducts French Music, in which the eminent conductor interprets work by four of his country's most famous composers—Ravel, Lalo, Saint Saens, and Berlioz.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 14 1952

Symphony to Give Six Sunday Concerts and Open Rehearsals

Since the series of Friday afternoon, Saturday and Tuesday evening concerts by the Boston Symphony Orchestra in the season to come (which opens Oct. 3) have been fully subscribed, two opportunities remain for those who wish to hear the great orchestra under its music director, Charles Munch. One is the series of six concerts on Sunday afternoons in Symphony Hall and the other is the series of six Open Rehearsals.

In the Sunday series the soloists will be Arthur Grumiaux, the Belgian violinist who made his American debut with this orchestra last season; Jean Bedetti, remembered as the first cellist for many seasons, and a pianist to be announced. Pierre Monteux will conduct one concert as guest. The Sunday series will be given on Nov. 2 and 30, Jan. 4 and 2, Feb. 22, and March 22, each at 3 o'clock.

The Open Rehearsals are intended for students and all others who have been unable to obtain subscriptions for the regular series. They will admit the public to the final rehearsal in each of six different weeks through the season, on Wednesday or Thursday evenings at 7:30. Pierre Monteux will be the guest of one week. Charles Munch is scheduled to conduct five weeks. Soloists are to be expected according to the program of the week.

The subscription for the series of six will be $7, a considerable saving over the single price of $2 per rehearsal. Unlike the Sunday series for which all seats are reserved, the rehearsals will not have reserved seats, and the first comer may make his own choice.

This Clipping From
BOSTON, MASS.
HERALD
SEP 14 1952

Seats Available for Two Symphony Series

Since the series of Friday afternoon, Saturday and Tuesday evening concerts by the Boston Symphony Orchestra in the season to come (which opens October 3) have been fully subscribed, two opportunities remain for those who wish to hear the great orchestra under its Music Director, Charles Munch. One is the series of 6 concerts on Sunday afternoons in Symphony Hall and the other is the series of 6 Open Rehearsals.

In the Sunday series the soloists will be Arthur Grumiaux, the Belgian violinist who made his American debut with this orchestra last season, Jean Bedetti, remembered as the first cellist for many seasons, and a pianist to be announced. Pierre Monteux will conduct one concert as guest. The Sunday series will be given on November 2 and 30, January 4, 25, February 22, and March 22 beginning at 3 o'clock.

The Open Rehearsals are intended, for students and all others who have been unable to obtain subscriptions for the regular series. They will admit the public to the final rehearsal in each of 6 different weeks through the season, on Wednesday or Thursday evenings at 7:30. Pierre Monteux will be the guest of one week and Charles Munch is scheduled to conduct five weeks. Soloists are to be expected according to the program of the week. The subscription for the series of 6 will be $7, a considerable saving over the single price of $2 per rehearsal. Unlike the Sunday series for which all seats are reserved, the rehearsals will not have reserved seats, and the first comer may make his own choice.

This Clipping From
BOSTON, MASS.
HERALD
SEP 14 1952

8,000 TO ATTEND SHOW FRIDAY AIDING ARLINGTON BOY SCOUTS

The biggest outdoor show in Arlington's history, featuring outstanding stars of stage, screen, radio and TV, will be held Friday evening at Warren A. Pierce Field. Nearly 8,000 persons are expected to attend.

The production will headline Vic Damone, Army crooner; Cindy Lord, famed young Medford singer; Leo Litwin, Boston Symphony Orchestra pianist, and many other top performers.

It will be sponsored by the Silver Turtles, and the funds will send 10 of the most outstanding Boy Scouts in Arlington to the National Jamboree in California next summer.

Along with such artists as Frank Gaviani, accordionist; Robert Matthews, noted baton twirler, Weeks and Sandersoh, Ted Mack's TV winners and the Ambassadors of Song, several bands and drum corps will appear, and a group of 60 baton twirlers. Dick Tucker WBZ-TV star, will be master of ceremonies.

Warren S. Freeman of Auburndale will direct the show.

The Silver Turtles have s many outstanding Scouts to tant gatherings.

More than 800 Scouts and will sell tickets for the production, to be titled "Music Un the Stars." A drive is under w to enroll patrons and patrones to be guests at a buffet sup with the performers.

Richard B. Talcott is chairm of the organization.

[15]

Oct. 15 - 1952

THE BOSTON DAILY GLOBE—

Attleboro's Bob Rounseville Doing Double Theatre Duty

By MARJORY ADAMS

ROBERT ROUNSEVILLE

It isn't enough that the Attleboro opera singer, Robert Rounseville, is appearing on the Boston stage for the first time in Gilbert and Sullivan operettas—he also is starred on the screen in the English-made "Tales of Hoffman" at the Beacon Hill Theatre.

Next week, he will be off with the Chartok company to sing the son of the Mikado role elsewhere, but he is flying back Thursday night, Oct. 23, to don the Hoffman costume again and to sing numbers from the film at the Statler for the benefit of the Association of Massachusetts Industries.

So he'll be doing the part twice at the same time—in person and on the screen—which is a neat trick. Of course, at the Beacon Hill the musical accompaniment is conducted by Sir Thomas Beecham. At the Statler, Arthur Fiedler will conduct members of the Boston Symphony.

Young Rounseville, in his way, is about the most colorful of the opera stars, for he likes to switch mediums of art. But he has no desire to be under contract to a Hollywood film studio, since that would limit his musical experiences.

Indifference Annoys Agents

His agents are a little annoyed at his indifference to Hollywood blandishments, because it would mean a nice fat 10 percent a week.

Says Rounseville, caught between an appointment with Fiedler, and a matinee at the Shubert, "It could grow very dull working for one studio."

He has just received an honorary B.A. degree from his alma mater, Tufts College, which he left after 2½ years there because he decided he'd rather sing than become a doctor. His brother, Wilfred, is the doctor in the family—and possibly Robert's 18-month-old son, who also is named Wilfred, may prefer operating on people to singing to them.

The degree was awarded to Rounseville after he gave a benefit concert for a Tufts fund-raising campaign.

His activities are as varied as those of Eleanor Roosevelt. Last week, for instance, he sang the romantic lead in "The Mikado" at the Shubert Theatre Monday night. He left Boston by plane Tuesday for his first N. C. A. C. recital of the season at Staunton, Va., Wednesday, he flew to Philadelphia where he spent the day rehearsing with Ormandy of the Philadelphia Symphony. Thursday, he continued rehearsals and then sang the Lt Pinkerton role in "Madame Butterfly." He returned to Boston Friday for a dress rehearsal and a performance of "Pirates of Penzance." Then came the Tufts honors and festivities Saturday.

Shocks Some, Enchants Others

In his career as a singer he has never seen a Gilbert and Sullivan production which is why he has given his roles an entirely new and untraditional flavor. Some old-timers are shocked, others enchanted by the fact that he has gotten away from generation-old gestures and stage business.

Rounseville has so many plans he can't keep up with them—but one of them sounds especially intriguing. He wants to star in a musical version of the stage thriller, "Night Must Fall." The title will be "Danny" and the smooth-faced, exuberant singer is looking forward to playing and singing the role of a psychopathic murderer.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
OCT 18 1952

Youngest Symphony

The Philadelphia Orchestra, which gave its first program in 1900, is the youngest of the Big Three symphony orchestras of America. The New York Philharmonic-Symphony, originally the New York Philharmonic, celebrated its centenary in 1942, and the Boston Symphony Orchestra gave its first season in 1881-1882.

DAY, OCTOBER 18, 1952 Art—Music—Th ater

oloists in Debut at Sym

Bach Played by Miss Anthony: Beethoven by Lélia Gousseau

By Harold Rogers

Two musicians made their debuts as Boston Symphony Orchestra soloists yesterday afternoon. The first was Doriot Anthony, the orchestra's new flutist, the first woman ever to hold a first desk position in the Boston aggregation. The second was a pianist, Lélia Gousseau of France, now in her first American tour.

Though Miss Anthony has been heard in a few solo bits since the season opened, notably in the last movement of the Brahms First during the initial concerts, there is no doubt that many subscribers were eager to hear her as a bona fide soloist. Therefore Mr. Munch programmed the Bach Suite No. 2 in B minor for Flute and Strings.

Since Miss Anthony performed from her seat, her flute did not stand apart from the orchestral texture, but blended with it, at times too much. She plays with a full, round tone and a virtuosa technique. She brought off the delicacies of the Bourée with a feather touch. The final Badinerie displayed the accuracy of her work to best advantage.

Miss Anthony, however, does not appear to taper a phrase with the eloquence of her predecessor. Sensitivity of nuance is occasionally wanting. But even so, her playing is remarkably warm and youthful. Mr. Munch said earlier this season that she was the finest American flutist that he had auditioned for the position. Her listeners called her to the front of the stage three times by their enthusiastic applause.

* * *

Mlle. Gousseau played Beethoven's Piano Concerto No. 5 in E-flat, the "Emperor." She gave a performance in which the details were all in their places, accurately stated, the crescendos built with magnificence, the pianissimos refined and lyrical. What it lacked was true fervor, the heart-stirring inspiration that elevates a work from the technically superb to a glory that transcends the notes.

The ends of the program being graced by Miss Anthony and Mlle Gousseau, the middle numbers were given over to works by Roussel and Aaron Copland. Heard in its first performance at the week-end concerts was Roussel's early ballet suite, "Le Festin de l'Araignée," a title more palatable in French than in English.

But "The Spider's Feast" that finds musical expression in M. Roussel's entomological score is not in the least ghoulish. The fiddles make imitative sounds of insect wings, fluttery and evanescent to winsome waltzes. Beside the spider there are ants, a butterfly, a day-fly, and a couple of praying mantises—all described in Roussel's rather rugged style of impressionism. This is the kind of music for which Mr. Munch's talents are exactly suited.

* * *

In Copland's "Appalachian Spring," however, we found the early American primitivism of the score all but bled of its pulsing vigor. Not that Mr. Munch's overrefinement wasn't pleasing to the ear. Perhaps Mr. Copland's score has never had such a perfect reading. But it would be interesting to hear this performance contrasted with one by an American conductor like Thor Johnson, for instance.

This is not to say that Mr. Munch should not play American music. He should play it far more than he has. Only by digging into it will he become aware of its abundant vitality, its expansive moods, its forthright honesty.

This Clipping From
HARTFORD, CONN.
TIMES

OCT 18 1952

American Flutist Wins Place with Boston Symphony

~~It was a few~~ years ago, in the aftermath of the war, that the Boston Symphony Orchestra, which will open the Bushnell Symphony Series here Monday night, engaged its first American-born principal in the woodwind section. Previously its flute, oboe and bassoon had invariably been European specialists.

Now the revolution has really come to Boston with the news that Doriot Anthony, a native of Streator, Ill., has been engaged as first flutist.

Miss Anthony has prepared for her epoch-making assignment by service in the National Symphony (Washington, D. C.), the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. I. K.

Oct 18

Symphony Concert

BY WARREN STOREY SMITH

Yesterday was Ladies' Day at Symphony. This week's concerts are featuring the new first flutist, Doriot Anthony, in Bach's B minor Suite for flute and strings and bringing to pass the American debut of the French pianist, Lelia Gousseau, who has chosen for her vehicle the "Emperor" Concerto of Beethoven. Ballet music makes the rest of the current list. Excerpts from Roussel's "The Spider's Feast" (1913) are being played by our Orchestra for the first time and Mr. Munch is repeating Copland's "Appalachian Spring."

Miss Anthony has had plenty of opportunity to disclose her talents this season but this is the first time she has appeared as soloist. She handled her part in Bach's charming Suite deftly and musically and in the final Badinerie with a degree of virtuosity that elicited from her fellow-players something midway between a gasp of astonishment and a shout of approval, while the audience expressed its appreciation in no uncertain terms.

It can be argued that the "Emperor" is not a woman's piece. Yet Miss Gousseau is the fifth of her sex to play it with the Boston Symphony. Anyway, she did not appear to be physically unsuited to her role. She is the statueque type and she plays with masculine vigor. She is yet one more proof that the young women of present-day France are doing big things in the musical world. With a French conductor and a French pianist the performance as a whole was characterized more by brilliance and animation than by massiveness and solidity.

The music of Roussel, which had previously been heard at Symphony Hall from Toscanini and the so-called La Scala Orchestra, is fascinating and its long neglect by the B. S. O. difficult to understand. Yesterday's performance was exquisite to a degree. The music of Copland is American to the core. It is folksy and homespun but without the action for which it was designed it sometimes misses its point. It stands separation from the stage less well than the ballet of Roussel.

BOSTON, MASS.
MORNING GLOBE

OCT 13 1952

Oct 18

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the third program of the 72d season in Symphony Hall yesterday afternoon. The soloists were Lelia Gousseau, pianist, and Doriot Anthony flutist. The program:

Suite No. 2 in B minor .... Bach
"The Spider's Feast" .... Roussel
"Appalachian Spring" .... Copland
Concerto No. 5 in E flat, Op. 73 .... Beethoven

By RUDOLPH E IE

Two soloists, both women, lent additional interest to yesterday's generally restrained program. They were pianist Lelia Gousseau, the latest of Mr. Munch's French importations, and Doriot Anthony, first flutist of the orchestra, in her debut as soloist. Both were first-class though neither quite stormed the heavens, as it were.

It is always difficult to appraise the true capacities of a pianist when the first contact is through that of the concerto. It is certainly a form that reveals bravura, musicianship and spirit, as well as technical security and general esthetic approach, but it is after all a concerted thing. To be sure, the conductor usually takes his lead from the pianist, but he is always there guiding the destinies of pianist and orchestra. Thus the principal points of contact when a new pianist appears in a concerto are those of bravura and of the projection of personality, neither of which are reliable guides to the inner qualities that lie beneath. What I am trying to say, in short, is that there are a lot of pianists who can make a great impression in a concerto but a considerably lesser impression in the recital hall, where there is nothing but the naked fact of communicating or not communicating.

Advanced Esthetic

In Mlle. Gousseau's case, there is every indication that she is a pianist of a very advanced esthetic. Hers was not a towering example of keyboard virtuosity, nor was her conception of the Emperor big and all-consuming. Yet I have not often heard the slow movement done with such repose, such nobility of phrase and such continuity of mood. Here was revealed, I think, the recital-hall potential in a demonstration of a superior musical mind at work. The other movements, perhaps for reasons of newness to this milieu, this kind of audience, so to speak, were less sustained as continuous revelations; they went in fits and starts pianistically speaking. Thus it appears best, as in the case of all making their first appearance here in a concerto, to await further developments in the recital hall. In the meantime it may be said that Mlle. Gousseau, a tall, blond woman perhaps in her thirties, makes an excellent stage appearance. She was well received by the audience, too.

While I have gone on record as opposed to the idea of a woman first flutist in this orchestra, I have no intention of making a continued issue of it, and especially after hearing her in Bach's B minor suite yesterday. Doriot Anthony is clearly a fine performer, possessed of a fleet technique, a "tight" embouchure that permits neither breathiness nor uncontrolled vibrato, and real style.

I felt she was at a disadvantage yesterday in not being brought out to the fore as is customary in any work for solo flute. For while flute principals in orchestral performances are behind the strings, solos for them are written in a wholly different style emphasizing the bigger tones (and it is interesting to note that Miss Anthony achieved a much bigger tone in the subsequent works). The B minor suite, however, calls for a special articulation that simply cannot be properly heard as it should be heard when the soloist is not to the fore. Mr. Munch did it this way, apparently, in order to use additional flutes in the tutti, which, while perhaps not unnecessary in this work, still need not force the soloist to the rear.

In any case, this, plus Mr. Munch's chamber-hall conception of the work, reduced both the vitality of the work—though it made it no less exquisite than it is—and the opportunity for Miss Anthony to shine as it seems very clear she can shine. She was given several very cordial rounds of applause by the audience and presented a most charming appearance as she acknowledged the applause. Perhaps, before the season is over, she will do the Telemana suite for us or, better still, the Mozart with Mr. Zighera.

I can't quite say why, but Roussel's "The Spider's Feast" was a little disappointing to me. It is music of great elegance, refinement and sophistication, and it has moments of the sheerest beauty, too. But it never seems to build to anything, depending, instead, on understatement and subtlety. Roussel composed it for a small orchestra (whether he made this version for full orchestra the program doesn't make clear), and perhaps it just doesn't lend itself to a larger treatment without the ballet. Copland's "Appalachian Spring," however, also composed for a ballet, does stand firmly on its own in the concert hall. It is, indeed, a lovely work; one of the best ever composed by an American, and while it might have been given a more spirited treatment than it received yesterday, it went very well.

Richard Burgin conducts the orchestra next week in a program offering Hindemith's Concerto for Organ and Chamber orchestra; Vaughan Williams' Thomas Tallis Fantasia; Mahler's "Songs of a Wayfarer" with Eunice Alberts as soloist, and Shostakovich's Fifth Symphonoy.

MUSIC

New Flutist, Pianist Soloists at Symphony

By CYRUS DURGIN

Oct 18

There are two soloists at the Boston Symphony Orchestra concerts in Symphony Hall this week: Doriot Anthony, the new first flute, is heard in the B minor Suite of Bach, and Lelia Gousseau, a French musician, makes her Boston debut in the "Emperor" Concerto of Beethoven. The remaining pieces are Aaron Copland's "Appalachian Spring," and excerpts from the early ballet score of Roussel, "Le Festin de l'Araignee."

Miss Anthony did herself proud in Bach's familiar and—in the concluding badinerie—exacting Suite. All the way it was good, steady, reliable playing that fitted sensitively into the ensemble. In the displayful badinerie, Miss Anthony showed the virtuosity of which she is capable, without going short on breath, skimping the phrases or indicating that her part required the slightest effort. She was roundly applauded at the end, signalled by conductor Charles Munch to take a bow which was twice repeated.

Miss Gousseau's initial Boston performance, on the other hand, was disappointing. She proved herself a pianist of fluent if curiously uneven technic, but of distinction, of warmth and musical personality there was none. The Concerto went dryly, with more than a few attacks that found piano and orchestra far from together. Miss Gousseau's articulation was peculiar in the extreme. She has a good "touch," and she can play softly, but all too often you saw her hands moving and heard only part of the notes, even in martellato octaves.

Munch deserves a special award for giving us Roussel's delectable "Le Festin de l'Araignee." Until now, the Boston Symphony had never played the work, which was created for a biological ballet whose original inspiration came from Henri Fabre's "Souvenirs Entomologiques." Though reminiscent of Debussy and Ravel, "Le Festin" is nonetheless individual music; melodically, harmonically and orchestrally piquant and delicate. Its 40 years of existence do not show on this imaginative creation. The performance was a marvel of subtlety and glowing color, also of the highest rhythmic mastery.

For reasons I cannot fathom, Copland's "Appalachian Spring," also ballet music (for Martha Graham), had gone unheard here since October of 1945. Granted that it is a bit long without the visual allurements of the ballet stage, here is music vital and cleverly made, tuneful, rhythmically bright, and all put together with the skill of a master. What is more, this is indisputably American music and nothing else.

It was both interesting and satisfying to observe that Munch really was in control of the American rhythmic basis of "Appalachian Spring." A good many Europeans would find the idiom baffling. Yesterday the rhythm was firm, the accents precise.

LELIA GOUSSEAU will be this week's ~~Boston Symphony~~ soloist appearing at the Thursday evening Open Rehearsal, the Friday afternoon and Saturday evening concerts.

Callininero

Boston Symphony Program

A "3 B" program, with Berlioz taking Bach's place in the famous Bach-Beethoven-Brahms combine, will be offered by the Boston Symphony Orchestra at its first concert here this season Oct. 28 in Veterans Memorial Auditorium.

Berlioz will be represented by "The Royal Hunt and Storm," the instrumental interlude from his opera, "The Trojans at Carthage." This will be played between Beethoven's Fourth and Brahms' First symphonies. Charles Munch will conduct. The program is the one with which he opened, Oct. 3, the orchestra's 72nd season in Symphony Hall, Boston, and his fourth as musical director.

Munch will share the season here with guest conductors Pierre Monteux and Guido Cantelli. Monteux will return to conduct the second concert Nov. 25. Cantelli is scheduled to make his local bow Feb. 3. A young Italian conductor, Cantelli was invited to this country in 1948 by Toscanini to be guest with the NBC Symphony Orchestra. His success was so great that he has continued to conduct concert series with that organization and with other major orchestras.

[16]

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

Plotkin Bros. Salutes The Internationally Famous Boston Symphony Orchestra

Back Bay's Largest Specialty Store Pays Tribute To Its Distinguished Back Bay Neighbor

Back Bay
THE NATION'S MOST DISTINCTIVE ADDRESS

THE BOSTON SYMPHONY orchestra, at the start of its 72nd season and fresh from its European triumph is the world's greatest musical aggregation, and we're proud to be its Back Bay neighbor.

BOSTON
SYMPHONY
ORCHESTRA

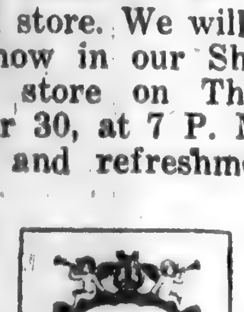
THE BOSTON SYMPHONY'S Paris concerts brought the audience to thunderous applause, and the music critics revelled in the fact that the distinguished leader, Charles Munch, and 23 of the 105 musicians were Frenchmen. We're gratified that they're all Back Bay-ites.

BOSTON
SYMPHONY
ORCHESTRA

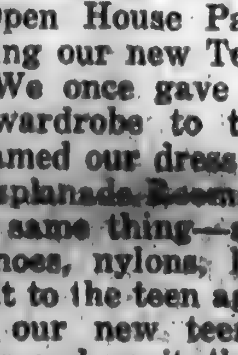
THE BOSTON SYMPHONY'S music is world renowned, but just up the street from Symphony Hall, Plotkin's is creating a cacaphony of sound from the pounding of hammers and the riveting of steel as we build a brand new store front. Be patient, and in a few weeks Boylston Street will be brightened with the architectural modernism and beauty of a Debussy composition.

BOSTON
SYMPHONY
ORCHESTRA

THE BOSTON SYMPHONY'S wedding tunes are played, via recordings, at our increasingly popular Bridal Fashion Shows. Are you engaged? Then come to our next one on Monday, October 27, at 6:30 P. M. in our Boston store. We will repeat this show in our Shoppers' World store on Thursday, October 30, at 7 P. M. Surprises and refreshments at both.

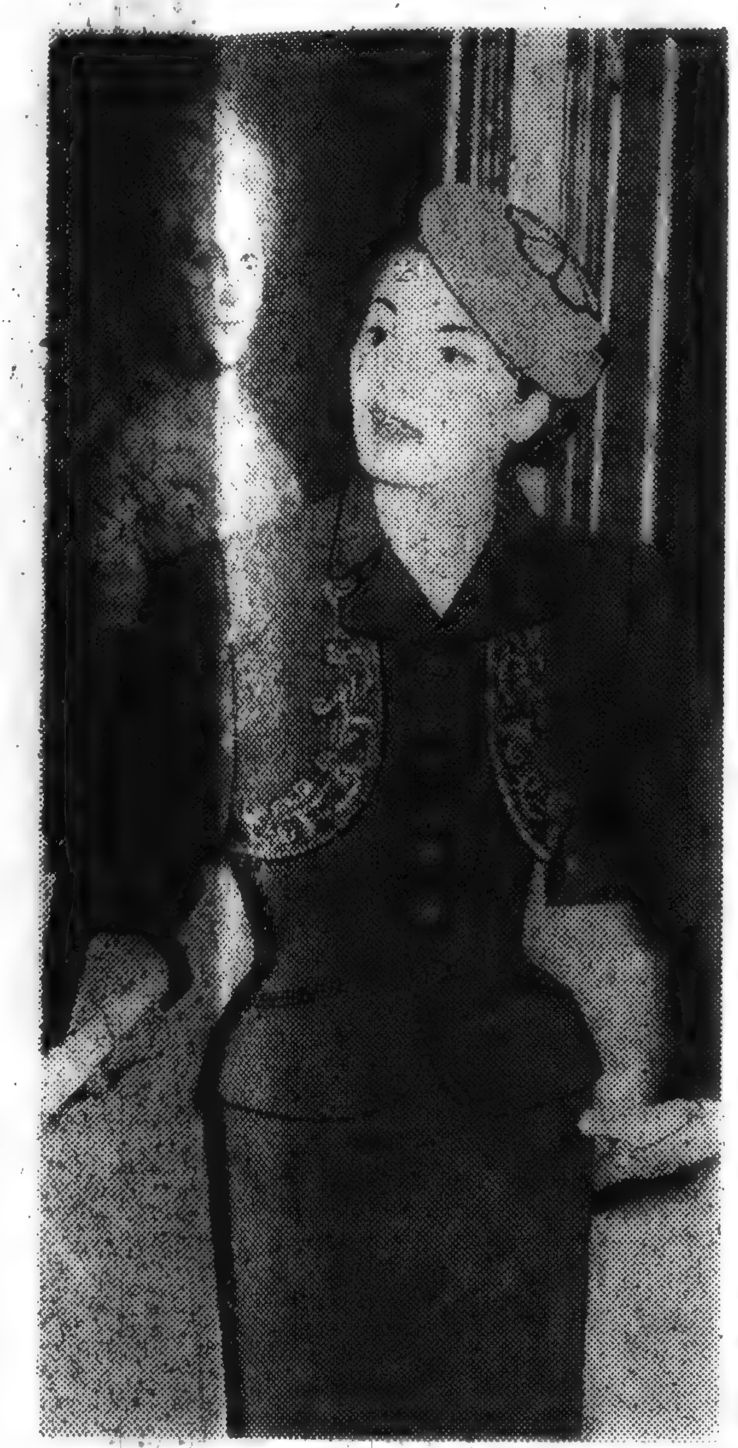


THE BOSTON SYMPHONY music gave way to Jo Stafford's Jambalaya at out recent Open House Party introducing our new Teen Age shop. We once gave a complete wardrobe to the girl who named our dress section the "Esplanade Room." We'll do the same thing—a dress, bag, shoes, nylons, lingerie, and belt to the teen ager who names our new teen shop. Come in and see it, then send your suggestions to Polly Plotkin. We'll announce the winner at the teen fashion show we're giving at Newton High School on November 12.

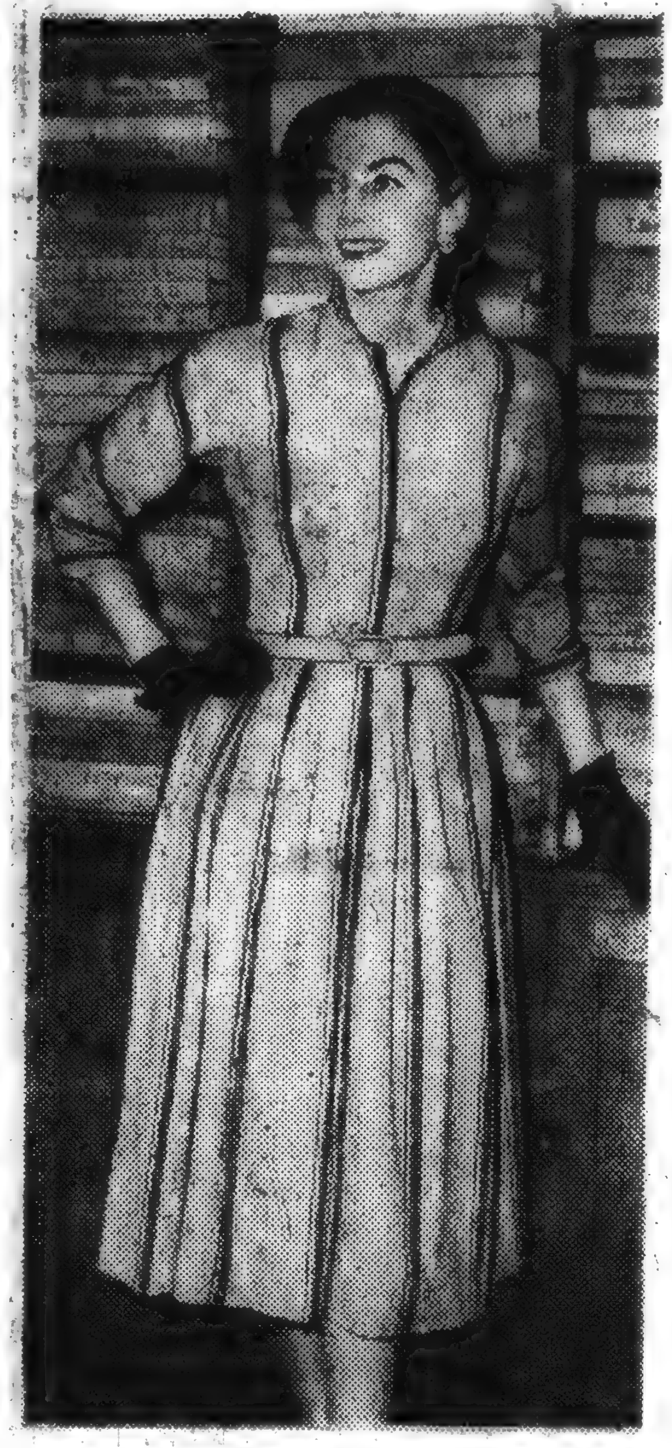


THE BOSTON SYMPHONY appeals to art lovers as well as music lovers. Mr. Laning Humphrey tells us that the current exhibit of "Painters of the U.S. 1720-1920" in the second floor gallery of Symphony Hall is valued at one half million dollars. Some of the photos on the right were taken in the gallery.

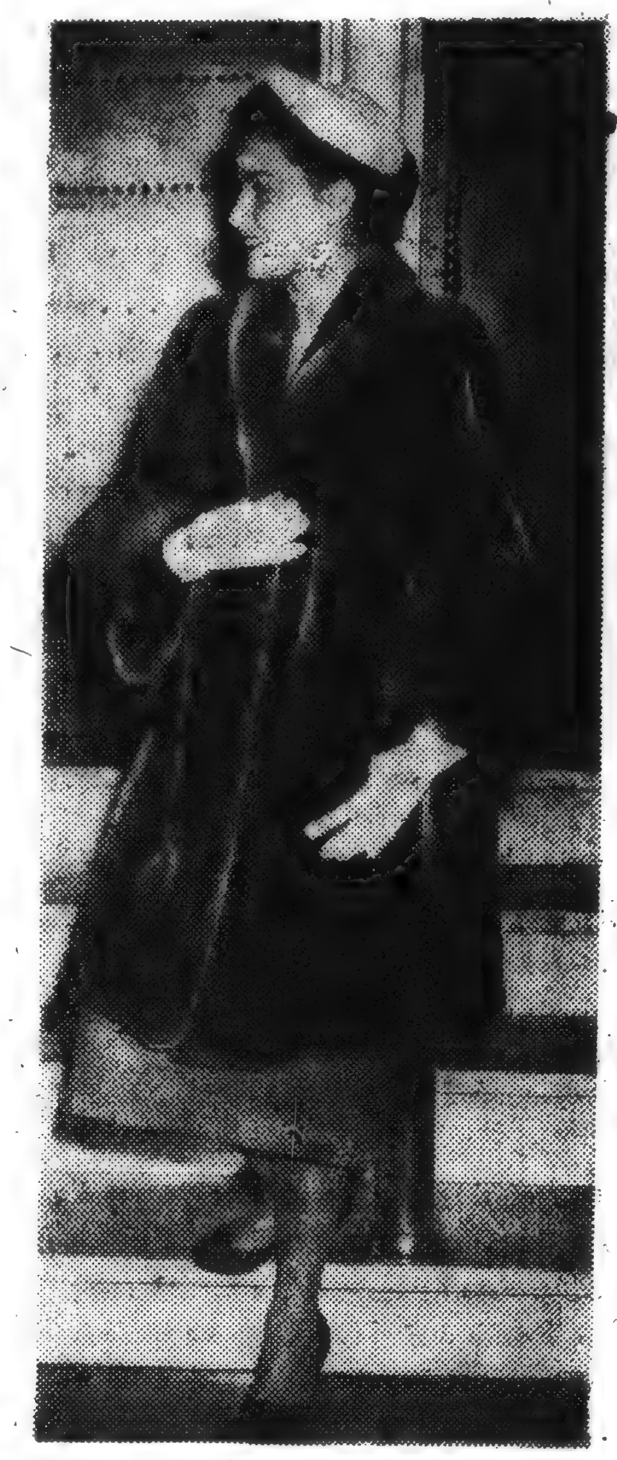
MUSICALLY YOURS,
P. B.



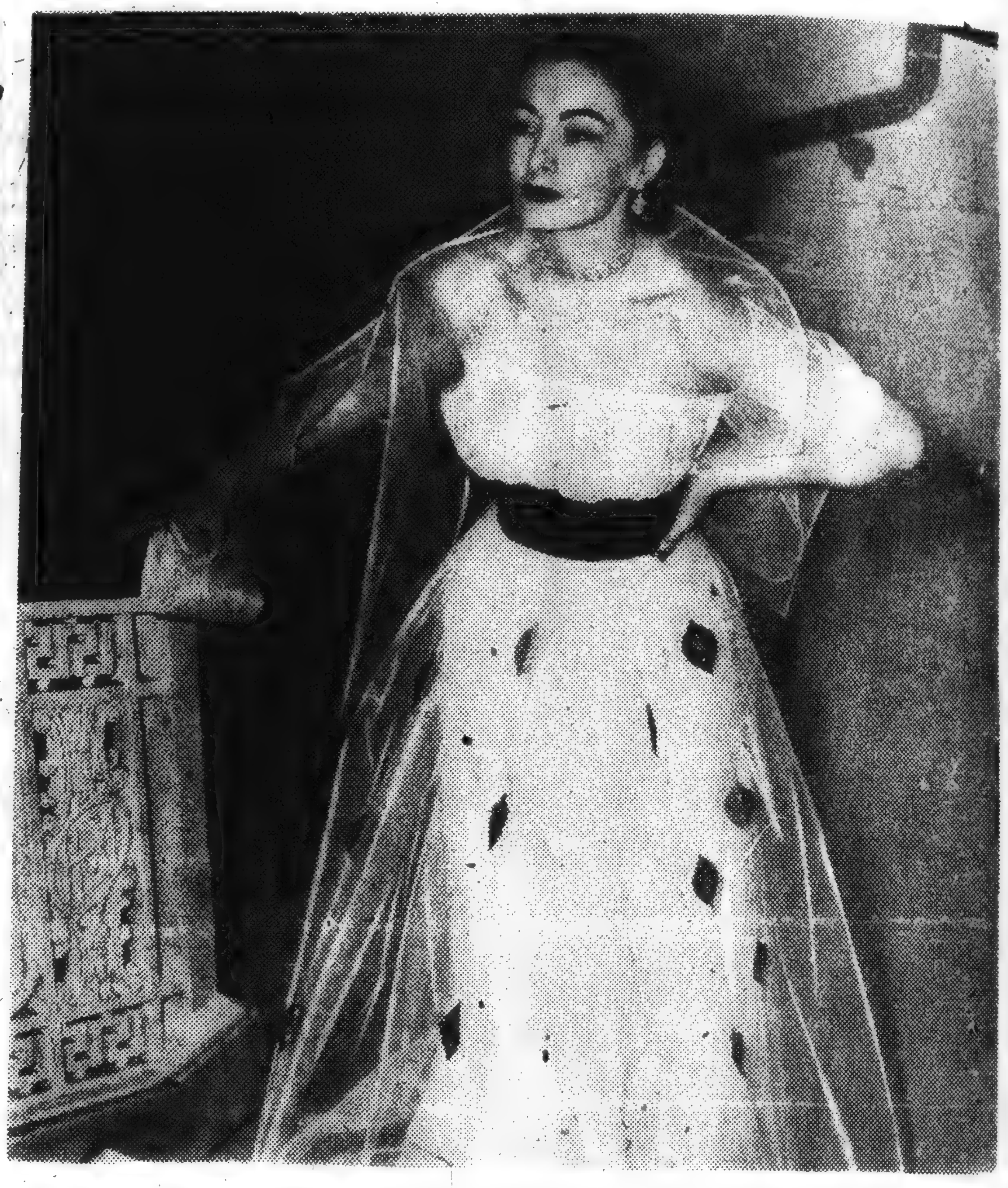
Paul Parnes costume suit from our Copley Salon collection. Cut steel beads on dress and jacket. $210. Howard Hodge Hat. $50.



Imported French flannel, grey with white, styled by Harvey Berin, from our Copley Salon collection $89.95.

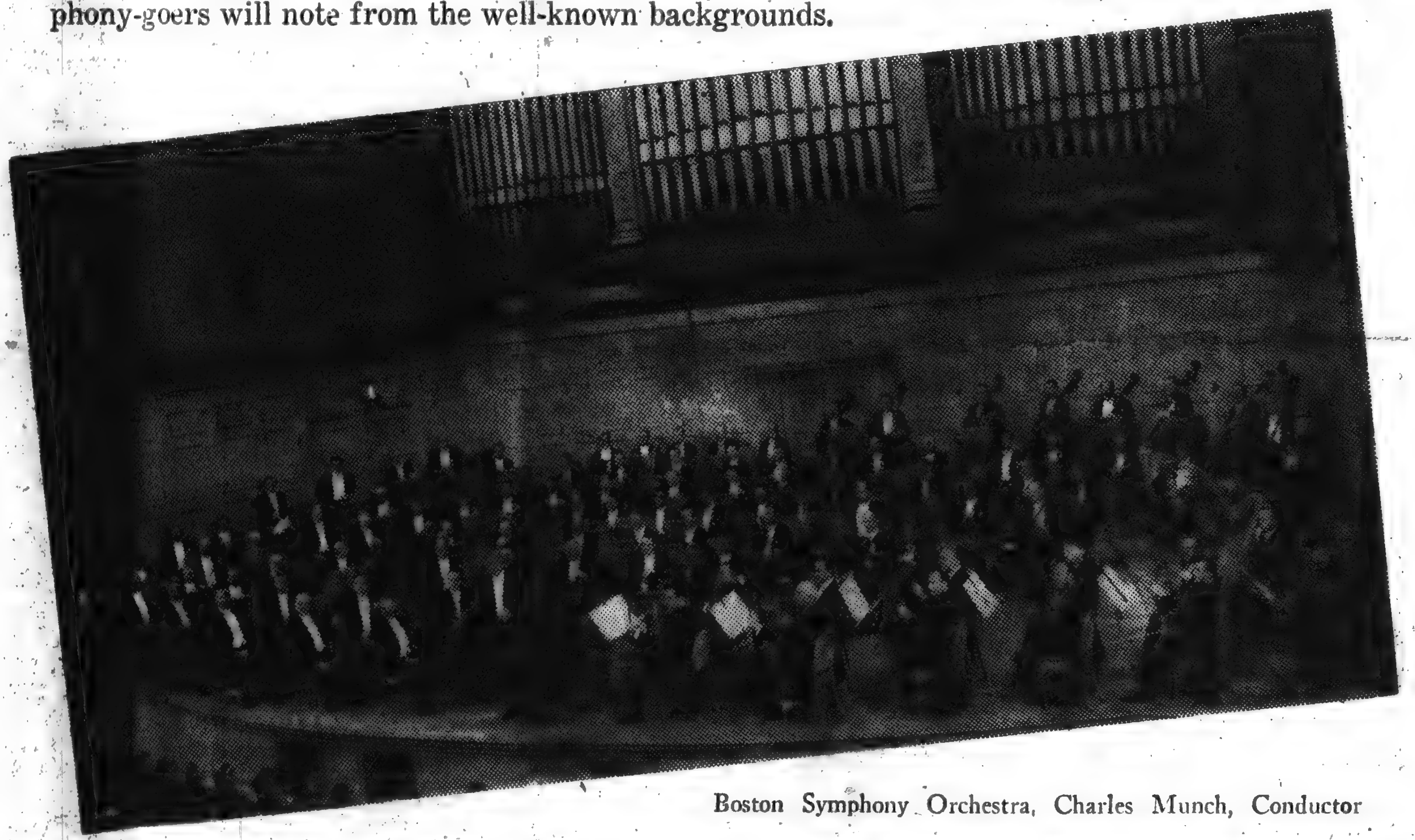


Sheared raccoon fur coat in the Plotkin manner. Deep turnback cuffs, soft natural shoulders. $399. Plus federal taxx.



Black velvet leaves appliqued on nylon net. Sizes 10 to 18. $22.95

• All fashion photos were made in Symphony Hall, as Symphony-goers will note from the well-known backgrounds.

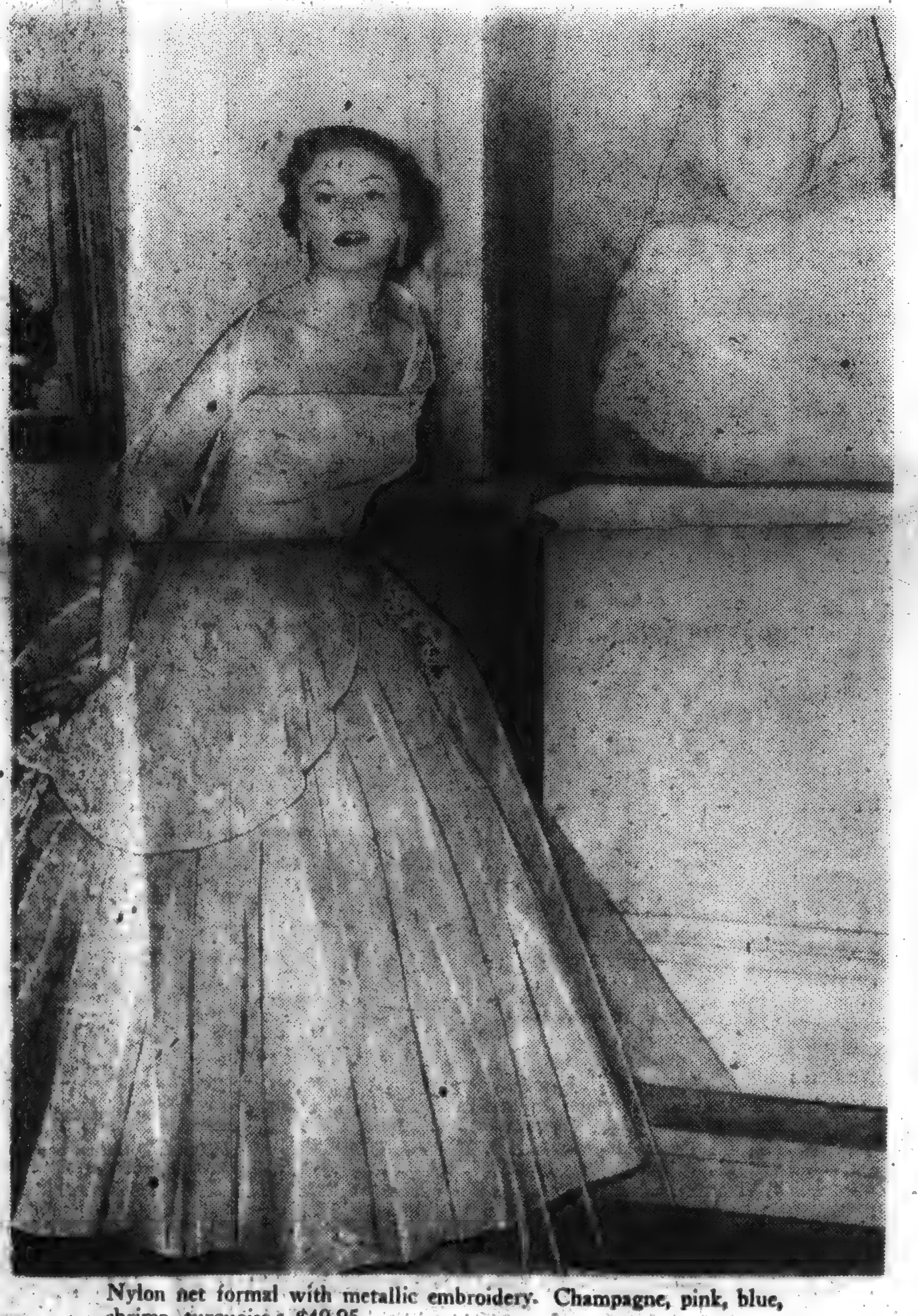


Boston Symphony Orchestra, Charles Munch, Conductor

And Boston Women Look To

Plotkin Bros.

For A Symphony of Fashion



Nylon net formal with metallic embroidery. Champagne, pink, blue, shrimp, turquoise. $49.95

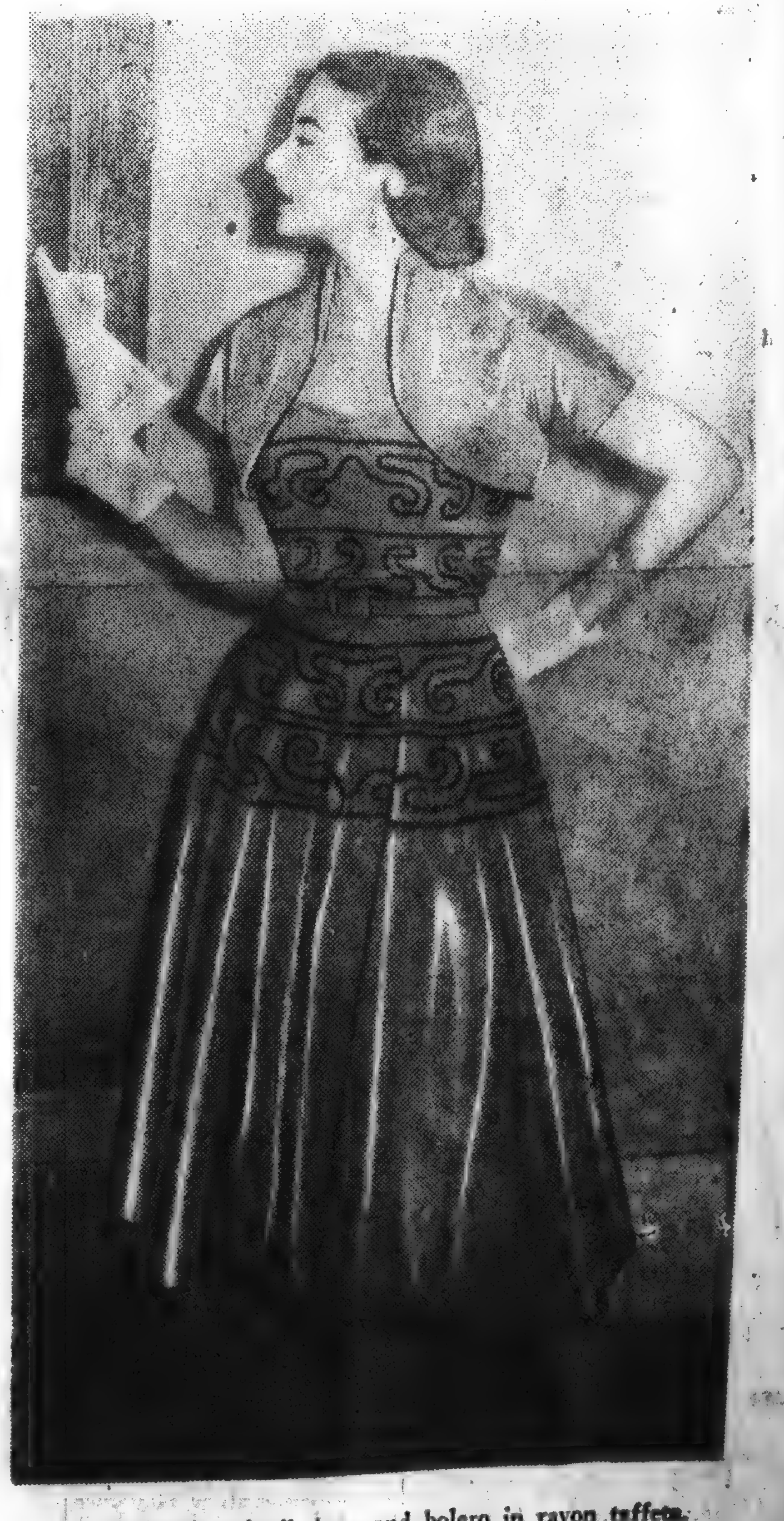
© Copyrighted 1952 by Plotkin Bros., Inc.

SEASON OCTOBER
BOSTO
MPHO
ES

Black dyed Afghanistan Persian lamb fur collared coat in Forstmann's "Mirak." $129.95.

In Both Plotkin Stores

364 Boylston Street, Boston
Shoppers' World, Framingham



Embroidered cocktail dress and bolero in rayon taffeta. Blue or taupe. Sies 9 to 15. $22.95

SPRINGFIELD UNION

SPRINGFIELD, MASS., WEDNESDAY MORNING, OCTOBER 22, 1952 40 PAGES

Burgin to Conduct Symphony This Week

Oct. 19

The Boston Symphony Orchestra will give the fourth pair of concerts in the long series next Friday afternoon and Saturday evening at Symphony Hall. Richard Burgin will conduct and the program will open with Hindemith's Concerto for organ and brasses and woodwinds in which E. Power Biggs will be soloist. Mr. Burgin will revive Mahler's "Songs of a Wayfarer," a cycle for contralto and orchestra, Eunice Alberts singing the solo. He will conduct Vaughan Williams' Fantasia on a theme by Thomas Tallis for double string orchestra. It will be played in honor of the composer's 80th birthday. The closing number will be the Fifth Symphony by Shostakovitch.

Burgin Conducts Boston Symphony Concerts This Week

The Boston Symphony Orchestra will give the fourth pair of concerts in the long series next Friday afternoon and Saturday evening at Symphony Hall. Richard Burgin will conduct and the program will open with Hindemith's Concerto for Organ, Brasses and Woodwinds in which E. Power Biggs will be soloist.

Mr. Burgin will revive Mahler's "Songs of a Wayfarer," a cycle for contralto and orchestra, Eunice Alberts singing the solo. He will conduct Vaughan Williams' Fantasia on a Theme by Thomas Tallis for double string orchestra. It will be played in honor of the composer's 80th birthday. The closing number will be the Fifth Symphony by Shostakovitch.

At Symphony Concert Here

Charles Munch, conductor of the Boston Symphony Orchestra, and Mrs. Clark L. Richard, Jr., first vice-president of the Springfield Community Concert Association and also Junior League president, are shown before the beginning of last night's Community Concert series inaugural.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, OCTOBER 22, 1952

Boston Symphony's First Woman Flutist Sees Nothing Unusual About Her Role

Miss Doriot Anthony Prefers To Remain Unobtrusively In Background With Traditionally Male Orchestra

Boston Symphony's first flutist, Miss Doriot Anthony, took time off between rehearsing and playing in last night's concert to chat about how it feels to be the first woman in the symphony, that has traditionally been all male. She's shown relaxing in her hotel room, shortly before the concert.

For the first time in the history of the Boston Symphony Orchestra, a woman now holds the esteemed position as first flutist. Springfield saw Miss Doriot Anthony for the first time last night as she appeared unobtrusively in a black velvet evening gown, and heard her briefly in the solo passage in Beethoven's Fourth Symphony.

Planned That Way

If people didn't notice Miss Anthony last night, it was planned that way, since it's her theory that there's nothing terribly unusual about being the only woman in the orchestra on stage.

When appearing with the orchestra, the small, dark-haired girl wears a black evening gown with long sleeves, for the very reason that she wants to be heard and not particularly seen.

The Boston Symphony has been the last of the big orchestras to admit women into their ranks, especially in the first desk position. They have another woman playing harp, and during the war women substituted for a few years, but Miss Anthony is the first to take over a "first" position.

It all happened last summer when she auditioned at Tanglewood. Charles Munch, the director, Richard Bergin, concert master, and Georges Laurent, retiring first flute player were on hand to hear Miss Anthony.

"They were all talking in French, and although I couldn't understand what they were saying, I could tell from the tone of voice that they were somewhat pleased," she said.

Heard European Musicians

Actually, the orchestra officials had been auditioning since the close of the season last spring, and had heard musicians in Europe.

The first reharsal with the orchestra was in the last week of September, and about the only thing Miss Anthony can remember that was unusual was that one member of the orchestra leaned over to button the top button on the back of her blouse.

"Hereafter, come dressed for rehearsals," was his only comment.

The orchestra members readily accepted the new flute player, and since other women had been with the symphony from time to time, it wasn't like breaking a precedent.

Miss Anthony has an eclectic taste in music, and naming no particular favorites, says she likes all well written music, and of course, Bach.

For the past six years she was with the Los Angeles NBC Standard, and feels she finally came back home to the East. "East" for Miss Anthony, is her hometown, Streeter, Ill., nearby to Chicago.

Her interest in music, and especially the flute began at home, with her mother who is a flutist. She studied at Eastman School of Music, Rochester, N. Y.

Miss Anthony was unaware that Lois Schaeffer spent several seasons with the Springfield Symphony as first flutist and soloist. She knew her and said, "She certainly plays beautifully."

Miss Anthony has a year's contract with the Boston Symphony and has found Maestro Munch very encouraging.

"He conducts entirely with his baton, and doesn't need to talk. We don't have too much trouble understanding him, and he always brings out the best music possible.

HUB SYMPHONY CONCERT WINS OVATION HERE

Playing of Brahms Work Climax of Auditorium Performance

By WILLARD M. CLARK

Johannes Brahms, the Boston Symphony Orchestra and its director, Charles Munch, won a real ovation after the performance of the composer's "Symphony No. 1 in C minor" which concluded the first concert of the 1952-1953 Community Concert Series, sponsored by the Junior League of Springfield last night. The audience almost filled the Auditorium. Apparently there were many sales of subscriptions at the last moment, for a long line was at the box office window before the concert commenced.

Mr. Munch provided for the entertainment of the audience the fourth symphony of Beethoven and the descriptive symphony "Royal Hunt and Storm" from the Berlioz opera "The Trojans," in addition to the Brahms symphony.

We had the opportunity of hearing the two symphonies at Tanglewood this summer, both conducted by Mr. Munch. We found his reading of the Beethoven fourth symphony quite as uninspiring and routine as it was at Tanglewood. Not that there were no beautiful passages. The splendor, the Boston Symphony tone, the grandeur of its climaxes and haunting beauty of its pianissimi are always apparent, no matter what the director's concept of the music.

Things came to life in the Berlioz work. The Hunt and Storm are examples of the finest in descriptive writing. It is Berlioz at his most persuasive and most framboyant. Mr. Munch was aware of its dramatic import and made the most of each opportunity, building up terrifying climaxes. Few composers have

Continued From Page 1

equalled Berlioz in musical description of the elements or the esoteric.

It was in the Brahms symphony that the concert reached its pinnacle. Last summer, in the vast spaces of the Tanglewood Shed, the full impact of Mr. Munch's conception of this work was lost. In the Auditorium it became a gripping awesome experience. The first movement was sheer granite, austere, polished, sinister, relieved finally by the Allegro, surely one of the most powerful bits of writing in the literature. Only once had we heard the finale when we felt that its grandeur was completely realized. Last night we once more had the feeling that we had heard everything. It was a magnificent performance that held the audience in its spell from the first note to the last.

The next Community Concert will be given by William Warfield, baritone, on January 12, 1953.

U.S. TOUR Advance clippings

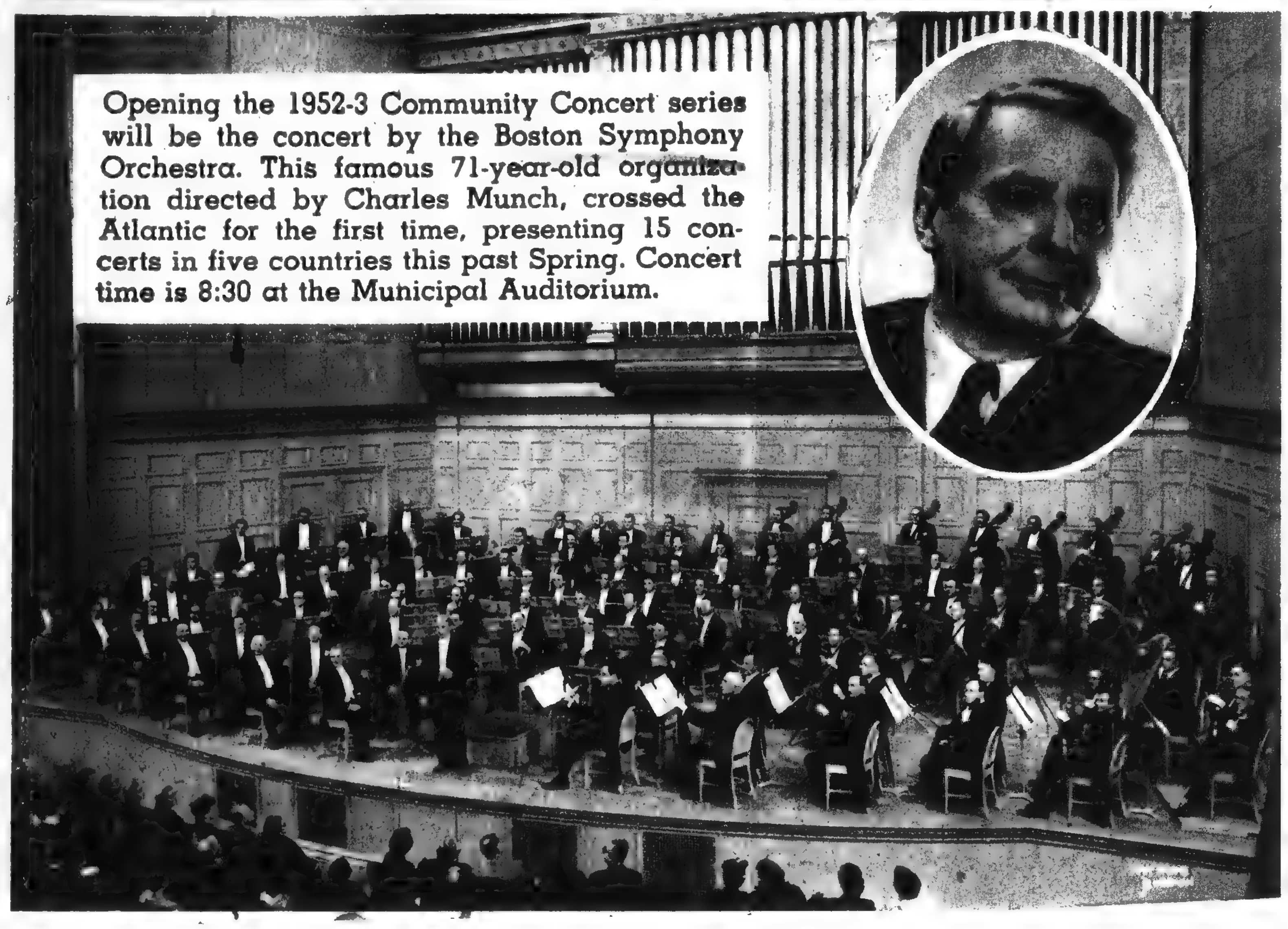
U.S. TOUR REVIEWS

POPS

1952
1953
SEASON

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
OCT 1 9 1952

HERE THIS TUESDAY



Opening the 1952-3 Community Concert series will be the concert by the Boston Symphony Orchestra. This famous 71-year-old organization directed by Charles Munch, crossed the Atlantic for the first time, presenting 15 concerts in five countries this past Spring. Concert time is 8:30 at the Municipal Auditorium.

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW
OCT 1 9 1952

Revolution Really Arrives in Boston

BOSTON, Oct. 18.—It was barely a few years ago, in the aftermath of the war, that the Boston Symphony orchestra ~~engaged its~~ first American-born principal in the woodwind section (previously its flute, oboe, bassoon, etc., had invariably been European specialists). Now the revolution has really come to Boston with the news that Doriot Anthony, a native of Streator, Ill., has been engaged as first flutist.

Miss Anthony (for she is, in fact, female) has prepared for her epoch-making assignment by service in the National symphony (Washington, D. C.), the Los Angeles philharmonic and the Hollywood Bowl orchestra.

This Clipping From
PITTSBURGH, PA.
PRESS
OCT 1 9 1952

Gatto String Group To Present Opening Concert Tomorrow

Ensemble of Symphony Players To Appear at Carnegie Music Hall

By RALPH LEWANDO, Press Music Critic

Angelo Gatto and his String Ensemble will open their second season tomorrow night in Carnegie Music Hall.

Mr. Gatto is one of the younger musicians of this district. His versatility as a musician, experience and efforts have won him success within a comparatively short time.

NORMA FRANCE
Soloist with Gatto Ensemble.

Mr. Gatto is an accomplished violinist and a composer of talent. In addition he has concentrated on a conducting career that already has revealed real ability. He studied at the Berkshire Music Center in Tanglewood under Koussevitzky and currently is the musical director of the Pittsburgh Savoyards.

And to top off all the above activity, Mr. Gatto conducts other vocal groups and teaches.

The Gatto String Ensemble comprises 23 players, mostly Pittsburgh Symphony musicians. The organization's performance last year under Mr. Gatto's leadership made a fine impression and won deserved acclaim. Three concerts are planned for the current season.

For tomorrow's concert Mr. Gatto has chosen an excellent program. It begins with Corelli's grand D-major Concerto Grosso. Then follows Mr. Gatto's transcription of Bach's 4th "Prelude in C-sharp minor" and Oscar Del Bianco's "Little Suite."

Following Turina's "La Oracion del Torero" comes Pergolesi's "Stabat Mater." Taking part will be members of the Mendelssohn Choir. The soloists will be Ruth McCoy, soprano, and Norma France, contralto.

Opening Recital

George London, American "Met" bass-baritone, will feature the YM-WHA Musical Society's opening recital Thursday night in the Y hall. An impressive program is in prospect.

The list starts with the "Madamina" aria from Mozart's "Don Giovanni," continues with four Strauss lieder, followed by the "Monologue" from Moussorgsky's "Boris Godunov" sung in Russian.

Four classical Spanish songs by Nin and Obradors will be contrasted with the final group of American songs.

The latter are Aaron Copland's "The Boatman's Dance;" "The Dodger;" "Long Time Ago;" "Simple Gifts" and a children's nonsense song titled "I Bought Me a Cat."

This Clipping From
HARTFORD, CONN.
COURANT

OCT 21 1952

Munch Opens Season With Fine Concert

Boston Symphony Is In High Form During Bushnell Event

The Boston Symphony Orchestra, conducter by Charles Munch, was presented in the first of the Bushnell Series Monday night. The program:

Fourth Symphony	Beethoven
Royal Hunt And Storm (Troyens)	Berlioz
Symphony No. 1	Brahms

We have Charles Munch and the Boston Symphony to thank for getting the concert season off to a fine start here.

Opening the annual Bushnell series last night, Mr. Munch and the orchestra put a handsome burnish on two familiar classics, and brought us something new in the form of "The Royal Hunt And Storm," from Berlioz's "Les Troyens." He cannot imagine how welcome a little change in the established menu is, here.

Mr. Munch was in a high mood for music-making. He alternately smiled benignly on orchestra and music, or almost leapt out of his shoes in spasms of intense theater. He thus well reviewed himself as a conductor, demonstrating once again that music is a matter of sharp contrasts to him, with little middle course between the markedly lyric and markedly dramatic.

Such contrasts he established not only between the passages of a work, but between the works themselves. Last night he gave a wonderfully beguiling account of Beethoven's Fourth Symphony. This is an apple-cheeked work, already redolent of the forthcoming ideas and devices of the benign and savory Sixth. Mr. Munch gave it just the nicest admixture of tenderness and bounce, or care and flair.

Evening Becomes Flamboyant

In coming to the Berlioz, Mr. Munch turned to the visages of theater. He couldn't do otherwise, for this is a great, flamboyant tapestry of a work, a curious combination of astuteness and floridity in musicial story-telling. The episode describes, of course the events leading up to the famous hanky-panky between Aeneas and Dido which is so instructive to youngsters pushing their way through "The Aeneid." There is nothing very new in Berlioz's picture, just the usual hounds and horns, thunder and lightning. But for a composer of Berlioz's purely orchestral imagination, it comes off a good, showy piece, and so Mr. Munch and the orchestra made it.

The performance of the Brahms First Symphony turned the audience out of the hall buzzing with excitement. Mr. Munch brought it to a tremendous climax, and of course there are many people that decibels get right in amongst. This listener personally did not care for it. It was too dramatic, too Tschaikovian, too frenetic, this last movement. And the reading as a whole was too contrasty, mulled over and attenuated in the gentler passages, and then furiously urgent and taut a few moments later. Brahms seems more poised, more spacious and better tempered than this.

Orchestra Full of Eloquence

However, if you enjoy having your stein knocked clean off the table, Mr. Munch and the Boston Symphony are the boys who can do it for you. Like their conductor, the orchestra seemed particularly primed for last night's concert. Occasionally they were a little off-hand in the letter of the thing, with some pretty ragged ensemble in the opening adagio of the Beethoven, and in the Brahms not all of a mind over the rhythms. However, they were bright and shining with the spirit of the works, making them brilliant in sound, eloquent in temper, all through the program.

And who was that lady flautist I saw the Boston Symphony out with last night? That was no lady, that was their fife.

—T.H.P.

Music

Our Critic's Report For the Week

BY WARREN STOREY SMITH

Boston Records make their entrance into a busy and significant field by way of two striking releases, each of which features prominent local talent. On one, Boris Goldovsky, as narrator and pianist and assisted by singers from the New England Opera Theatre, presents a "Companion to Bizet's 'Carmen,'" intended as the first of a series of opera digests that should gain wide acceptance. In his spot on the Metropolitan's weekly broadcast, Mr. Goldovsky has evinced a unique gift for sizing up operas and making clear their dramatic and musical content.

* * *

On the other LP disc, entitled "French Horn Masterpieces," James Stagliano, the Boston Symphony's remarkable first horn, plays with the distinguished assistance of Paul Ulanowsky, four little-known works for horn and piano: Beethoven's Sonata, Op. 17, a Concert Rondo of Mozard, Schubert's highly effective "Auf dem Strom," for soprano with horn obbligato, and Schumann's Adagio and Allegro, Op. 70. The singer is Margo Stagliano, who used to be known here as Margo Willauer. She is the Micaela, by the way, in the "Carmen" close-up, where her companions are Eunice Alberts, Carmen; David Lloyd, Escamillo, and Paul Tibbetts, Escamillo.

* * *

The Beethoven Sonata is no great shakes but its virtuoso performance gives it temporary interest. Mozart's Rondo is more appealing, and in a long cadenza Mr. Stagilano successfully scales dizzy heights. In the Schumann, a fine piece, he goes to the other extreme and negotiates no less ably some of the rarely-heard fundamental or pedal tones. The performance of Schubert's song, the real gem of the collection, matches the music.

* * *

The present is a favorable moment to speak of Mr. Stagilano's impressive contributions to the concerts of the Boston Symphony Orchestra. It is difficult to recall a first horn who so completely filled the bill. He handles his treacherous instrument with amazing surety and he gets an uncommonly full and resonant tone. He was in the limelight in the opening concert of the season in the famous horn solo in the finale of Brahms' First Symphony, and when the solo developed into a duet, the new first flute, Doriot Anthony, proved a worthy partner.

Miss Anthony is now the centre of a lively controversy. It seems to me that her youth and her sex should not count against her in this important post so long as she can deliver the goods. On the first Friday afternoon of the season she was right there all the time. And she had some tough assignments not only in the Brahms but also in Beethoven's Fourth Symphony and in the "Royal Hunt and Storm" from Berlioz' "The Trojans." This eloquent and unfamiliar bit of tone-painting displayed Mr. Munch, the orchestra and the composer at their collective best.

* * *

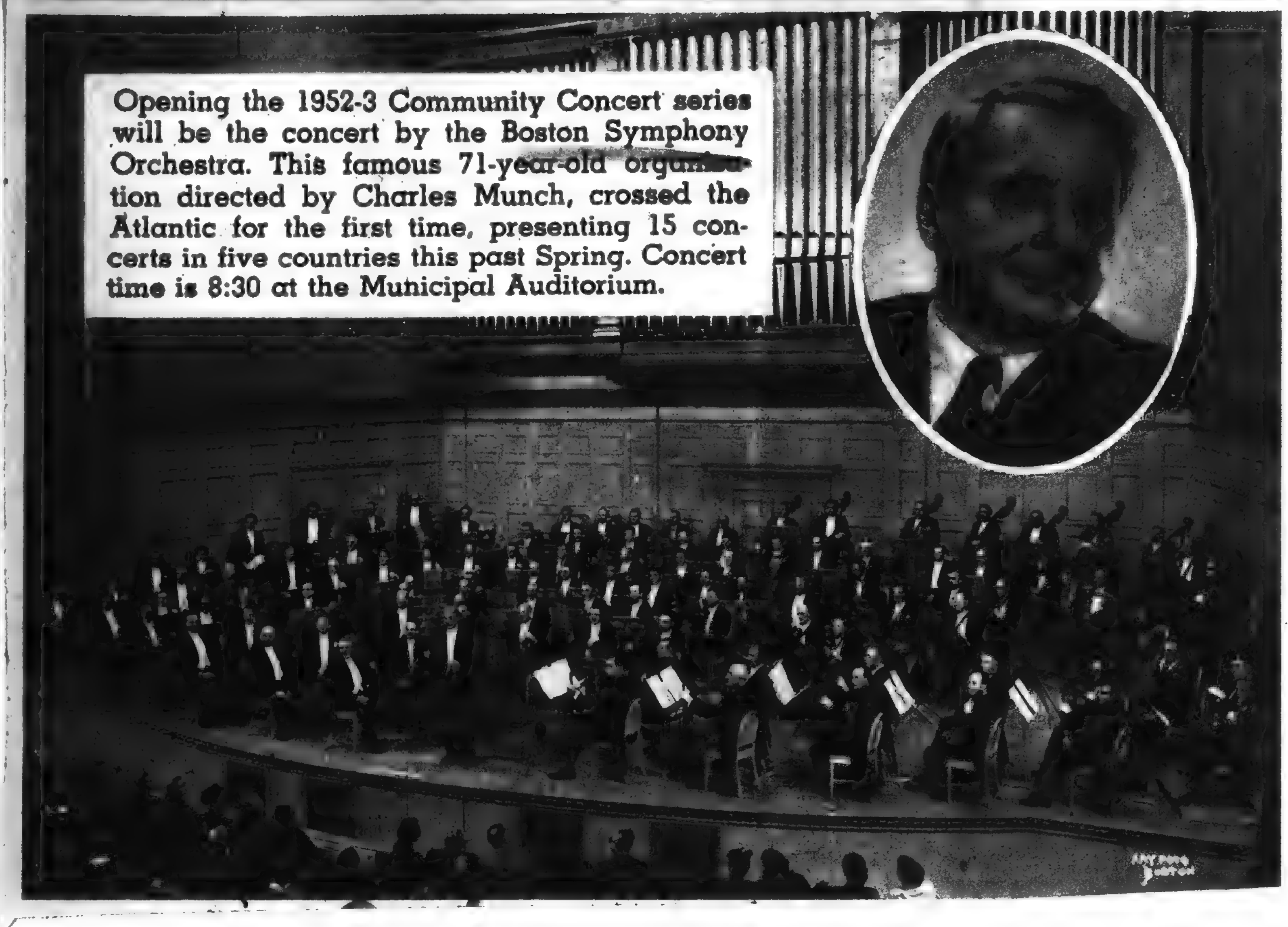
In the hunt part of it Mr. Stagliano and his colleagues of the horn section had a field day—no pun intended—of which they made the most. This was one of the performances that will be remembered through the years.

* * *

[19]

1952
1953
SEASON

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
OCT 19 1952



Opening the 1952-3 Community Concert series will be the concert by the Boston Symphony Orchestra. This famous 71-year-old organization directed by Charles Munch, crossed the Atlantic for the first time, presenting 15 concerts in five countries this past Spring. Concert time is 8:30 at the Municipal Auditorium.

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW
OCT 19 1952

Revolution Really Arrives in Boston

BOSTON, Oct. 18.—It was barely a few years ago, in the aftermath of the war, that the Boston Symphony orchestra engaged its first American-born principal in the woodwind section (previously its flute, oboe, bassoon, etc., had invariably been European specialists). Now the revolution has really come to Boston with the news that Doriot Anthony, a native of Streator, Ill., has been engaged as first flutist.

Miss Anthony (for she is, in fact, female) has prepared for her epoch-making assignment by service in the National symphony (Washington, D. C.), the Los Angeles philharmonic and the Hollywood Bowl orchestra.

This Clipping From
PITTSBURGH, PA.
PRESS
OCT 19 1952

Gatto String Group To Present Opening Concert Tomorrow

Ensemble of Symphony Players To Appear at Carnegie Music Hall

By **RALPH LEWANDO**, Press Music Critic

Angelo Gatto and his String Ensemble will open their second season tomorrow night in Carnegie Music Hall.

Mr. Gatto is one of the younger musicians of this district. His versatility as a musician, experience and efforts have won him success within a comparatively short time.

◆ ◆ ◆

NORMA FRANCE
Soloist with Gatto Ensemble.

Mr. Gatto is an accomplished violinist and a composer of talent. In addition he has concentrated on a conducting career that already has revealed real ability. He studied at the Berkshire Music Center in Tanglewood under Koussevitzky and currently is the musical director of the Pittsburgh Savoyards.

And to top off all the above activity, Mr. Gatto conducts other vocal groups and teaches.

The Gatto String Ensemble comprises 23 players, mostly Pittsburgh Symphony musicians. The organization's performance last year under Mr. Gatto's leadership made a fine impression and won deserved acclaim. Three concerts are planned for the current season.

For tomorrow's concert Mr. Gatto has chosen an excellent program. It begins with Corelli's grand D-major Concerto Grosso. Then follows Mr. Gatto's transcription of Bach's 4th "Prelude in C-sharp minor" and Oscar Del Bianco's "Little Suite."

Following Turina's "La Oracion del Torero" comes Pergolesi's "Stabat Mater." Taking part will be members of the Mendelssohn Choir. The soloists will be Ruth McCoy, soprano, and Norma France, contralto.

Opening Recital

George London, American "Met" bass-baritone, will feature the YM-WHA Musical Society's opening recital Thursday night in the Y hall. An impressive program is in prospect.

The list starts with the "Madamina" aria from Mozart's "Don Giovanni," continues with four Strauss lieder, followed by the "Monologue" from Moussorgsky's "Boris Godunov" sung in Russian.

Four classical Spanish songs by Nin and Obradors will be contrasted with the final group of American songs.

The latter are Aaron Copland's "The Boatman's Dance;" "The Dodger;" "Long Time Ago;" "Simple Gifts" and a children's nonsense song titled "I Bought Me a Cat."

This Clipping From
HARTFORD, CONN.
COURANT
OCT 21 1952

Munch Opens Season With Fine Concert

Boston Symphony Is In High Form During Bushnell Event

The Boston Symphony Orchestra, conducter by Charles Munch, was presented in the first of the Bushnell Series Monday night. The program:

Fourth Symphony	Beethoven
Royal Hunt And Storm (Troyens)	Berlioz
Symphony No. 1	Brahms

We have Charles Munch and the Boston Symphony to thank for getting the concert season off to a fine start here.

Opening the annual Bushnell series last night, Mr. Munch and the orchestra put a handsome burnish on two familiar classics, and brought us something new in the form of "The Royal Hunt And Storm," from Berlioz's "Les Troyens." He cannot imagine how welcome a little change in the established menu is, here.

Mr. Munch was in a high mood for music-making. He alternately smiled benignly on orchestra and music, or almost leapt out of his shoes in spasms of intense theater. He thus well reviewed himself as a conductor, demonstrating once again that music is a matter of sharp contrasts to him, with little middle course between the markedly lyric and markedly dramatic.

Such contrasts he established not only between the passages of a work, but between the works themselves. Last night he gave a wonderfully beguiling account of Beethoven's Fourth Symphony. This is an apple-cheeked work, already redolent of the forthcoming ideas and devices of the benign and savory Sixth. Mr. Munch gave it just the nicest admixture of tenderness and bounce, or care and flair.

Evening Becomes Flamboyant

In coming to the Berlioz, Mr. Munch turned to the visages of theater. He couldn't do otherwise, for this is a great, flamboyant tapestry of a work, a curious combination of astuteness and floridity in musical story-telling. The episode describes, of course the events leading up to the famous hanky-panky between Aeneas and Dido which is so instructive to youngsters pushing their way through "The Aeneid." There is nothing very new in Berlioz's picture, just the usual hounds and horns, thunder and lightning. But for a composer of Berlioz's purely orchestral imagination, it comes off a good, showy piece, and so Mr. Munch and the orchestra made it.

The performance of the Brahms First Symphony turned the audience out of the hall buzzing with excitement. Mr. Munch brought it to a tremendous climax, and of course there are many people that decibels get right in amongst. This listener personally did not care for it. It was too dramatic, too Tschaikovian, too frenetic, this last movement. And the reading as a whole was too contrasty, mulled over and attenuated in the gentler passages, and then furiously urgent and taut a few moments later. Brahms seems more poised, more spacious and better tempered than this.

Orchestra Full of Eloquence

However, if you enjoy having your stein knocked clean off the table, Mr. Munch and the Boston Symphony are the boys who can do it for you. Like their conductor, the orchestra seemed particularly primed for last night's concert. Occasionally they were a little off-hand in the letter of the thing, with some pretty ragged ensemble in the opening adagio of the Beethoven, and in the Brahms not all of a mind over the rhythms. However, they were bright and shining with the spirit of the works, making them brilliant in sound, eloquent in temper, all through the program.

And who was that lady flautist I saw the Boston Symphony out with last night? That was no lady, that was their fife.

—T.H.P.

46

Music

Our Critic's Report For the Week

BY WARREN STOREY SMITH

Boston Records make their entrance into a busy and significant field by way of two striking releases, each of which features prominent local talent. On one, Boris Goldovsky, as narrator and pianist and assisted by singers from the New England Opera Theatre, presents a "Companion to Bizet's 'Carmen,'" intended as the first of a series of opera digests that should gain wide acceptance. In his spot on the Metropolitan's weekly broadcast, Mr. Goldovsky has evinced a unique gift for sizing up operas and making clear their dramatic and musical content.

* * *

On the other LP disc, entitled "French Horn Masterpieces," James Stagliano, the Boston Symphony's remarkable first horn, plays with the distinguished assistance of Paul Ulanowsky, four little-known works for horn and piano: Beethoven's Sonata, Op. 17, a Concert Rondo of Mozart, Schubert's highly effective "Auf dem Strom," for soprano with horn obbligato, and Schumann's Adagio and Allegro, Op. 70. The singer is Margo Stagliano, who used to be known here as Margo Willauer. She is the Micaela, by the way, in the "Carmen" close-up, where her companions are Eunice Alberts, Carmen; David Lloyd, Escamillo, and Paul Tibbetts, Escamillo.

* * *

The Beethoven Sonata is no great shakes but its virtuoso performance gives it temporary interest. Mozart's Rondo is more appealing, and in a long cadenza Mr. Stagilano successfully scales dizzy heights. In the Schumann, a fine piece, he goes to the other extreme and negotiates no less ably some of the rarely-heard fundamental or pedal tones. The performance of Schubert's song, the real gem of the collection, matches the music.

* * *

The present is a favorable moment to speak of Mr. Stagilano's impressive contributions to the concerts of the Boston Symphony Orchestra. It is difficult to recall a first horn who so completely filled the bill. He handles his treacherous instrument with amazing surety and he gets an uncommonly full and resonant tone. He was in the limelight in the opening concert of the season in the famous horn solo in the finale of Brahms' First Symphony, and when the solo developed into a duet, the new first flute, Doriot Anthony, proved a worthy partner.

Miss Anthony is now the centre of a lively controversy. It seems to me that her youth and her sex should not count against her in this important post so long as she can deliver the goods. On the first Friday afternoon of the season she was right there all the time. And she had some tough assignments not only in the Brahms but also in Beethoven's Fourth Symphony and in the "Royal Hunt and Storm" from Berlioz' "The Trojans." This eloquent and unfamiliar bit of tone-painting displayed Mr. Munch, the orchestra and the composer at their collective best.

* * *

In the hunt part of it Mr. Stagliano and his colleagues of the horn section had a field day—no pun intended—of which they made the most. This was one of the performances that will be remembered through the years.

* * *

[19]

This Clipping From
HARTFORD, CONN.
TIMES

OCT 21

Boston Orchestra Opens Bushnell Symphony Series

THE third B was Berlioz, but even so the Boston Symphony Orchestra was not able to dispel the monotony that comes with listening to over-familiar music. One can tire of parthenons and peristyles. A Beethoven symphony, the Fourth, and the First of Brahms opened another Bushnell symphony series with the inescapable feeling that here's where we came in.

Berlioz was brief, the "Royal Hunt and Storm" episode from "The Trojans." The composer's stipulation for this music from his colossal pair of operas, "a good performance by a powerful orchestra," was fully met last night.

One enjoys Berlioz for his tonal textures or not at all. Even his flamboyance is exquisitely surfaced and completely transparent. His progressions are chromatic and hence sinuous but unlike Franck's restive harmonies they always provide a satisfying orientation for his melodic speech: tunes handsomely set. No orchestra can make Berlioz sound badly; a stage full of virtuosos can inscribe him unforgettably on the pages of musical experience.

* * *

THERE IS A limit to the number of ways in which the Brahms C minor symphony can be made to sound. It can be done faster here, slower there; louder in some places, softer in others. It can be filled with dramatic emphasis or poured out lyrically. As long as it is recognizable none can dispute the reading because there are people still living who heard authoritive orchestras play it while Brahms was still alive so that doesn't leave much room for those vagaries which are excused by the convenient term "tradition."

Charles Munch made it sound about as different as one can in conscience allow, but for that we should be grateful. These much-played classics need a different sound by now. Even the furious tempo of the ultimate climax was an acceptable departure from orthodoxy.

The main thing about Munch is that he creates certain pivotal points of tension around which a symphony takes shape. In between is just music, played in orderly and sensuous fashion. You remember these climaxes, of course, which is a contrast with those performances of which we take home no memento whatsoever. I am partial to Munch. He waves so economical a baton that when he runs a temperature he manages to produce an excitement which is communicative.

* * *

NO BOSTON Symphony concert fails to produce its moments of rare individual playing and this was no exception. All ears were alert, of course, for the lady flutist who is new, and none failed to note the crystalline purity and precision of her solo commentaries in the symphonies. The horn playing, too, was something for the book. C. E. L.

CHARLES MUNCH *conducted last night's Boston Symphony concert at the Bushnell Memorial.*

This Clipping From
SPRINGFIELD, MASS.
NEWS

OCT 22 1952

The Boston Symphony Gets Series Off to Fine Start

Charles Munch and Orchestra Provide Thrilling Evening of Music at Auditorium as Community Concerts Draw Large, Enthusiastic Audience

By W. HARLEY RUDKIN

Getting off to auspicious starts seems to be the keynote of our various concert series this season, and last night's Beethoven, Berlioz and Brahms' program by the Boston Symphon Orchestra, with Charles Munch conducting, brought a large and enthusiastic audience to the point of ovation as the Community Concerts opened at the Auditorium.

This was a beautifully planned program, whose dynamics and climaxes had been very shrewdly worked out, and the Beethoven Fourth was a good choice for the opener.

The real beauty of this particular symphony seems to rest in its slow movement, and the entire work seems to suggest that the composer was catching his breath after the Third (the "Eroica"), and gathering his resources for the Fifth. This is not to write off the Fourth as an exercise, or musical doodling, while waiting for inspiration, for it has a lot more to than that, and Mr. Munch and the orchestra gave it the light and delicacy it needed to bring out the very positive values.

The Berlioz

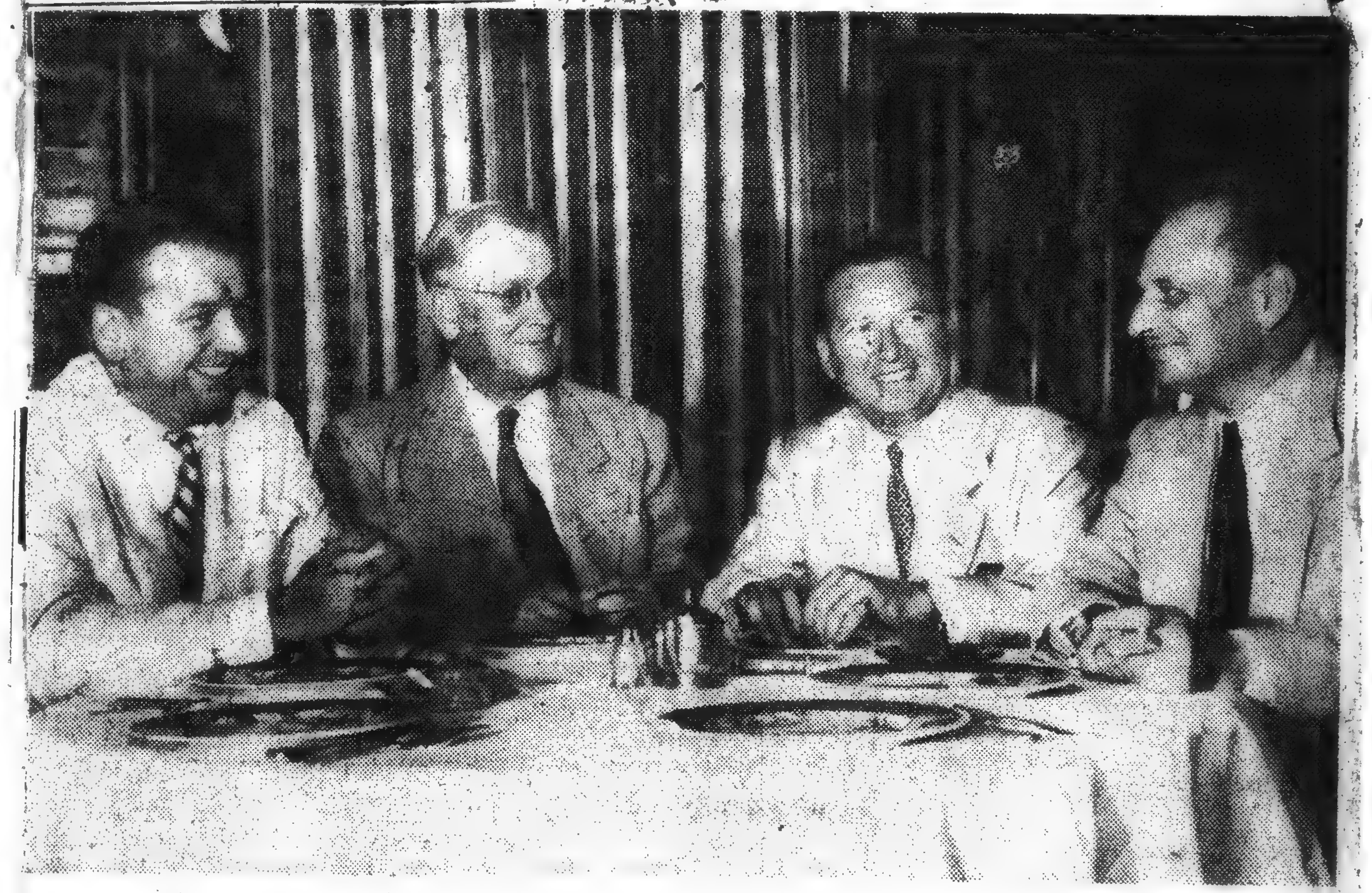
Just the same, the Beethoven was the apertif, and the audience started to get the meat and potatoes, the more solid fare, with the Berlioz "Royal Hunt and Storm." After the tremendous climaxes, to which Mr. Munch brought the full resources of a great musical organization, it was good to have the intermission, and to quiet the nerves a little in preparation for the Brahms First symphony, which was the third and final offering of the evening.

Great Climax

The C Minor was the true piece de resistance, with music worthy of its executants last night, and from the towering resonances of the opening allegro, to the far-reaching sweep of the strings in the final phases, it was a moving and exciting experience; one to be savored at leisure and treasured in memory. Under less expert guidance than was demonstrated at the Auditorium last evening, this symphony could very easily become sound for the sake of sound. Certainly there is every temptation placed in the conductor's path.

Mr. Munch never deviated, never allowed himself to be drawn into any false positions. Everything was exactly right in a musical presentation which completely enthralled his listeners, and which capped an occasion that was in every way notable.

Tulsa, Okla.
World
SEP 21 1952



—Herb Buber

MUSIC AN VACATIONS — Four leaders of the Tulsa Uhilharmonic are "back in the saddle again," and were together last week for the first time in four months to discuss plans for the orchestra's gala fifth season which opens in November, and to compare notes on music heard on vacation trips ranging in distance from Rome, Italy, to Hollywood. Left to right, they are Burch Mayo, Philharmonic president; Fred W. Peters, chairman of the board and 1952-53 maintenance fund campaign chairman; Herbert Gussman, executive vice-president, and H. Arthur Brown, conductor and musical director.

Vacationing Tulsa Philharmonic Leaders Sampled Summer Music of U.S., Europe

In north, south, east and west, leaders of the Tulsa Philharmonic society and orchestra heard glorious music during their summer vacations, and came back more enthusiastic than ever to get back to work to continue building a bigger and better symphony orchestra in Tulsa.

H. Arthur Brown, conductor and musical director, promises a "bigger and better" orchestra for the coming season, which will open Nov. 10 in Convention hall with Rise Stevens as guest artist, and 12 new players who will be listed in the orchestra personnel. These will include both additions to the orchestra and replacements for persons who have resigned their places. The new players include Francis Jones, new concertmaster, who came here from St. Louis where he has been assistant concertmaster of the St. Louis Symphony since 1936.

Brown, Burch Mayo, Philharmonic president; Fred W. Peters, chairman of the board and 1952-53 maintenance fund campaign chairman, and Herbert Gussman, executive vice-president, met to discuss orchestra plans this week and found themselves talking about the music they had heard on their respective vacation trips. It was the first time the four had been together since last May when the Philharmonic was winding up a successful season.

funeral march in an inspired manner."

In Rome, the Gussmans attended opera at the Terme di Caracalla, which was one of the rooms of the ancient Roman baths. The theater is in the open, and the stage is so huge that the operas are produced using processionals of hundreds of persons. The auditorium seats approximately 10,000 persons, is always full, and it is very difficult to get seats. The Gussmans saw two operas there, "Madame Butterfly" and "Tosca." Mario del Monaco, whom many Tulsans heard in "Aida" when the Metropolitan Opera presented it in Oklahoma City last May, sang one of the leads in "Tosca" with great success.

The Gussmans sailed home from Genoa on the S.S. Independence and arrived in Tulsa about 10 days ago.

* * *

Mr. and Mrs. Brown heard two concerts by the Boston Symphony orchestra conducted by Charles Munch during their short stay in Tanglewood, both all-Bach concerts. It reminded Brown of his student days at Juilliard School of Music in New York City, when the Juilliard orchestra gave the world premiere of Bach's great "The Art of the Fugue" and he was concertmaster of the orchestra.

Mr. and Mrs. Peters started their vacation in Ogden, U., where they met Igor Gorin and his wife. Gorin sang the lead in the Brigham Young musical drama, "All Faces West," staged in the open air, and repeated several times this summer because of its great success at its world premiere last summer.

The Peters and the Gorins then went on to San Francisco, and then to Hollywood, where Gorin appeared in concert in Hollywood bowl.

Gorin was the final soloist on the Tulsa Philnharmonic's concert series last season, and won extra fame for himself by staying over to auction off his songs at the annual maintenance fund dinner, giving the campaign an unusually successful beginning to launch the 1952-53 season.

Music will be the main conversational piece when all Philharmonic board members, workers, and season ticket holders get together from now on, it seems probable, as excitement over the coming season rises.

Only about 500 season tickets remain to be sold to have a sellout of Convention hall, according to Mayo. Information about tickets can be obtained at the Philharmonic office, 710 S. Main st. Twelve concerts will be presented between Nov. 10 and

[20]

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 23 1952

Smart Set

Fete Helene Draper

By BETTY ALDEN

HELENE DRAPER, pretty Hopedale society girl who had more large parties given for her than any other deb of the 1950-51 season, is in the midst of a whirl of entertaining this week prior to her marriage, Saturday, to Richard John Davis of Warrington, Fla.

Helene and Dick are being honored at cocktail parties given by Mr. and Mrs. Harrison Thayer of Hopedale; Dr. and Mrs. Joseph Ashkins of Mendon and daughter Sally, who is one of the bridesmaids; and by Mr. and Mrs. Robert Draper of Freedom, N. H., uncle and aunt of the bride, who are co-hosts with another uncle, Eben Draper of Wakefield, R. I., and Edward Ackley of Boston.

A luncheon is being given by Mr. and Mrs. Thomas West of Hopedale and a dinner party for the bridal couple by Mrs. Dorothy Billings and H. A. Billings of Hopedale.

Helene will be attended by Camilla Clay Smith of Mt. Kisco, N. Y., Dorothea Davis, sister of the groom, Sally Ashkins and Ann Loring Valentine, of Boston, who has just become engaged to John W. Cobb of Boston. The wedding in the Unitarian Church Saturday afternoon will be followed by a reception at The Crossways, home of the bride's parents, Mr. and Mrs. B. H. Bristow Draper.

The groom, son of Capt. Ward P. Davis USN (ret.) and Mrs. Davis, is with the European division of one of the large movie companies. Out of town guests at the wedding will include Mr. and Mrs. Frank Alewel of St. Louis, the bride's grandparents; Com. and Mrs. Leslie Davis of Parole, Md., relatives of the groom, Mr. and Mrs. William Kearns of New York and Mr. and Mrs. Charles Bruder, Ridgewood, N. J., family friends of the Drapers.

SYMPHONY fans will enjoy an armchair visit to Europe next Wednesday morning when the New England Farm and Garden Ass'n presents a travvelogue of the Boston Symphony's tour of Europe. The program at New England Mutual Hall will benefit the Farm and Garden scholarship fund for girls of rural areas to attend University of Massachusetts.

Mrs. James M. Newell and Mrs. Homer N. Sweet will pour at the coffee hour preceding the program. Among those attending will be Mrs. John L. Saltonstall, Mrs. Stanley Bolster, Mrs. John S. Ames, Mrs. William T. Aldrich, Mrs. Francis Moulton, Mrs. Royal W. Leith, Mrs. Harry T. Hayward and Mrs. Paul F. Clark.

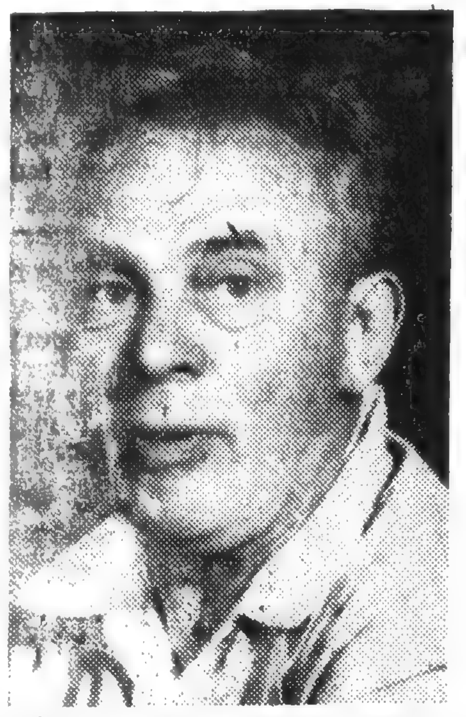
APRONS are no longer just utilitarian necessities to be ripped off the minute guests arrive. We had a pre-view of some of the dainty ones for cocktail parties and teas which parishioners have made for the United Nations Fair at the West Newton Unitarian Church next Tuesday, Oct. 28.

The crisp Christmas green and red organdy ones with big pockets and scalloped borders will make even the busiest hostess feel glamorous during her holiday entertaining.

General chairman is Mrs. Harry E. Raymond with Miss Margaret E. Jewett, assistant chairman, and Mrs. Henry Whitmore Jr., treasurer. Wearing her mother's wedding gown, Mrs. Morris Adler will comment on the fashion show of beautiful costumes, including an exquisitely hand beaded gown worn at Lincoln's Inaugural Ball and a velvet gown worn by one of the Court Ladies of the Imperial Salon of Napoleon III.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 23 1952



ASSOCIATE CONDUCTOR—Richard Burgin leads the Boston Symphony in this week's concerts, Friday afternoon and Saturday evening.

This Clipping From
MILWAUKEE, WIS.
SENTINEL

OCT 23 1952

E. V. DURLING—On the Side

School Has Enviable Record Of Well-Behaved Alumni

WHAT CAN BE DONE to prevent the increase of juvenile delinquency? Perhaps those interested in this matter should study the methods of instruction, treatment and training of St. Matthews Lutheran School, New York. There is no record of a person who attended St. Matthews in the 200 years of its existence being in trouble with the police! That is, being in trouble with the police during his lifetime.

HORSES & WOMEN—The rear view appearance of even the most smartly dressed women continues to be handicapped by wrinkled skirts. What can be done about this deplorable situation? Should there be while-you-wait ironing services established in powder rooms? Can't some inventive male originate a small flatiron that can be carried in a handbag? Or some other type of skirt smoother-outer? It is embarrassing for a man to be escorting a woman who, from the rear view, looks as if she had been sleeping on a park bench.

THE MOST BRILLIANT performance of a Dickens character I have seen so far was that of O. P. Heggie as Uriah Heep in the stage production "The Highway of Life," based on "David Copperfield." Second most brilliant is that of Nigel Green as Mr. Jingle in the current Broadway production of "Mr. Pickwick." Having read the "Pickwick Papers" 27 times, I feel I rate as an expert on the subject. Green plays Jingle just as I have always imagined him to be.

HAVING DWELT upon the high cost of food in some Manhattan eateries, let us for the nonce turn to the other side. Take the restaurants operated by that brilliant fellow, Arthur Maisel, who claims to be New York's "biggest steak buyer." Arthur's places serve a small steak and an Idaho potato for 95 cents. The Maisel slogan is, "No like—No pay." If not satisfied, you can decline to pay the check, with no argument resulting.

PASSING BY — Doriot Anthony. Only woman in the world-famous Boston Symphony Orchestra. She plays the flute. Nick Lucas. Veteran entertainer. Still going strong and still featuring that song titled "Tiptoe Through the Tulips."

NOW WILFRED FUNK is trying to lure me into another argument. He says the smartest breed of dogs is the French Poodle. He further maintains that in obedience classes in training schools French Poodles are barred because they are so smart they give the other dogs an inferiority complex; that separate classes are held for French Poodles. I think the smartest breed of dogs is the fox terrier. Incidentally, mongrels are usually smarter than the purebreds. Smartest dog I ever owned was a combination of a German shepherd and a chow.

IF GIVEN SIX GLASSES of champagne to test, three of California champagne and three of imported French champagne, do you think you could tell the difference? Don't be too certain. Some years ago in California, a number of internationally known experts were given that test and none was able to achieve a perfect score. Incidentally, New York state champagne is also difficult to detect from imported champagne.

This Clipping From
DETROIT, MICH.
TIMES

OCT 23 1952

Life With Salt on the Side:

School Has Perfect Record

By E. V. DURLING

WHAT CAN BE DONE to prevent the increase of juvenile delinquency? Perhaps those interested in this matter should study the methods of instruction, treatment and training of St. Matthews Lutheran School, New York, the oldest school in the city.

It was established 200 years ago. There is no record of a person who attended St. Matthews in the 200 years of its existence being in trouble with the police! That is, being in trouble with the police during his lifetime.

* * *

THE REAR VIEW APPEARANCE of even the most smartly dressed women continues to be handicapped by wrinkled skirts. What can be done about this deplorable situation?

Should there be while-you-wait ironing services established in powder rooms? Can't some inventive male genius originate a small flatiron that can be carried in a handbag? Or some other type of skirt smoother-out?

It is very embarrassing for a man to be escorting a woman who from the rear view looks as if she had been sleeping on a park bench.

* * *

THE MOST BRILLIANT performance of a Dickens character I have seen so far was that of O. P. Heggie as Uriah Heep in the stage production, "The Highway of Life," based on David Copperfield.

Second most brilliant is that of Nigel Green as Mr. Jingle in the current Broadway production of "Mr. Pickwick."

Having read the "Pickwick Papers" 27 times, I feel I rate as an expert on the subject. Green plays Jingle just as I have always imagined him to be.

* * *

THAT THE PERIOD BETWEEN the conception and birth of a child might be as long as 354 days is not impossible, according to research made by Doctors McKeown and Gibson of the University of Birmingham, England.

This research has been inspired by the question of deciding paternity in some divorce cases. However, while the 354-day period is said not to be "impossible," the present record is 328 days.

* * *

HAVING DWELT UPON the high cost of food in some Manhattan eateries, let us for the nonce turn to the other side. Take the restaurants operated by that brilliant fellow, Arthur Maisel, who claims to be New York's "biggest steak buyer."

Arthur's places serve a small steak and an Idaho potato for 95 cents. The Maisel slogan is, "No Like—No Pay." If not satisfied, you can decline to pay the check, with no argument resulting.

* * *

DORIOT ANTHONY. Only woman in the world-famous Boston Symphony Orchestra. She plays the flute. Very unusual. Feminine members of symphony orchestras usually play the harp.

Wonder what kind of wives harp players make? Does their association with the harp make them in any way angelic?

NICK LUCAS. Veteran entertainer. Still going strong and still featuring that song titled "Tiptoe Thru the Tulips."

* * *

NOW WILFRED FUNK is trying to lure me into another argument. He says the smartest breed of dogs is the French poodle. He further maintains that in obedience classes in training schools poodles are barred because they are so smart they give the other dogs an inferiority complex.

He says that separate classes are held exclusively for French poodles. I think the smartest breed of dogs is the fox terrier.

Incidentally, mongrels are usually smarter than pure breds. Smartest dog I ever owned was a combination of a German shepherd and a chow.

* * *

DO YOU FANCY yourself as a rapid fire mathematician? If so, give this a try for time taken to solve.

How many times will a wheel with a 15-foot diameter revolve in 15 miles? David de Klerk, South African bookkeeper, solved that in 15 seconds.

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
AMERICAN
OCT 23 1952

Smart Set

Fete Helene Draper

By BETTY ALDEN

HELENE DRAPER, pretty Hopedale society girl who had more large parties given for her than any other deb of the 1950-51 season, is in the midst of a whirl of entertaining this week prior to her marriage, Saturday, to Richard John Davis of Warrington, Fla.

Helene and Dick are being honored at cocktail parties given by Mr. and Mrs. Harrison Thayer of Hopedale; Dr. and Mrs. Joseph Ashkins of Mendon and daughter, Sally, who is one of the bridesmaids; and by Mr. and Mrs. Robert Draper of Freedom, N. H., uncle and aunt of the bride, who are co-hosts with another uncle, Eben Draper of Wakefield, R. I., and Edward Ackley of Boston.

A luncheon is being given by Mr. and Mrs. Thomas West of Hopedale and a dinner party for the bridal couple by Mrs. Dorothy Billings and H. A. Billings of Hopedale.

Helene will be attended by Camilla Clay Smith of Mt. Kisco, N. Y., Dorothea Davis, sister of the groom, Sally Ashkins and Ann Loring Valentine, of Boston, who has just become engaged to John W. Cobb of Boston. The wedding in the Unitarian Church Saturday afternoon will be followed by a reception at The Crossways, home of the bride's parents, Mr. and Mrs. B. H. Bristow Draper.

The groom, son of Capt. Ward P. Davis USN (ret.) and Mrs. Davis, is with the European division of one of the large movie companies. Out of town guests at the wedding will include Mr. and Mrs. Frank Alewel of St. Louis, the bride's grandparents; Com. and Mrs. Leslie Davis of Parole, Md., relatives of the groom, Mr. and Mrs. William Kearns of New York and Mr. and Mrs. Charles Bruder, Ridgewood, N. J., family friends of the Drapers.

SYMPHONY fans will enjoy an armchair visit to Europe next Wednesday morning when the New England Farm and Garden Ass'n presents a travelogue of the Boston Symphony's tour of Europe. The program at New England Mutual Hall will benefit the Farm and Garden scholarship fund for girls of rural areas to attend University of Massachusetts.

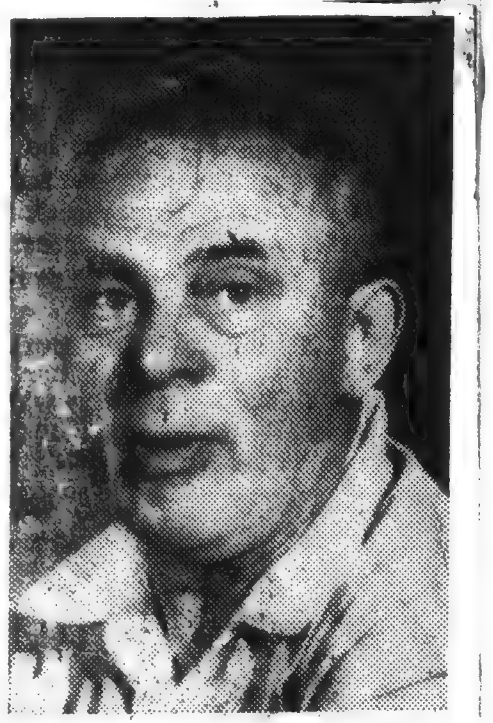
Mrs. James M. Newell and Mrs. Homer N. Sweet will pour at the coffee hour preceding the program. Among those attending will be Mrs. John L. Saltonstall, Mrs. Stanley Bolster, Mrs. John S. Ames, Mrs. William T. Aldrich, Mrs. Francis Moulton, Mrs. Royal W. Leith, Mrs. Harry T. Hayward and Mrs. Paul F. Clark.

APRONS are no longer just utilitarian necessities to be ripped off the minute guests arrive. We had a pre-view of some of the dainty ones for cocktail parties and teas which parishioners have made for the United Nations Fair at the West Newton Unitarian Church next Tuesday, Oct. 28.

The crisp Christmas green and red organdy ones with big pockets and scalloped borders will make even the busiest hostess feel glamorous during her holiday entertaining.

General chairman is Mrs. Harry E. Raymond with Miss Margaret E. Jewett, assistant chairman, and Mrs. Henry Whitmore Jr., treasurer. Wearing her mother's wedding gown, Mrs. Morris Adler will comment on the fashion show of beautiful costumes, including an exquisitely hand beaded gown worn at Lincoln's Inaugural Ball and a velvet gown worn by one of the Court Ladies of the Imperial Salon of Napoleon III.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 23 1952



ASSOCIATE CONDUCTOR—Richard Burgin leads the Boston Symphony in this week's concerts, Friday afternoon and Saturday evening.

This Clipping From
MILWAUKEE, WIS.
SENTINEL
OCT 23 1952

E. V. DURLING—On the Side

School Has Enviable Record Of Well-Behaved Alumni

WHAT CAN BE DONE to prevent the increase of juvenile delinquency? Perhaps those interested in this matter should study the methods of instruction, treatment and training of St. Matthews Lutheran School, New York. There is no record of a person who attended St. Matthews in the 200 years of its existence being in trouble with the police! That is, being in trouble with the police during his lifetime.

HORSES & WOMEN—The rear view appearance of even the most smartly dressed women continues to be handicapped by wrinkled skirts. What can be done about this deplorable situation? Should there be while-you-wait ironing services established in powder rooms? Can't some inventive male originate a small flatiron that can be carried in a handbag? Or some other type of skirt smoother-outer? It is embarrassing for a man to be escorting a woman who, from the rear view, looks as if she had been sleeping on a park bench.

THE MOST BRILLIANT performance of a Dickens character I have seen so far was that of O. P. Heggie as Uriah Heep in the stage production "The Highway of Life," based on "David Copperfield." Second most brilliant is that of Nigel Green as Mr. Jingle in the current Broadway production of "Mr. Pickwick." Having read the "Pickwick Papers" 27 times, I feel I rate as an expert on the subject. Green plays Jingle just as I have always imagined him to be.

HAVING DWELT upon the high cost of food in some Manhattan eateries, let us for the nonce turn to the other side. Take the restaurants operated by that brilliant fellow, Arthur Maisel, who claims to be New York's "biggest steak buyer." Arthur's places serve a small steak and an Idaho potato for 95 cents. The Maisel slogan is, "No like—No pay." If not satisfied, you can decline to pay the check, with no argument resulting.

PASSING BY — Doriot Anthony. Only woman in the world-famous Boston Symphony Orchestra. She plays the flute. Nick Lucas. Veteran entertainer. Still going strong and still featuring that song titled "Tiptoe Through the Tulips."

NOW WILFRED FUNK is trying to lure me into another argument. He says the smartest breed of dogs is the French Poodle. He further maintains that in obedience classes in training schools French Poodles are barred because they are so smart they give the other dogs an inferiority complex; that separate classes are held for French Poodles. I think the smartest breed of dogs is the fox terrier. Incidentally, mongrels are usually smarter than the purebreds. Smartest dog I ever owned was a combination of a German shepherd and a chow.

IF GIVEN SIX GLASSES of champagne to test, three of California champagne and three of imported French champagne, do you think you could tell the difference? Don't be too certain. Some years ago in California, a number of internationally known experts were given that test and none was able to achieve a perfect score. Incidentally, New York state champagne is also difficult to detect from imported champagne.

This Clipping From
DETROIT, MICH.
TIMES
OCT 23 1952

Life With Salt on the Side:

School Has Perfect Record

By E. V. DURLING

WHAT CAN BE DONE to prevent the increase of juvenile delinquency? Perhaps those interested in this matter should study the methods of instruction, treatment and training of St. Matthews Lutheran School, New York, the oldest school in the city.

It was established 200 years ago. There is no record of a person who attended St. Matthews in the 200 years of its existence being in trouble with the police! That is, being in trouble with the police during his lifetime.

* * *

THE REAR VIEW APPEARANCE of even the most smartly dressed women continues to be handicapped by wrinkled skirts. What can be done about this deplorable situation?

Should there be while-you-wait ironing services established in powder rooms? Can't some inventive male genius originate a small flatiron that can be carried in a handbag? Or some other type of skirt smoother-out?

It is very embarrassing for a man to be escorting a woman who from the rear view looks as if she had been sleeping on a park bench.

* * *

THE MOST BRILLIANT performance of a Dickens character I have seen so far was that of O. P. Heggie as Uriah Heep in the stage production, "The Highway of Life," based on David Copperfield.

Second most brilliant is that of Nigel Green as Mr. Jingle in the current Broadway production of "Mr. Pickwick."

Having read the "Pickwick Papers" 27 times, I feel I rate as an expert on the subject. Green plays Jingle just as I have always imagined him to be.

* * *

THAT THE PERIOD BETWEEN the conception and birth of a child might be as long as 354 days is not impossible, according to research made by Doctors McKeown and Gibson of the University of Birmingham, England.

This research has been inspired by the question of deciding paternity in some divorce cases. However, while the 354-day period is said not to be "impossible," the present record is 328 days.

* * *

HAVING DWELT UPON the high cost of food in some Manhattan eateries, let us for the nonce turn to the other side. Take the restaurants operated by that brilliant fellow, Arthur Maisel, who claims to be New York's "biggest steak buyer."

Arthur's places serve a small steak and an Idaho potato for 95 cents. The Maisel slogan is, "No Like—No Pay." If not satisfied, you can decline to pay the check, with no argument resulting.

* * *

DORIOT ANTHONY. Only woman in the world-famous Boston Symphony Orchestra. She plays the flute. Very unusual. Feminine members of symphony orchestras usually play the harp.

Wonder what kind of wives harp players make? Does their association with the harp make them in any way angelic?

NICK LUCAS. Veteran entertainer. Still going strong and still featuring that song titled "Tiptoe Thru the Tulips."

* * *

NOW WILFRED FUNK is trying to lure me into another argument. He says the smartest breed of dogs is the French poodle. He further maintains that in obedience classes in training schools poodles are barred because they are so smart they give the other dogs an inferiority complex.

He says that separate classes are held exclusively for French poodles. I think the smartest breed of dogs is the fox terrier.

Incidentally, mongrels are usually smarter than pure breds. Smartest dog I ever owned was a combination of a German shepherd and a chow.

* * *

DO YOU FANCY yourself as a rapid fire mathematician? If so, give this a try for time taken to solve.

How many times will a wheel with a 15-foot diameter revolve in 15 miles? David de Klerk, South African bookkeeper, solved that in 15 seconds.

BOSTON POST, SATURDAY, OCTOBER 25, 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Associate conductor Richard Burgin is in charge of this week's pair of Symphony Concerts, and of the several performances, as heard yesterday afternoon, only praise can be written. Under Mr. Burgin the players are relaxed yet still on their mettle and tonally the orchestra was once more its best self.

The current program is an interesting one, in certain cases eventful, and in one number, the Fifth Symphony of Shostakovitch, somewhat controversial. Ralph Vaughan Williams has recently passed his 80th birthday and Mr. Burgin took note of that fact by playing the English composer's Fantasia on a Theme by Thomas Tallis for double string orchestra. Hidemith's Concerto for organ and chamber orchestra was heard at these concerts for the first time, and the able soloist was E. Power Biggs, who played the piece at a special concert when the new Symphony Hall organ was dedicated. After 37 years Mahler's delightful "Songs of a Wayfarer" were restored to the repertory with Eunice Alberts as the singer.

Despite its occasional dissonance Hindemith's Concerto is an enjoyable work. The German composer goes about his business with an assurance and a sureness of touch that are gratifying. He has, however, written more significantly than in this particular piece.

The Tallis Fantasia is likely to prove one of Vaughan Williams' most enduring works, even though its persistent placidity comes close to creating a somnolent effect. Mahler's youthful songs, said to have been prompted by an unhappy love affair, are folksy ar fresh, yet not without the touch of sadness that so often allies the music of Mahler with that of Schubert. It is high time that we heard again the First Symphony, which in large measure grew out of these songs which yesterday received a wholly sympathetic presentation on the part of all concerned.

The Shostakovitch Fifth is an uneven work. There are agreeable passages and also a deal of padding, of triviality, of vulgarity and bombast. The claptrap of the end brought from the audience applause and even cheers. As to the controversial issue referred to above, it can be argued that art and politics should be kept separate, that we should set to others an example of broadmindedness and tolerance. It can also be urged that the playing by America's foremost orchestra of a work designed to celebrate the 20th anniversary of Soviet Russia is giving aid and comfort to those who seek to destroy us.

This Clipping From
BOSTON, MASS.
HERALD

OCT 25 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the fifth program of the 72d season in Symphony Hall yesterday afternoon. The soloists were Eunice Alberts, contralto, and E. Power Biggs, organist. The program:

Concerto for Organ, Op. 46, No. 2..... Hindemith
Fantasia on a Theme by Thomas Tallis Vaughan Williams
Songs of a Wayfarer.............Mahler
Symphony No. 5, Op. 4.....Shostakovich

Richard Burgin, making his first appearance of the season as associate conductor, offered an interesting program yesterday afternoon—once he got by that hopeless Hindemith Concerto—in a superb traversal all the way through.

While Shostakovich's Fifth Symphony was certainly the most imposing work on the program, I found Mahler's "Songs of a Wayfarer," given here for the first time in 37 years, of most particular interest, and especially so for the perfectly beautiful performance of them by Eunice Alberts and the orchestra, which seldom achieves such a magical atmosphere as it did for these four lovely pieces, inspired by the composer's hopeless love for Johanne Richter.

In them Mahler first reveals his extreme gift for lyricism of the most emotional character; melodies at once smooth and flowing and luscious but always touched with a certain tristesse, a certain melancholy. In them he also reveals his superb mastery of the orchestra, achieving colors of infinite subtlety in instrumental combinations of sheer beauty. And in them, too, he reveals that heavy, even cloying patina of sentimentality, of ripe emotionalism that, so characteristic of the last tortured expressions of a dying German romanticism, seen too rich, too effusive for these times.

Nonetheless, they must be accepted for what they are, and actually, the Songs of a Wayfarer are far more restrained, even more understated, than the larger works that were to follow this. For in them Mahler was exactly in his element, that of the miniaturist, the song writer. Given so beautiful a performance as they were yesterday by Miss Alberts, who projected all of their emotionalism without once overdoing it, and singing meanwhile in a contralto voice that is both opulent and controlled, they proved to be not less than exquisite. Mr. Burgin has long been a special devotee of Mahler, and he led the orchestra in a superb realization of the accompaniment.

The Shostakovich Symphony, not heard here for four years, was given a very distinguished reading by Mr. Burgin, too. When previously done, it has often been what might be called whooped up, a fact that has brought out its least attractive side. The performance was certainly vigorous yesterday, but one of real conviction and sincerity.

The result was a work that however it may have been received at its premiere, revealed not only moments of the most moving beauty, as in the slow movement, but of thematic substance throughout. There is clearly nothing in it that today's ears could reject; indeed, it even sounded tame in comparison to many new works we have heard in the last decade. The Fifth Symphony, in short, as many other new works would too, has established itself in the repertoire simply because it has become familiar to us, and it received a splendid reception yesterday by the audience.

This cannot be said of Hindemith's Concerto for Organ, which seemed to me one of the most pointless and dreary things to have come along in some time. I tried very hard to get at what Mr. Hindemith had to say, and especially why he happened to try to say it in so awkward and helpless a combination as an organ using perhaps less than five per cent. of its potential and a chamber orchestra of wholly eccentric composition. But it was no use; I could find nothing but melodic fragments of dismal attraction at best, fugal statements and canonic treatments of neither direction nor interest, and an overall weariness of spirit that left me irritated with Mr. Hindemith for wasting everybody's time.

Mr. Biggs, however, must have conviction in the work, else he would not have used up one of his altogether too few appearances with the orchestra on so lean an offering, but it would have been good to hear him do something with a little humanity and warmth and even fire in it. He probably did it as well as he does everything else, too, but I doubt if anybody could have told.

Vaughan Williams' great Thomas Tallis Fantasia was a grateful addition to the program, and, performed with miraculous precision in a rich and glowing string tone, it was a very suitable gesture of honor to this English composer, whose 80th anniversary year this is. The program next week offers a Vivaldi Concerto, Mendelssohn's Fourth Symphony, Haieff's Concerto for Piano (Leo Smit, soloist) and Ravel's Bolero.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 25 1952

MUSIC

Burgin Takes Over as Symphony Director

By CYRUS DURGIN

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, made his first appearance of the season on the conductor's stand at Symphony Hall yesterday afternoon. As usual when he takes the helm, the program was given to interesting and largely unfamiliar music, which he directed skillfully. Indeed, it can be said that he was in his best vein, both as orchestral technician and interpreter.

New to these concerts was Hindemith's Concerto for Organ and Chamber Orchestra, which served as the opening piece. Thereafter, in order, came Vaughan Williams' Fantasia on a Theme of Thomas Tallis, played in observance of the composer's 80th birthday (Oct. 12); the "Songs of a Wayfarer," by Gustav Mahler, with Eunice Alberts as soloist, and the Fifth Symphony of Shostakovitch.

The Hindemith work, as a matter of fact, has been played in the same auditorium three years ago at a special concert when the new organ was dedicated. Then, as yesterday, E. Power Biggs presided admirably at the console. The Concerto is a well-made piece, as you would expect from Hindemith; brisk, a little astringent, and full of "sound." But primarily it is musician's music, more of head than heart, rhythmically tricky and interesting, and containing much vivid contrast of tone colors, especially between the wind instruments and the organ. It is not the sort of music that enables a composer to win friends and influence people—at least most people.

Mahler's "Songs Of a Wayfarer" (or, to be exact, the orchestrated four of the set of six) had not been done at these concerts for many years. That is too bad, for they are deft and charming. Through them all runs that sense of folkish freshness, that undertone of melancholy which was so characteristic of Mahler, always something of a tortured soul. Miss Alberts' beautiful contralto voice never sounded better, and she sang with superb style, musicianship and emotional communication. Moreover, every word was crystal-clear. She won a thoroughly-deserved ovation.

This next is purely personal, and you may not agree. As it has happened, the Fifth Symphony of Shostakovitch always has been singularly irritating to this chronicler. It does have its fine pages, notably the slow movement, and here the skill of the composer is unquestionable. But to me the march sections, the scherzo and the rousing build-up of the finale always have seemed cheap.

In considering music by Shostakovitch, in this year of 1952, only artistic considerations should be involved. Should be, that is, should be. It is well that we play it, just as it was well that Wagner was not neglected during the late war. But Wagner was a world-shaking genius, where Shostakovitch is but a fine talent—and during the last several years, due to the pressure of Soviet party line, Shostakovitch's music, as I know from some recordings, has fallen off pitiably. Whenever I hear one of his marches my imagination fastens upon a picture of the parades in Red Square and the banners of Uncle Joe, and my irritation becomes powerful. A Philistine point of view, no doubt, but a point of view held and frankly admitted. And that is that.

The Tallis Fantasia revealed the Boston Symphony strings at their big, and rich and mellow best, in a performance of this pastoral score that could hardly be bettered

---

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 26 1952

Boston Symphony to Open Season Here

First Concert to Be Given Tuesday Night; Jewish Center Plans Music Discussion

WITH Charles Munch conducting, the Boston Symphony Orchestra will give its first Providence concert of the season Tuesday night at 8:15 o'clock in Veterans Memorial Auditorium. This is the orchestra's 72nd season and its fourth under Munch as musical director.

A program composed of works by Beethoven, Berlioz and Brahms will be presented in the following order:

Symphony No. 4 in B-flat major, Op. 60 ....Beethoven
"Royal Hunt and Storm," Descriptive Symphony from "The Trojans"..Berlioz
Symphony No. 1 in C-minor, Op. 68 ....Brahms

Of special interest in the program will be the opportunities afforded by the Berlioz and Brahms works for the orchestra's new flutist, Miss Doriot Anthony, to display her talent and ability on that instrument. Miss Anthony has succeeded the retired Georges Laurent as first flutist with the Bostonians. An illustrated feature story on her career appears today in The Rhode Islander.

"Talk About Music"

Three speakers will take part in a program, "Let's Talk About Music," in the Jewish Community Center, Wayland Avenue at Sessions Street, Wednesday night at 8:30 o'clock. They will be Harry Ellis Dickson, a first violinist of the Boston Symphony Orchestra and conductor of the Providence Civic Orchestra; Miss Ruth Tripp, music critic of the Providence Journal and Evening Bulletin, and Morton Blender of Station WPRO.

Guest Night Artist

Ida Krehm, pianist, will be the artist appearing in the Chopin Club's guest night concert Thursday night, Nov. 6 in Churchill House.

Boys' Town Choir Coming

Father Flanagan's Boys' Town Choir will be heard in a concert Nov. 13 in Hope High School Auditorium under the auspices of the Veridames of Providence College. Religious and secular music, including American folk songs and spirituals, will make up the program.

The choir this season is making its sixth annual concert tour. It is conducted by the Rev. Francis P. Schmitt, under whose direction the music program at Boys' Town is carried on. About 200 boys take part and reach the concert choir through novitiates in the Chancel and Repertoire choirs.

Membership in the choirs shifts constantly, with new boys being taken in, old ones graduating and voices changing. Today's best soprano may tomorrow be singing tenor or baritone, or perhaps he cannot for a time sing much of anything.

Evening of Music

The annual "Evening of Music" concert for patrons of St. Dunstan's School will be held Friday night, Nov. 21, in Alumnae Hall, Pembroke College.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

OCT 23 1952

SOCIETY: Myopia Hunt Races Will Revive Ancient Contests

By MARJORIE W. SHERMAN

Patterns established hundreds of years ago in race meetings will come to life again on Saturday in Hamilton, during the Annual Myopia Race Meeting. Frederic Winthrop, M. F. H., will be host for the occasion, which will get under way at 12:30.

Starting with a Ladies' Flat Race, the meet will feature a Steeplechase, an Open Flat Race, a two-man Steeple Chase, and the three-mile Steeple Chase for the Mortimer Cup given by Mrs. Charles S. Bird in memory of Richard Mortimer, and run over a course which includes 20 fences. Charles Bird 3d will be riding his Irish horse, son of the English Grand National favorite Heartbreak Hill. Another notable horse in Saturday's meet will be Jack Rabbit, ridden by Peter Edgerly, a winner last year in the annual Myopia contest.

MORE DINNER PARTIES are being given tomorrow than Bostonians have planned before any benefit so far this season. Among the many planning to entertain before the Bachelors Ball at the Sheraton Plaza to benefit the Museum of Science are the Forrester Clarks of South Hamilton, who will honor their daughter, Cornelia; the

Greenough and Miss Sally Willaer; Sarah Lawrence College, by Millicent S. C. Sprague; Bryn Mawr, by Miss Clare Harwood; Bradford Junior College, by Miss Suzanne Eddy, Miss Anne Willis and Miss Grace Donovan; Bennington, by Miss Frances Carter and Miss Patricia Fairbanks; Wheaton, by Miss Lucy Cabot and Miss Mary Ann Hemry, and Smith by Miss Sarah Barrett, Miss Joan Bradley Miss Cecily Clark, Miss Marian Francis, Miss Vera Converse, Miss Edith LaCroix, Miss Barbara Smith, Miss Ann-Eliza Wetherald and Miss Janet Wright.

EARLY MUSIC CONCERTS, formerly offered by the Cambridge Collegium Musicum, are being carried on this year by the Cambridge Society for Early Music, newly organized by Mrs. Charles F. Whiting. Programs scheduled for Oct. 27, Nov. 3, and Dec. 1 will be presented by Ruth Posselt, Richard Burgin, Samuel Mayes, Helen Boatwright and Alfred Mann, assisted by members of the Boston Symphony Orchestra.

[22]

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

Haieff Discusses His New Concerto—

Leo Smit to Be Soloist In Première at Symphony

By Klaus George Roy

What is a cosmopolitan composer? Perhaps, like Alexei Haieff, it is one born in Siberia and brought up in China, musically trained in the United States, with a high polish applied in France. If one adds that some of his most recent work was done in Italy, the picture is widened.

Whether this kind of global education has resulted in an idiom of unity-in-diversity, as works of art are supposed to, will be shown in the Piano Concerto by the 38-year-old composer at the Boston Symphony week-end concerts.

Although the première under Stokowski was broadcast in April of this year, and the concerto has been recorded with Walter Hendl conducting the American Recording Society Orchestra, these will be the first actual concert performances. Mr. Haieff composed the work in Rome during 1949-50 for the young American pianist Leo Smit, and the latter will play it under Charles Munch Friday and Saturday.

* * *

Mr. Haieff is a former pupil of Nadia Boulanger, as are so many American composers; he was also the first recipient of the Lili Boulanger Award in 1942. He has received commissions from the Juilliard School and the Koussevitzky Foundation. In 1946 he won the Guggenheim Fellowship for the first time.

Aaron Copland writes of him: "His background and training give him a strong affinity with the music of Stravinsky, and, in fact, Haieff is a close personal friend of that master." That some of the techniques and sonorities in his concerto may be traced to this important influence, the composer will gladly admit.

In talking with Mr. Haieff and Mr. Smit after the first rehearsal at Symphony Hall Tuesday, it soon became clear that the musical and formal conception of the concerto came about in a fashion entirely spontaneous; analysis promptly failed for want of convenient labels.

It was almost under duress that Mr. Haieff called the opening Moderato movement "a free sonata form—a very free sonata form! The development section, you see," he added, "goes twice as fast as the beginning, and it doesn't really develop the two main themes but has quite different material!"

* * *

The movement is in the tonality of C, and many familiar triads appear in unfamiliar clothing. As in much of Stravinsky, the tonality is a focus, a starting point and goal more than a traditional "key". The material is declamatory and incisive, with a characteristic manipulation of brief melodic and rhythmic fragments.

The second movement, Lento Libero—Allegro, was finally established with the help of Mr. Smit as a Scherzo in sonata form, "a continuous movement broken up twice by the slow and improvisatory section. The musical matter is constantly being transformed, and is strongly contrasted." The tonality is B-flat.

The finale, Andante—Allegro, was classified in desperation by all as a free fantasy, "but a sort of fugal fantasy, although it certainly does not sound like a fugue!" Again there is a declamatory statement, which seems to be climbing upwards. A more lyrical and polyphonic section is eventually followed by a cadenza for the soloist.

* * *

A fast and brilliant coda in the tonality of the movement, F, reintroduces material from the opening movement, and with explosive trumpet and percussion figures brings the music back to C.

"The piano leads all the way," Mr. Haieff emphasized. "The orchestra always takes its cue from the solo instrument, sometimes in agreement with it, sometimes not!" Scored for a comparatively small orchestra and less than 25 minutes in length, the music is still on a big scale.

The "dissonance content" is high, but neither Mr. Haieff nor Mr. Smit could consider this a deterrent to listeners in the middle of the twentieth century. They find the tonal structure of the concerto "very clear and simple," and its purely musical message entirely unproblematical.

By a Staff Photographer

Alexei Haieff, whose Piano Concerto will be heard for the first time in Boston at the week-end concerts by the Boston Symphony Orchestra in Symphony Hall.

This Clipping From
BOSTON, MASS.
HERALD
OCT

Haieff Concerto Is Symphnoy Highlight

The Boston Symphony Orchestra under the direction of Charles Munch will give the fifth program of the Friday afternoon and Saturday evening series this week, also the opening concert of the Sunday afternoon series on November 2 and the second concert of the series in Sanders Theater, Cambridge, on Tuesday evening, November 4.

The program for next Friday and Saturday will consist of Vivaldi's Concerto in D. minor, Op. 3, No. 11, Mendelssohn's Sumphony in A major ("The Italian"), the Piano Concerto by Alexei Haieff which is to be its first concert performance and Ravel's Bolero, unheard at these concerts for many years. The soloist in Haieff's concerto will be Leo Smit.

The program for Sunday afternoon, November 2 will consist of Bach's Suite in B minor for Flute and Strings with Doriot Anthony as soloist, Berlioz' "Royal Hunt and Storm," Wagner's Prelude and "Love-death" from Tristan' and Brahms First Symphony. In Cambridge, November 4, Mr. Munch will conduct Bach's Suite for Flute and Strings, Walter Piston's Fourth Symphony, Schubert's Symphony No. 5 and Wagner's Prelude and "Love-death."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
OCT 3

LEO SMIT will be the soloist with the Boston Symphony this afternoon and Saturday evening in Alexei Haieff's new Piano Concerto.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 26 1952

Premiere of New Haieff Concerto at the Next Symphony Concerts

The Boston Symphony Orchestra under the direction of Charles Munch will give the fifth program of the Friday afternoon and Saturday evening series this week, also the opening concert of the Sunday afternoon series on Nov. 2 and the second concert of the series in Sanders Theatre, Cambridge, on Tuesday evening, Nov. 4.

The program for next Friday and Saturday will consist of Vivaldi's Concerto in D minor, Op. 3, No 11; Mendelssohn's Symphony in A major ("The Italian"); the Piano Concerto by Alexei Haieff which is to be its first concert performance, and Ravel's Bolero, unheard at these concerts for many years. The soloist in Haieff's concerto will be Leo Smit.

The program for Sunday afternoon, Nov. 2, will consist of Bach's Suite in B minor for Flute and Strings with Doriot Anthony as soloist, Berlioz' "Royal Hunt and Storm," Wagner's Prelude and "Love-Death" from "Tristan" and Brahms' First Symphony. In Cambridge, Nov. 4, Mr. Munch will conduct Bach's Suite for Flute and Strings, Walter Piston's Fourth Symphony, Schubert's Symphony No. 5 and Wagner's Prelude and "Love-Death."

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 29 1952

Music

Boston Symphony Offers Solid Fare in Superlative Manner

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played to a capacity audience last evening in Veterans Memorial Auditorium. The concert afforded solid fare played in a superlative manner. Dr. Munch and the orchestra were given an ovation. The concert was the orchestra's three hundred and sixteenth in Providence.

The program:

Beethoven Symphony No. 4 in B-flat major, Op. 60
I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo
Berlioz .... "Royal Hunt and Storm." Descriptive Symphony from "The Trojans"
Intermission
Brahms ..... Symphony No. 1 in C minor, Op. 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo ma con brio

The Beethoven No. 4, well ordered and scholarly, was pleasant to hear. The great beauty of tone from the string section made the exposition of the themes perfectly delightful. The woodwinds were unusually eloquent. This work has not been played too frequently here and it took on a fresh quality which held one's interest throughout. The Adagio was especially satisfactory.

The colorful writing of Berlioz in the "Royal Hunt and Storm" from "The Trojans" was brilliantly interpreted. Some of the finest playing by French horns that it has been our good fortune to hear, came in the opening bars of this descriptive piece. The perfect legato and the delicate contrast of tone color earned the two horn players two special bows which were well deserved. Dr. Munch brought the piece to an incredibly beautiful close and showed the virtuosity of his players in their control of pianissimo tone.

The impact of the Brahms Symphony was tremendous and the listeners were held spellbound by the depth of its interpretation. The Finale, with its triumphant Chorale brought to us most forcefully the greatness that is Brahms. We also experienced the greatness that is Charles Munch's interpretation of Brahms, first to his orchestra and, through them, to us. Surely, last evening's concert will be recalled as a wonderful occasion.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 26 1952

On The Records

By RUTH TRIPP

WESTMINSTER has issued Berlioz' opera, "Les Troyens a Carthage," and on all counts it is an event. The reproduction is exceptionally fine.

The performance is conducted by Hermann Scherchen and is another example of his great art. Soloists are Arda Mandikian, who sings the role of Didon with consummate artistry, and Jean Giraudeau, tenor, who does an equally fine job in the role of Enee. The work of the minor soloists, of the Ensemble Vocal de Paris (Andre Jouve, director) and of the Orchestra de la Societe des Concerts du Conservatoire, does honor to the beautiful score.

The Boston Symphony Orchestra will play "Royal Hunt and Storm," the orchestral interlude from this opera, at its opening concert here Tuesday. This section is the best-known portion of the beautiful score. Berlioz was a student of Virgil, and the lyrics for his opera are evidence of his devotion to the epic poem.

This recording is the second portion of a huge work by Berlioz called "Les Troyens." The first section, which depicts the fall of Troy, may possibly be recorded. The phrase "collective pageantry" which Jacques Barzun used in his program notes fits the production admirably. Yet some of the quiet moments of the tragedy are memorable.

* * *

KURT APPELBAUM, for Westminster records, has played another in his series of Beethoven Sonatas. To me it is the best yet. The "Hammerklavier," Op. 106, No. 29, in B-flat, affords some delightful listening. The mood is well expressed and the technique is beautifully integrated into a fine interpretation.

Columbia has issued on a 10-in. LP four dances from William Walton's "Facade" and three dances from Leonard Bernstein's "Fancy Free." They offer a nice contrast in the style of light writing which these two contemporary composers have at their command. The Philadelphia "Pops" Orchestra, under Alexander Hilsberg, plays the music gaily.

Jascha Heifetz and Benno Moiseiwitsch collaborate in Beethoven's "Kreutzer" Sonata for an RCA Red Seal record. A more sensitive and brilliant performance of this rare piece can hardly be imagined. It stands at the top of the list of violin and piano sonatas for me because it was the first one I ever heard played by great artists. Years ago, Alfred Cortot and Jacques Thibaud played it here. This recording measures up to my idealistic memory and I found it very satisfactory.

Memorandum

From the Desk of **ROBERT BREUER**
85-14 Broadway
Elmhurst, L. I. New York

Date

To

Fm: SCHWEIZERISCHE MUSIKZEITUNG
ZURICH
September 1952

Tan[illegible] besonders günstigen [illegible] auch die Leistungen des ruhmbedeckt aus Europa zurückgekehrten Bostoner Sinfonieorchesters. In einem traumhaft-begnadeten Landschaftsrahmen, weltabgeschieden und ruhevoll, bereitete die erlesene Künstlerschar unter der Stabführung Charles Münchs, Pierre Monteux' und Bernsteins eine Serie unvergeßlicher Aufführungen. Die Werke wiesen eine halb klassische, halb moderne Einstellung auf, Beethoven, Mozart und Berlioz wurden mit Sibelius, Debussy und Honegger gepaart. Das Orchester wagte sich zum erstenmal an Honeggers «Danse des Morts», eine der erschütterndsten Darbietungen erzielend, es brachte den Reigen der Konzerte mit einer imposanten Aufführung des selten in Amerika vernommenen Requiems von Berlioz zum Ausklang, es stellte einen Wagner-Abend mit Exzerpten aus den Ring-Dramen in den Mittelpunkt – aber trotz allem ließ sich der Gedanke nicht unterdrücken, daß das Fehlen jeder Novität der Programmbildung einen gewissen Abbruch tat. Die starke Energie Tanglewoods und seiner von Serge Koussevitzky gegründeten Musikschule wurde in der sechsstündigen Musik-Parade offenbar, als jede Fakultät der Lehranstalt gesonderte Aufführungen, Kammermusik, Chöre, Opern, Orchesterkonzerte usw. bot. Die Aufnahme von Mozarts «La Clemenza di Tito» in den Sommerspielplan zeigte wohl eine gerundete Aufführung, konnte aber die überwiegenden Schwächen von Buch und Musik nicht überbrücken. Amerikanische Musikfestspiele gleichen zwanglosen Riesenzusammenkünften von Musikenthusiasten; sie finden nicht auf musikhistorischem Boden statt und die Aura Bayreuths oder Salzburgs fehlt vollständig; die Besucher, weit verstreut in Luxushotels oder billigen Herbergen wohnend, reisen per Auto oder Autobus zu den Konzerten, nach deren Ende alles wieder sogleich heimfährt. Die «Festspiel»-Atmosphäre konzentriert sich um so stärker um das während weniger Stunden Darge[illegible]

Berichte aus der Schweiz und dem Ausland

werden, daß die Jugend das stärkste Kontingent der Besucher stellt.

RITE

Letterpress

This Clipping From
TOLEDO, OHIO
BLADE
SEP 27 1952

Opera And Cold War

Editorial in New York Times

THE American opera "Porgy and Bess" has arrived in Vienna and is receiving a gracious and appreciative welcome there. Here is good and important news for Americans. The George Gershwin opera was sent abroad by the State Department to demonstrate to Europeans that the United States has a rich native culture of its own and that this country is not a nation of barbarians, as our enemies would have the world think.

Too often such anti-American propaganda has been sown in a favorable climate. Europeans, who are sensitive to cultural attainments, do not often see us at our best. American tourists are, after all, on vacation—and anxious, frequently overanxious, to have a good time. American soldiers are often lonely, and young people who are lonely sometimes do things that they would never think of doing otherwise. Thus when the Russians say that Americans are a brash, barbaric and money-grabbing people who have nothing to offer the world but shiny, oversized automobiles, there is often corroborative evidence close at hand.

But in sending "Porgy and Bess" overseas with a fine group of Negro singers in its cast we are demonstrating to the large intellectual segment of the European population that we have a cultural tradition of our own and that it is artistically first-rate.

Europeans are finding the performance of the Gershwin work colorful and provocative, and above all worthy of note in the cultural terms that they can understand. We need arguments of this kind on our side almost as surely as we need guns and strong armies. If the intellectuals and students of Europe can be convinced that the American way of life is sensitive to and capable of nurturing artistic works of genuine merit, they will more readily rally to our support.

We think that this company of "Porgy and Bess," along with such organizations as the Boston Symphony and the New York City Ballet, both of which visited Europe this year, are proving an antidote for some poisonous propaganda. They will reap a rich dividend for us by dispelling some false notions and by making new friends for our country overseas.

September

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
SEP 29 1952

ADELE ADDISON NAMED SOLOIST

Local Soprano to Sing at Worcester Program

Adele Addison, Springfield soprano, and David Lloyd, tenor, will be soloists at the choral program of the 93d Worcester Music Festival Oct. 2[illegible] in the Worcester Auditorium.

To Present Bach Number

The Philadelphia Orchestra and the Worcester Festival Chorus, Boris Goldovsky, conducting, and five outstanding soloists, will present the festival's first performance of Bach's "The Passion According to St. Matthew."

Advance mail order reservations accompanied by check for any of the five concerts will be accepted now and filled before public sale starts Sept. 29.

Adele Addison, young Negro soprano, native of Springfield, obtained a degree of bachelor of music from Westminster Choir College in New Jersey. Miss Addison is a member of the New England Opera Co., and appeared as soloist with the Boston Symphony Orchestra under the late Dr. Koussevitzky.

Other Soloists

David Lloyd is leading tenor of the New York City Opera. He was acclaimed at the Hollywood Bowl, Tanglewood, and Edinburgh's International Festival and has sung with practically all major orchestras. Mr. Lloyd, born in Minneapolis, received his BA degree in music education from the College of Music.

The other three soloists in the program will be Janice Mondry, mezzo soprano; Mack Harrell, baritone and Albert V. Basso, bass.

NORTHEASTERN NEWS — Friday, Sept. 26, 1952

Seventy - Second Season . . . 1952 - 1953

Boston Symphony Orchestra

Charles Munch, Music Director

ANNOUNCES

Six Open Rehearsals

SYMPHONY HALL at 7:30 P. M.

October 16 - Thursday
November 20 - Thursday
December 17 - Wednesday
January 21 - Wednesday
February 19 - Thursday
March 26 - Thursday

Since these are actual rehearsals, the hearers may observe the conductor giving directions to his orchestra and stopping them to repeat passages. Many have found this an excellent opportunity to study a score and its interpretation. Mr. Munch, Pierre Monteaux and soloists engaged for the programs of certain works will also appear with the Orchestra.

TICKETS — $7.00 FOR SIX REHEARSALS. AVAILABLE AT OFFICE OF STUDENT UNION

Series Sale closes October 10, thereafter, Tickets will be $2.00 for each Rehearsal.

*—All seats unreserved.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

Hand eines Komponisten, der bereits in früheren Werken eine besondere Gabe für Einfühlung in ein gegebenes Medium bekundet hatte, jedoch inhaltlich wenig sagen. Arnell ist ein Musikant, er schreibt viel, schnell und mit offensichtlicher Mühelosigkeit – aber wie so häufig bei solchen Talenten, wird der Mangel an Gefühlstiefe von dem kritischen Hörer um so empfindlicher registriert. In einem Klavierkonzert *(quasi una fantasia)* wandte sich der in Australien geborene Arthur Benjamin bewußt dem romantischen Virtuosenstil eines Tschaikowsky und Rachmaninoff zu und gab dem ausgezeichneten amerikanischen Solisten Jacques Abram reiche Gelegenheit zu brillieren. Das Werk als Ganzes enttäuschte jedoch, trotz aller kompositionstechnischen Gewandtheit und Zielsicherheit, in der Qualität der Erfindung.

Aufführungen zeitgenössischer Kompositionen, jedoch auf einer breiteren, mehr internationalen Basis, als es beim Cheltenham Festival der Fall ist, dient die jüngst gegründete Society for Twentieth Century Music. Die Programme dieser Organisation zählen zu den interessantesten und anregendsten, die in der abgelaufenen Londoner Saison zu hören waren, und verfolgen den Zweck, Werke der jüngeren Generation mit den von führenden Meistern der Moderne gleichzeitig zur Diskussion zu stellen. So wurde kürzlich Schönbergs *Ode to Napoleon* und Waltons geistreich-witzige *Facade* (in der Originalfassung, mit Edith Sitwell, der Autorin des Textes, als Sprecherin) zusammen mit einer kühn konzipierten Klaviersonata von Humphrey Searle gegeben. Searle, ein einstmaliger Schüler von Anton von Webern und einer der wenigen englischen Repräsentanten des Zwölftonstils, erstrebt hier eine Synthese von pianistischer Brillanz und Bravour – der Komponist ist als gründlicher Liszt-Kenner bekannt – mit den

From

To

Date

RITE PRINTING SERVICE, INC. • 19 West 21st St. • Offset Lithography & Letterpress

---

This Clipping From
TOLEDO, OHIO
BLADE

SEP 27 1952

Opera And Cold War

Editorial in New York Times

THE American opera "Porgy and Bess" has arrived in Vienna and is receiving a gracious and appreciative welcome there. Here is good and important news for Americans. The George Gershwin opera was sent abroad by the State Department to demonstrate to Europeans that the United States has a rich native culture of its own and that this country is not a nation of barbarians, as our enemies would have the world think.

Too often such anti-American propaganda has been sown in a favorable climate. Europeans, who are sensitive to cultural attainments, do not often see us at our best. American tourists are, after all, on vacation—and anxious, frequently overanxious, to have a good time. American soldiers are often lonely, and young people who are lonely sometimes do things that they would never think of doing otherwise. Thus when the Russians say that Americans are a brash, barbaric and money-grabbing people who have nothing to offer the world but shiny, oversized automobiles, there is often corroborative evidence close at hand.

But in sending "Porgy and Bess" overseas with a fine group of Negro singers in its cast we are demonstrating to the large intellectual segment of the European population that we have a cultural tradition of our own and that it is artistically first-rate.

Europeans are finding the performance of the Gershwin work colorful and provocative, and above all worthy of note in the cultural terms that they can understand. We need arguments of this kind on our side almost as surely as we need guns and strong armies. If the intellectuals and students of Europe can be convinced that the American way of life is sensitive to and capable of nurturing artistic works of genuine merit, they will more readily rally to our support.

We think that this company of "Porgy and Bess," along with such organizations as the Boston Symphony and the New York City Ballet, both of which visited Europe this year, are proving an antidote for some poisonous propaganda. They will reap a rich dividend for us by dispelling some false notions and by making new friends for our country overseas.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

SEP 29 1952

ADELE ADDISON NAMED SOLOIST

Local Soprano to Sing at Worcester Program

Adele Addison, Springfield soprano, and David Lloyd, tenor, will be soloists at the choral program of the 93d Worcester Music Festival Oct. 28 in the Worcester Auditorium.

To Present Bach Number

The Philadelphia Orchestra and the Worcester Festival Chorus, Boris Goldovsky, conducting, and five outstanding soloists, will present the festival's first performance of Bach's "The Passion According to St. Matthew."

Advance mail order reservations accompanied by check for any of the five concerts will be accepted now and filled before public sale starts Sept. 29.

Adele Addison, young Negro soprano, native of Springfield, obtained a degree of bachelor of music from Westminster Choir College in New Jersey. Miss Addison is a member of the New England Opera Co., and appeared as soloist with the Boston Symphony Orchestra under the late Dr. Koussevitzky.

Other Soloists

David Lloyd is leading tenor of the New York City Opera. He was acclaimed at the Hollywood Bowl, Tanglewood, and Edinburgh's International Festival and has sung with practically all major orchestras. Mr. Lloyd, born in Minneapolis, received his BA degree in music education from the College of Music.

The other three soloists in the program will be Janice Moudry, mezzo soprano; Mack Harrell, baritone and Albert M. Basso, bass.

NORTHEASTERN NEWS | Friday, Sept. 26, 1952

Seventy - Second Season . . . 1952 - 1953

Boston Symphony Orchestra

Charles Munch, Music Director

ANNOUNCES

Six Open Rehearsals

SYMPHONY HALL at 7:30 P. M.

October	16 - Thursday	January	21 - Wednesday
November	20 - Thursday	February	19 - Thursday
December	17 - Wednesday	March	26 - Thursday

Since these are actual rehearsals, the hearers may observe the conductor giving directions to his orchestra and stopping them to repeat passages. Many have found this an excellent opportunity to study a score and its interpretation. Mr. Munch, Pierre Monteaux and soloists engaged for the programs of certain works will also appear with the Orchestra.

TICKETS — $7.00 FOR SIX REHEARSALS.
AVAILABLE AT OFFICE OF STUDENT UNION

Series Sale closes October 10, thereafter, Tickets will be $2.00 for each Rehearsal.

*—All seats unreserved.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

This Clipping From
DALLAS, TEX.
TIMES HERALD
SEP 26 1952

MADAME ELSA SCHIAPARELLI added another notch to her international rank Friday when Mayor J. B. Adoue made her an honorary citizen of Dallas. Born in Italy, Schiaparelli's grandmother was Egyptian and her uncle discovered canals on Mars! She went to school in Switzerland and England and became a naturalized citizen of France. After her marriage she lived in New York a while but her villa in Tunisia is her favorite residence. She's pictured above with Guru-Guru, her three-month-old Tibetan dog who shares her affections with a boxer.

'Schiap's' Grasshopper Grazes in Texas Roses

By Graydon Heartsill
The Times Herald Fashion Editor

Madame Elsa Schiaparelli has been in Dallas only a few hours, but already she has:

(1) Donned a Western hat.

(2) Been showered with Texas roses, and—

(3) Faced an American problem—to-wit: whether to see the football game or the circus Friday night.

The world-famous Paris couturier at noon Friday was still weighing the charms of Ringling Bros., Barnum & Bailey's biggest show on earth against the temptation to see the gridiron clash between SMU and Duke, when fashions asserted their prior claim to her attention.

The presentation of Schiaparelli fashions by A. Harris & Co. in a special showing following luncheon in the Adolphus Century Room was scheduled at the high point of her Dallas visit.

That visit began late Thursday afternoon when Mme. Schiaparelli, with Malcolm A. Rieser of New York, American manager of the newly formed Schiaparelli, Inc., arrived via American Airlines from New York and received a rosy greeting at Love Field. Thousands of roses flown in from Tyler formed a 20-foot Eiffel Tower as the backdrop for welcoming ceremonies by Mayor J. B. Adoue, Jr., pretty Carol Ellison, the Tyler rose queen, and officials of A. Harris & Co. The roses were strewn along her path from the airliner to the gate, and they provided a new kind of pasture, worthy of the elegance of her grasshopper.

◆ ◆ ◆

Symphonic Grasshopper.

The grasshopper, by the way, is this season's mascot for the vivacious, black-haired, black-eyed "Schiap" (the fashion world pronounces her nickname "Skap"). It's much in evidence in her wardrobe—perching in resplendent 10-inch jeweled wingspread on a brushed wool stole, twinkling in triplicate miniature on the shocking pink chiffon stole that matched her turban Thursday evening when she and Mr. Rieser were dinner guests of Arthur L. Kramer, Jr., president of A. Harris & Co., and Leon A. Harris, Jr., vice-president.

The saga of the Schiaparelli grasshopper, goes back to early August, when the insect leaped into high-fashion realms as theme of her Paris collection for fall, manifested in everything from jutting wings and folded panels to embroidered decor on back hip pockets.

Since Mme. Schiaparelli has been inspired by a variety of stimuli from paper clips to papal robes, it didn't surprise anyone to think ~~she'd gone to nature~~ for this latest theme.

As a matter of fact, she was inspired by a maker of music far more harmonious than the stridulation of the grasshopper.

"When the Boston Symphony toured Europe giving NATO concerts, I watched Charles Munch, the great conductor, as he wielded his baton. His coat tails swung out like grasshopper wings, and his arms and baton folded and collapsed like a grasshopper's legs.

"This," she said, "is what put the idea of the silhouette into my mind. It came through movement and music and I find it a beautiful concept."

◆ ◆ ◆

Insists on Comfort.

She has tamed the grasshopper to conform with her basic belief that clothes must be comfortable. Her insistence on comfort begins right at the top. Despite her enthusiasm for the big Western hat with which the Dallas store presented her, she confesses her favorite headdress is an ear-concealing, forehead-revealing turban that rests so easily she forgets she has it on. She has versions of it in many colors. For example, the one she wore Thursday evening with a navy silk sheath was shocking pink, a color she "invented" and which has long since become "big business." The sheath, though decollete, was simple, the foil for dramatic jewelry of blue moonstones.

Accessories, not "matched" but correlated into an expression of a woman's own individuality, are fashion's media for drama. They play a stellar role in the boutique idea which is the basis for the Schiaparelli, Inc.—a concept of fashion merchandising which makes the complete head-to-toe ensemble available to the customer in one shop. The boutique shops will be established in one major store in each of a limited number of cities. On this American trip, she, with Mr. Rieser, has visited only Washington and Philadelphia before coming to Dallas to confer with A. Harris executives.

She will leave Saturday to return to New York and from there she will take off Tuesday for South America before going back in three weeks to Paris to design her midseason couture collection. Next spring, she will come back to America and go to the West Coast.

◆ ◆ ◆

Manufactured in U. S.

All the items—hats, gloves, bags, suits, coats, separates, hosiery, jewelry, etc.—she will design in Paris for the new American-French firm. They will be manufactured in America in accordance with exacting standards and will be sold with the Schiaparelli label and a price tag far lower than that label brings in Paris.

The boutique shops will give the American woman the opportunity to wear fashions which were designed with a co-ordinated theme but which still offer opportunity for individuality, explained. "It's a simple way for her to achieve her smartest appearance without endless shopping."

---

political life is commemorated by a particular symbolic bell. These range in size from little tinkling bits of metal to big, deep-toned, solemn sounding bells, many of them ornamented with intricately incised decorations, and some with wonderful bright colors enamelled into the lines of the decoration. In addition, there are vases, urns and pitchers, ash trays, etc., all elaborately decorated in colors that must be seen to be believed.

◆ ◆ ◆

Roosters by Starnes make a colorful display on the seventh floor at Titche-Goettinger Co., used to suggest fall parties in a number of delightful accessories. There is, for example, a big lazy susan with sunny yellow pottery dishes, centered by a brown casserole on which a rooster tiptoes to make a handle for the top. There's a devilled egg plate, with a rooster in high relief in the center of the plate; little hen and rooster pairs that are salt and pepper shakers; an hors d'oeuvre bowl with a rooster standing on the side, his tail-feathers perforated to hold cocktail picks; big bowls and casseroles and little mustard pots, all in barnyard fowl colors; even long necked birds that are actually oil and vinegar cruets.

◆ ◆ ◆

Woven fiber baskets, made in the shape of a duck—even to the legs on which they stand—are for rolls or bread, and were especially made for Neiman-Marcus, where they may be seen on the fourth floor. A bigger version of this bird, without the legs, is meant to hold a wine bottle. Also found on the fourth floor are oblong plates from Sweden, one in white with vine and flowers in soft rose, another modern design in green and white stripes with a faint black line in the white, and the third marked off in rectangles, each rectangle filled with "doodles" of a different kind, the colors in strong reds and blues.

PHILADELPHIA FORUM
PHILA., PA
SEPT. 1952

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Musical Director*

After the Boston Symphony's concert in London on May 26 Scott Goddard wrote in the *London News Chronicle* "The Boston Symphony glows with an inner radiance where so many other orchestras merely glitter".

ANNUAL PHILADELPHIA CONCERT — THURSDAY, JANUARY 15

This Clipping From
DALLAS, TEX.
TIMES HERALD
SEP 26 1952

SEPT. 26, 1952 THE DAILY TIMES HERALD, DALLAS 3—3

'Schiap's' Grasshopper Grazes in Texas Roses

By Graydon Heartsill
The Times Herald Fashion Editor

MADAME ELSA SCHIAPARELLI added another notch to her international rank Friday when Mayor J. B. Adoue made her an honorary citizen of Dallas. Born in Italy, Schiaparelli's grandmother was Egyptian and her uncle discovered canals on Mars! She went to school in Switzerland and England and became a naturalized citizen of France. After her marriage she lived in New York a while but her villa in Tunisia is her favorite residence. She's pictured above with Guru-Guru, her three-month-old Tibetan dog who shares her affections with a boxer.

Madame Elsa Schiaparelli has been in Dallas only a few hours, but already she has:

(1) Donned a Western hat.

(2) Been showered with Texas roses, and—

(3) Faced an American problem—to-wit: whether to see the football game or the circus Friday night.

The world-famous Paris couturier at noon Friday was still weighing the charms of Ringling Bros., Barnum & Bailey's biggest show on earth against the temptation to see the gridiron clash between SMU and Duke, when fashions asserted their prior claim to her attention.

The presentation of Schiaparelli fashions by A. Harris & Co. in a special showing following luncheon in the Adolphus Century Room was scheduled at the high point of her Dallas visit.

That visit began late Thursday afternoon when Mme. Schiaparelli, with Malcolm A. Rieser of New York, American manager of the newly formed Schiaparelli, Inc., arrived via American Airlines from New York and received a rosy greeting at Love Field. Thousands of roses flown in from Tyler formed a 20-foot Eiffel Tower as the backdrop for welcoming ceremonies by Mayor J. B. Adoue, Jr., pretty Carol Ellison, the Tyler rose queen, and officials of A. Harris & Co. The roses were strewn along her path from the airliner to the gate, and they provided a new kind of pasture, worthy of the elegance of her grasshopper.

* * *

Symphonic Grasshopper.

The grasshopper, by the way, is this season's mascot for the vivacious, black-haired, black-eyed "Schiap" (the fashion world pronounces her nickname "Skap"). It's much in evidence in her wardrobe—perching in resplendent 10-inch jeweled wingspread on a brushed wool stole, twinkling in triplicate miniature on the shocking pink chiffon stole that matched her turban Thursday evening when she and Mr. Rieser were dinner guests of Arthur L. Kramer, Jr., president of A. Harris & Co., and Leon A. Harris, Jr., vice-president.

The saga of the Schiaparelli grasshopper, goes back to early August, when the insect leaped into high-fashion realms as theme of her Paris collection for fall, manifested in everything from jutting wings and folded panels to embroidered decor on back hip pockets.

Since Mme. Schiaparelli has been inspired by a variety of stimuli from paper clips to papal robes, it didn't surprise anyone to think she'd gone to nature for this latest theme.

As a matter of fact, she was inspired by a maker of music far more harmonious than the stridulation of the grasshopper.

"When the Boston Symphony toured Europe giving NATO concerts, I watched Charles Munch, the great conductor, as he wielded his baton. His coat tails swung out like grasshopper wings, and his arms and baton folded and collapsed like a grasshopper's legs.

"This," she said, "is what put the idea of the silhouette into my mind. It came through movement and music and I find it a beautiful concept."

* * *

Insists on Comfort.

She has tamed the grasshopper to conform with her basic belief that clothes must be comfortable. Her insistence on comfort begins right at the top. Despite her enthusiasm for the big Western hat with which the Dallas store presented her, she confesses her favorite headdress is an ear-concealing, forehead-revealing turban that rests so easily she forgets she has it on. She has versions of it in many colors. For example, the one she wore Thursday evening with a navy silk sheath was shocking pink, a color she "invented" and which has long since become "big business." The sheath, though decollete, was simple, the foil for dramatic jewelry of blue moonstones.

Accessories, not "matched" but correlated into an expression of a woman's own individuality, are fashion's media for drama. They play a stellar role in the boutique idea which is the basis for the Schiaparelli, Inc.—a concept of fashion merchandising which makes the complete head-to-toe ensemble available to the customer in one shop. The boutique shops will be established in one major store in each of a limited number of cities. On this American trip, she, with Mr. Rieser, has visited only Washington and Philadelphia before coming to Dallas to confer with A. Harris executives.

She will leave Saturday to return to New York and from there she will take off Tuesday for South America before going back in three weeks to Paris to design her midseason couture collection. Next spring, she will come back to America and go to the West Coast.

* * *

Manufactured in U. S.

All the items—hats, gloves, bags, suits, coats, separates, hosiery, jewelry, etc.—she will design in Paris for the new American-French firm. They will be manufactured in America in accordance with exacting standards and will be sold with the Schiaparelli label and a price tag far lower than that label brings in Paris.

The boutique shops will give the American woman the opportunity to wear fashions which were designed with a co-ordinated theme but which still offer opportunity for individuality, explained. "It's a simple way for her to achieve her smartest appearance without endless shopping."

← September →

"

---

political life is commemorated by a particular symbolic bell. These range in size from little tinkling bits of metal to big, deep-toned, solemn sounding bells, many of them ornamented with intricately incised decorations, and some with wonderful bright colors enamelled into the lines of the decoration. In addition, there are vases, urns and pitchers, ash trays, etc., all elaborately decorated in colors that must be seen to be believed.

* * *

Roosters by Starnes make a colorful display on the seventh floor at Titche-Goettinger Co., used to suggest fall parties in a number of delightful accessories. There is, for example, a big lazy susan with sunny yellow pottery dishes, centered by a brown casserole on which a rooster tiptoes to make a handle for the top. There's a devilled egg plate, with a rooster in high relief in the center of the plate; little hen and rooster pairs that are salt and pepper shakers; an hors d'oeuvre bowl with a rooster standing on the side, his tail-feathers perforated to hold cocktail picks; big bowls and casseroles and little mustard pots, all in barnyard fowl colors; even long necked birds that are actually oil and vinegar cruets.

* * *

Woven fiber baskets, made in the shape of a duck—even to the legs on which they stand—are for rolls or bread, and were especially made for Neiman-Marcus, where they may be seen on the fourth floor. A bigger version of this bird, without the legs, is meant to hold a wine bottle. Also found on the fourth floor are oblong plates from Sweden, one in white with vine and flowers in soft rose, another modern design in green and white stripes with a faint black line in the white, and the third marked off in rectangles, each rectangle filled with "doodles" of a different kind, the colors in strong reds and blues.

PHILADELPHIA FORUM
PHILA., PA
SEPT. 1952

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, ***Musical Director***

After the Boston Symphony's concert in London on May 26 Scott Goddard wrote in the *London News Chronicle* "The Boston Symphony glows with an inner radiance where so many other orchestras merely glitter".

ANNUAL PHILADELPHIA CONCERT — THURSDAY, JANUARY 15

ymphony's "Greeter" Says Einstein Good With Fiddle

By CYRUS DURGIN

When the liner Independence headed out of New ork harbor for France the day before yesterday, one f her passengers was a man who for more than a genera- on has been a conspicuous figure in Boston's musical fe. He is Boaz Piller, contra-bassoonist of the Boston ymphony Orchestra, lately retired after 36 years of serv- e with that organization.

Mr. Piller's immediate plans are join his French wife in the little wn of Hyere, close to Toulon on road to Marseille. There he will cation for a while and get the t he needs. But musical Boston saying only au revoir to him, not odbye, for we shall see him again.

* * *

Don't worry, I'll be back," said r. Piller as I talked with him in s apartment on the top floor of block on Westland av. "I'm American citizen, and anyway, u can't get 42 years of life in e United States out of your ood. I'll be back. I haven't even id 'goodby' to any of my friends. makes me nervous to do that."

* * *

he room was filled with trunks d packing cases. The trunks rtly were to be collected for pment to the Independence. The cking cases, containing Mr. Pil- 's enormous collection of auto- phs and other musical memora- ia, were headed for temporary elter in a storage warehouse.

n addition to being a practical sician, and a man who has own virtually all the big musi- figures of the past 35 years. is also one of the foremost collectors of musical oddments. Just last Spring, when the Boston Symphony was on tour in Europe, I saw him several times carrying back to train or hotel some newly-acquired treasure destined for an already huge collection.

But it was, perhaps, as unofficial greeter for the Boston Symphony Orchestra that Mr. Piller was most widely known. A Hollander by birth and American by adoption, a man who speaks and writes Dutch, German, French and English, and who can get along conversationally in Italian and Spanish as well, Boaz Piller is a cosmopolitan. His life long, he has been a man to get around. He has liked people and they have liked him.

* * *

For more than 30 years it was Boaz Piller who would turn up at the Back Bay station, or a ship dock in New York, or a flying field, to welcome some visiting composer or player or singer whose English and experience of this country either were limited or non-existent. He would shepherd the visitor, make sure he was happily and comfortably lodged, show him the town, introduce him around, and in general turn a professional engagement into a pleasant visit.

BOAZ PUILLER—This photo was made when he played with the Crawford House Orchestra in 1934.

* * *

In this guise, Mr. Piller must have been known to hundreds of musical figures. He was always on the move, always carrying a cane and never wearing a hat. That last was in his case entirely correct, for with his rugged face, surmounted by curly hair brushed straight back, his prominent nose and his brisk manner, Boaz Piller was — still is! — a spectacular character.

He couldn't keep still for long, and you never could tell when he might suddenly get up and be off. He is said once to have begun a sentence in a Symphony Hall office, and to have finished it after he had boarded a street car out on Massachusetts av.

Mr. Piller's career as greeter began when Henri Rabaud was due to arrive as conductor of the Boston Symphony in the fall of 1918. M. Raubaud was known to be entirely unacquainted with English, and so, at the request of manager William H. Brennan, Mr. Piller was asked to meet the French conductor at Back Bay. Mr. Piller—who had known the solitary feeling of being alone in a strange country—eagerly accepted. The result was that he became M. Rabaud's translator for that whole season.

At that time Mr. Piller had been a member of the Boston Symphony for two years. But let him tell the story:

"I arrived in the United States, and it was New Orleans, on the 11th of November, 1910. I had come over with my brother and his wife, to play in the orchestra of a French opera company. We spent three months in New Orleans, and then went on tour. I had a disagreement with the management, and left in St. Louis. There I was, stranded, and with but a few dollars in my pocket.

* * *

"I couldn't get a job because I wasn't a member of the union. But a theatre manager did ask me if I could play the piano for silent movies, and I said 'Yes.' I didn't have the faintest idea of what to do, so when I discovered the program consisted of a drama and a Western, I went to a five-and-10 and bought an 'Indian' piece. I faked the whole musical accompaniment, but it went over well enough and I got paid $2.50 for that.

* * *

"Then I wanted to get back to New Orleans and get a regular job there. The train ticket cost more than I had, but the Dutch consul in St. Louis loaned me five dollars, and back I went.

"After I had been in New Orleans a while, I returned to Holland for a few months, improved my financial position, and decided I wanted to come to Boston. You must remember that the reputation of the Boston Symphony Orchestra was enormous in Europe and had been for years. A job with the Boston Symphony was a big cachet for any musician.

"So to Boston I came. My first job here was playing cello in an orchestra at the old Thorndike Hotel on Boylston st., a very fine place then. That was in 1912. That Summer I got another job playing at the Crawford Hotel in New Hampshire, and I returned there every Summer for the next 30 years.

"In 1916 I had an opportunity to audition for Karl Muck, the conductor of the Boston Symphony. Evidently he thought I was a cellist only, for he was surprised when I said I wanted to play second or third bassoon. You see, at the Conservatory in The Hague where I studied, they always wanted a wind player to take up a string instrument, too, so in case of physical disability a man could fall back upon another position. I was both a cello and a bassoon player.

"Dr. Muck accepted me, and I played third bassoon until Pierre Monteux came, when I shifted to contra-bassoon, which I have played in the orchestra ever since."

* * *

One of the concerts in which Boaz Piller participated was heard by only a few people, and yet it was fabulous in its way. That was when he played cello in a quartet whose first violin was Albert Einstein, the famous mathematician. Einstein was visiting Prof. Harlow Shapley in Cambridge and wanted to play quartets and other chamber music. They got enough professors, including pianist Edward Ballantine, to provide all but the cello parts. For that, Mr. Piller was summoned.

"He played well, with feeling and sensitivity," recalls Mr. Piller of Einstein's capability with the fiddle.

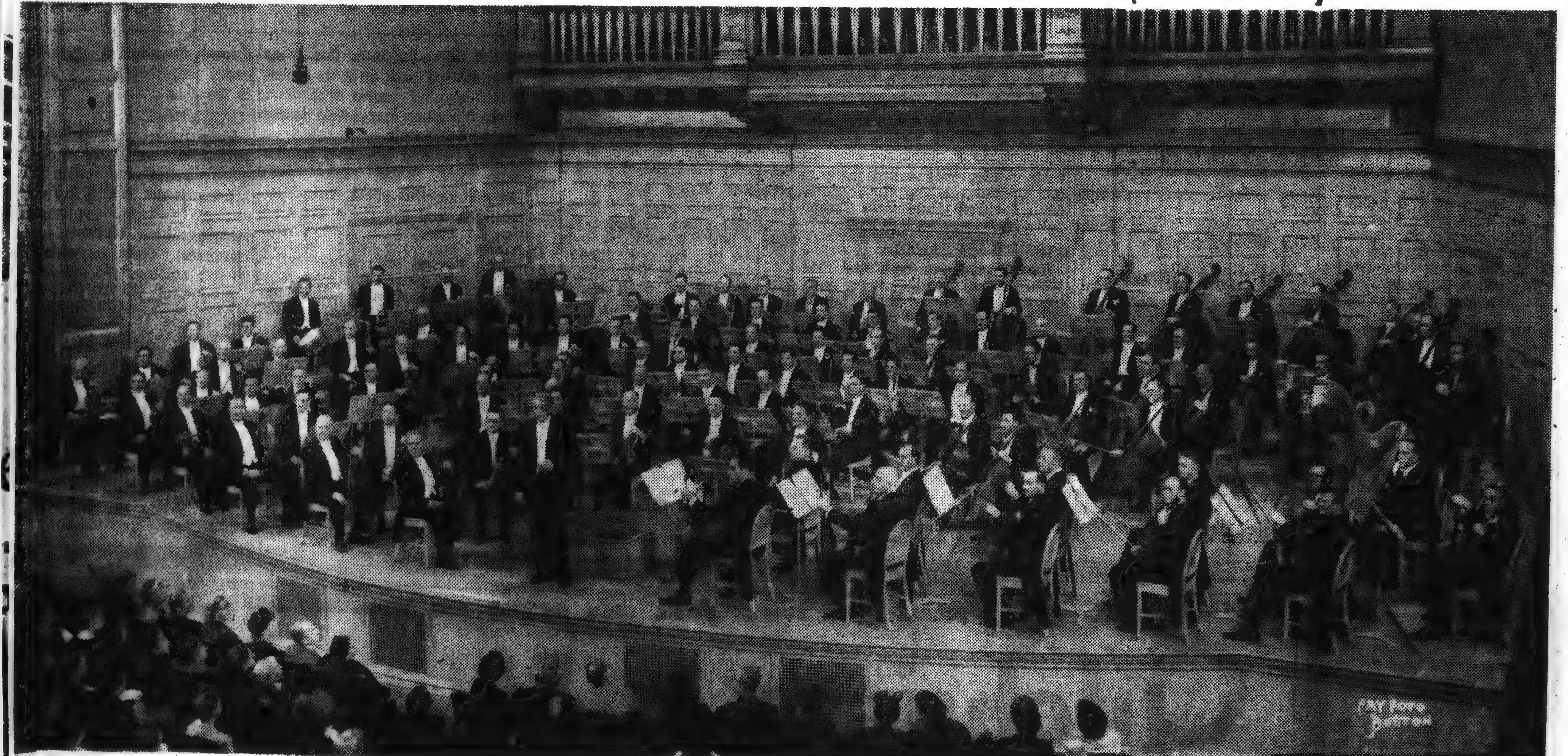
* * *

What most people do not know about is the generous way in which Mr. Piller has given his services to provide music, and through music some glimpse of a better life, to people in prison. For years he regularly appeared with other musicians at the Women's Reformatory in Sherborn, and several times at the State Prison in Charlestown.

"We got one woman out of prison through music," says Mr. Piller. "But perhaps the strangest time was when we found ourselves playing with seven lifers at Charlestown. I couldn't resist the joke of saying 'You fellows certainly have time enough to perfect your technic', which really gave them a laugh. One of them was quite a good violinist."

BOSTON SUNDAY HERALD, SEPTEMBER 28, 1952

Zenith congratulates WGBH-FM on its first Birthday!



For the second year, WGBH-FM broadcasts concerts direct from the stage of Symphony Hall. Listen to the opening night performance on Saturday, October 4th, with a special Anniversary celebration honoring Station WGBH-FM.

Enjoy the Boston Symphony Concerts with a ZENITH Super-sensitive FM Radio

[26]

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

1952
1953
SEASON

WASHINGTON, D. C.
TIMES-HERALD

OCT 26 1952

MAJOR & MINOR

Boston Symphony's Four Concerts Here Will Also Bring Two Guest Conductors

BY GLENN DILLARD GUNN

WASHINGTON lovers of symphony have been much cheered by the decision of the Boston Symphony management to extend its visits to this city to a total number of four. Nor is there any disappointment in the announcement that only two of these concerts will be conducted by the orchestra's regular chief, Charles Munch, one by his venerable colleague, Pierre Monteux, and one by Guido Cantelli, an Italian newcomer.

Both these men are interesting artists but quite different in their ideals and techniques. Munch is a modernist, a disciple of Artur Nikisch. Monteux is a classicist and the contrast in style and address deriving from this circumstance is instructive.

Washington first heard Munch when he brought L'Orcrestre National de France to Constitutional Hall four years ago. That concert was a memorable event. It made display of violin tone and facility that has not been rivaled by other orchestras resident in America, or visiting it, the Danish orchestra excepted.

The reasons for this superiority are to be found in the schooling of French musicians which is a unified system from the very beginning.

* * *

WHEN Munch returned to us, it was with the Boston Symphony. He was appointed Koussevitzky's successor upon the retirement of the great Russian; but he brought less change to the orchestra and its ideals than might have been expected, because Koussevitzky, too, had had some French schooling.

One is moved to speculate upon Munch's reaction when he first conducted the Boston Symphony. He found himself in a concert hall modeled on the historic Gewandhaus of Leipzig. Munch served an apprenticeship under Nikisch as a member of that famous orchestra; but he went his own way as he became experienced in his art and there is little outward resemblance between the pupil and the master.

This may be the moment to mention the fact that the tour of the French National Orchestra while artistically a triumph was physically a trial. Managers of this visit were what is known in business as "fine print artists."

The French, thru their ambassador, protested that the terms of the contract were not fulfilled in matters of transportation, and that cross country busses were no substitute for sleeping cars. The protests were not made public after the French had been advised to re-read the contract.

Munch's career in Boston has brought him much honor. Last summer a tour of France by the Boston Symphony was financed with American money privately donated. The American taxpayer had no occasion to complain.

In this tour Munch was associated with Monteux. The latter has resigned his post as conductor of the San Francisco Symphony, greatly to the distress of that community and will devote much of his time and effort to the tasks in Boston which Munch, now said to be in bad health, may relinguish to him.

Monteux also is no stranger to Boston, nor to Washington. Many credit him with the superlative discipline which the Boston Symphony established before Koussevitzky came to that podium. He was some years in Boston where he found the orchestra in sad estate and quickly lifted it to its accustomed and lofty rank.

It did not decline under Koussevitzky who followed Monteux, and it has not declined under Munch.

* * *

AS great as may be the admiration of the American public for the classicist, Monteux, there can be little doubt that both the sound of the orchestra and the quality of the beautiful address under Munch are more rewarding.

As for the sound Monteux seats the orchestra after the pattern of the 18th century, which causes it to retain certain acoustic limitations deriving from that historic but imperfect arrangement of the players, Munch by contrast adopts the modern seating arrangement which places all the violins together at the conductor's left, and disposes of the other string instruments on his right.

The advantages of this arrangement have to do with the sound of the violins. In the old seating with the second violins on the conductor's right, these unfortunate players were obliged to address the public with their backs turned, so to speak; at least the backs of the instruments were turned toward the listener and the sound of the instruments in consequence, went away from the audience.

* * *

MONTEUX is an old man and heretofore has been wedded to this ancient habit; which is not to say that his conducting lacks conviction. In manner, he is the most attractive conductor now facing the American public because all of his conducting gestures are addressed only to the orchestra and are comfortably hidden from the audience by the conductor's embonpoint.

The Boston Symphony appears as usual under the management of the Snow Concert Bureau. The Constitution Hall dates are Nov. 13 (Munch), Dec. 4 (Monteux), Feb. 12 (Cantelli), and March 12 (Munch).

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 26 1952

FRENCH MUSIC ON TWO PROGRAMS BY BOSTON SYMPHONY

Berlioz Heard Here, Roussel And Honegger at Northampton

It was a musical experience, too seldom our portion hereabouts, to have the opportunity to hear the Boston Symphony Orchestra, directed ~~by Charles~~ Munch, on two consecutive evenings during the past week — Tuesday on the Springfield Community Concerts program and the next night at Smith College. While many of us had heard the orchestra with its eminent conductor at Tanglewood during the summer, it is quite a different experience to hear these programs within the confines of the concert hall.

Brahms Outstanding

In Springfield, as usual, the program was routine and circumspect; Beethoven's fourth symphony and Brahms' first symphony, with the "Royal Hunt and Storm" from the opera, "The Trojans," by Berlioz sandwiched in between. Nevertheless, to hear the Boston Symphony play the scale of C would be a listening experience well worth while.

So it was in the two symphonies, although Mr. Munch treats the Beethoven opus with heavier hand than do most of his colleagues. The performance of the Brahms was a magnificent achievement for all concerned, a performance to rank with the finest.

Charles Munch has an affinity for the music of Berlioz. His performance of that composer's "Requiem Mass" was a highlight of the Tanglewood season. In the excerpt from "The Trojans," Berlioz is at his most flamboyant and persuasive. It is a superb bit of descriptive writing.

Smith College Concert

One is usually sure of a diversified and interesting program whenever there is a concert at Smith College. So it was not surprising to see listed on the Boston Symphony program the fifth symphony of Honegger and the second Suite from the ballet "Bacchus and Ariane" by Roussel, along with Beethoven's fourth symphony. Under the leadership of Koussevitzky, Monteux and Munch, the ~~Boston~~ players have had liberal doses of French music and have made it particularly their own.

Honegger's fifth symphony is a work of great vitality, compelling surge of rhythms and contains an Allegretto which might easily have been written by Shostakovich. It is an exciting work and the Boston musicians got the most out of it.

Roussel's music is either delightfully melodic or wryly dissonant. There was plenty of both in the "Bacchus et Ariane" suite. Like many other suites made from ballet music, it loses some of its effectiveness without the accompanying settings and dancers, but the music has power, incisiveness and enough melodic content to make the dissonances doubly effective.

BOSTON, MASS.
HERALD

OCT 27 1952

E. E. Fabrizio Dead, Cellist For Symphony

Enrico Eduardo Fabrizio, 60, for 34 years a first cellist in the Boston Symphony Orchestra, died ~~yesterday in his home~~, 78 Melrose St., Arlington. He was also a member of the faculty at the Beaver Country Day School, Brookline.

Born in Boston, Mr. Fabrizio studied the cello privately in his native city. As a boy of 17 he toured the United States with six youthful musicians. Before joining the Boston Symphony Orchestra, he played for a short time with the St. Louis Symphony Orchestra.

Mr. Fabrizio was formerly a teacher at the Boston Conservatory of Music where he was a charter member of Kappa Gamma Psi. He at one time was a member of the Boston Lodge of Elks.

He leaves his wife and five sisters, Mrs. Louise Lepore of Winchester, Mrs. Josephine Pollina of Framingham, Mrs. Nancy Jodice and Mrs. Laura Ciavardone of Somerville and Mrs. Anna Recupero of Arlington.

Funeral services will be held Wednesday at 2 p.m. in the First Parish Unitarian Church, Arlington.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 29 1952

Music

Boston Symphony Plays ~~316th Concert to~~ Audience in Providence

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played to a capacity audience last evening in Veterans Memorial Auditorium. The concert afforded solid fare played in a superlative manner. Dr. Munch and the orchestra were given an ovation. The concert was the orchestra's three hundred and sixteenth in Providence.

The program:

Beethoven Symphony No. 4 in B-flat major, Op. 60
- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

Berlioz .... "Royal Hunt and Storm." Descriptive Symphony from "The Trojans"

Intermission

Brahms ..... Symphony No. 1 in C minor, Op. 68
- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo ma con brio

The Beethoven No. 4, well ordered and scholarly, was pleasant to hear. The great beauty of tone from the string section made the exposition of the themes perfectly delightful. The woodwinds were unusually eloquent. This work has not been played too frequently here and it took on a fresh quality which held one's interest throughout. The Adagio was especially satisfactory.

The colorful writing of Berlioz in the "Royal Hunt and Storm" from "The Trojans" was brilliantly interpreted. Some of the finest playing by French horns that it has been our good fortune to hear, came in the opening bars of this descriptive piece. The perfect legato and the delicate contrast of tone color earned the two horn players two special bows which were well deserved. Dr. Munch brought the piece to an incredibly beautiful close and showed the virtuosity of his players in their control of pianissimo tone.

The impact of the Brahms Symphony was tremendous and the listeners were held spellbound by the depth of its interpretation. The Finale, with its triumphant Chorale brought to us most forcefully the greatness that is Brahms. We also experienced the greatness that is Charles Munch's interpretation of Brahms, first to his orchestra and, through them, to us. Surely, last evening's concert will be recalled as a wonderful occasion.

BROOKLYN INSTITUTE
OF ARTS & SCIENCES
BROOKLYN, N.Y
NOV. 1952

Concerts

BOSTON SYMPHONY ORCHESTR

MORE excitement than usual [illegible] end the opening this year of the Bo[illegible] mphony concerts, for it has written music [illegible] ry since its last visit. Late in the spring [illegible] ossed the Atlantic to participate in the gr[illegible] Festival of the Twentieth Century Arts, in Paris, the only American orchestra to enjoy this signal honor. The Bostonians then embarked upon a tour which took them throughout western Europe. The response was almost ecstatic, and the Continent readily admitted that through this orchestra the United States had gained symphonic pre-eminence. On November 14 Charles Munch will conduct the Boston Symphony Orchestra in its first Brooklyn concert of the season. Subscribers can look forward to an electric atmosphere that night.

[27]

WASHINGTON, D. C.
TIMES-HERALD

OCT 26 1952

MAJOR & MINOR

Boston Symphony's Four Concerts Here Will Also Bring Two Guest Conductors

BY GLENN DILLARD GUNN

WASHINGTON lovers of symphony have been much cheered by the decision of the Boston Symphony management to extend its visits to this city to a total number of four. Nor is there any disappointment in the announcement that one of two of these concerts will be conducted by the orchestra's regular chief, Charles Munch, one by his venerable colleague, Pierre Monteux, and one by Guido Cantelli, an Italian newcomer.

Both these men are interesting artists but quite different in their ideals and techniques. Munch is a modernist, a disciple of Artur Nikisch. Monteux is a classicist and the contrast in style and address deriving from this circumstance is instructive.

Washington first heard Munch when he brought L'Orcestre National de France to Constitutional Hall four years ago. That concert was a memorable event. It made display of violin tone and facility that has not been rivaled by other orchestras resident in America, or visiting it, the Danish orchestra excepted.

The reasons for this superiority are to be found in the schooling of French musicians which is a unified system from the very beginning.

WHEN Munch returned to us, it was with the Boston Symphony. He was appointed Koussevitzky's successor upon the retirement of the great Russian; but he brought less change to the orchestra and its ideals than might have been expected, because Koussevitzky, too, had had some French schooling.

One is moved to speculate upon Munch's reaction when he first conducted the Boston Symphony. He found himself in a concert hall modeled on the historic Gewandhaus of Leipzig. Munch served an apprenticeship under Nikisch as a member of that famous orchestra; but he went his own way as he became experienced in his art and there is little outward resemblance between the pupil and the master.

This may be the moment to mention the fact that the tour of the French National Orchestra while artistically a triumph was physically a trial. Managers of this visit were what is known in business as "fine print artists."

The French, thru their ambassador, protested that the terms of the contract were not fulfilled in matters of transportation, and that cross country busses were no substitute for sleeping cars. The protests were not made public after the French had been advised to re-read the contract.

Munch's career in Boston has brought him much honor. Last summer a tour of France by the Boston Symphony was financed with American money privately donated. The American taxpayer had no occasion to complain.

In this tour Munch was associated with Monteux. The latter has resigned his post as conductor of the San Francisco Symphony, greatly to the distress of that community and will devote much of his time and effort to the tasks in Boston which Munch, now said to be in bad health, may relinguish to him.

Monteux also is no stranger to Boston, nor to Washington. Many credit him with the superlative discipline which the Boston Symphony established before Koussevitzky came to that podium. He was some years in Boston where he found the orchestra in sad estate and quickly lifted it to its accustomed and lofty rank.

It did not decline under Koussevitzky who followed Monteux, and it has not declined under Munch.

♬

AS great as may be the admiration of the American public for the classicist, Monteux, there can be little doubt that both the sound of the orchestra and the quality of the beautiful address under Munch are more rewarding.

As for the sound Monteux seats the orchestra after the pattern of the 18th century, which causes it to retain certain acoustic limitations deriving from that historic but imperfect arrangement of the players, Munch by contrast adopts the modern seating arrangement which places all the violins together at the conductor's left, and disposes of the other string instruments on his right.

The advantages of this arrangement have to do with the sound of the violins. In the old seating with the second violins on the conductor's right, these unfortunate players were obliged to address the public with their backs turned, so to speak; at least the backs of the instruments were turned toward the listener and the sound of the instruments in consequence, went away from the audience.

♬

MONTEUX is an old man and heretofore has been wedded to this ancient habit; which is not to say that his conducting lacks conviction. In manner, he is the most attractive conductor now facing the American public because all of his conducting gestures are addressed only to the orchestra and are comfortably hidden from the audience by the conductor's embonpoint.

The Boston Symphony appears here under the management of the Snow Concert Bureau. Constitution Hall dates are [illegible] (Munch), Dec. 4 (Monteux), Feb. 12 (Cantelli), and March 12 (Munch).

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 26 1952

FRENCH MUSIC ON TWO PROGRAMS BY BOSTON SYMPHONY

Berlioz Heard Here, Roussel And Honegger at Northampton

It was a musical experience, too seldom our portion hereabouts, to have the opportunity to hear the Boston Symphony Orchestra, directed [redacted] Munch, on two consecutive evenings during the past week—Tuesday on the Springfield Community Concerts program and the next night at Smith College. While many of us had heard the orchestra with its eminent conductor at Tanglewood during the summer, it is quite a different experience to hear these programs within the confines of the concert hall.

Brahms Outstanding

In Springfield, as usual, the program was routine and circumspect; Beethoven's fourth symphony and Brahms' first symphony, with the "Royal Hunt and Storm" from the opera, "The Trojans," by Berlioz sandwiched in between. Nevertheless, to hear the Boston Symphony play the scale of C would be a listening experience well worth while.

So it was in the two symphonies, although Mr. Munch treats the Beethoven opus with heavier hand than do most of his colleagues. The performance of the Brahms was a magnificent achievement for all concerned, a performance to rank with the finest.

Charles Munch has an affinity for the music of Berlioz. His performance of that composer's "Requiem Mass" was a highlight of the Tanglewood season. In the excerpt from "The Trojans," Berlioz is at his most flamboyant and persuasive. It is a superb bit of descriptive writing.

Smith College Concert

One is usually sure of a diversified and interesting program whenever there is a concert at Smith College. So it was not surprising to see listed on the Boston Symphony program the fifth symphony of Honegger and the second Suite from the ballet "Bacchus and Ariane" by Roussel, along with Beethoven's fourth symphony. Under the leadership of Koussevitzky, Monteux and Munch, the [redacted]yers have had liberal doses of French music and have made it particularly their own.

Honegger's fifth symphony is a work of great vitality, compelling surge of rhythms and contains an Allegretto which might easily have been written by Shostakovich. It is an exciting work and the Boston musicians got the most out of it.

Roussel's music is either delightfully melodic or wryly dissonant. There was plenty of both in the "Bacchus et Ariane" suite. Like many other suites made from ballet music, it loses some of its effectiveness without the accompanying settings and dancers, but the music has power, incisiveness and enough melodic content to make the dissonances doubly effective.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 29 1952

Music

Boston Symphony Plays 316th Concert to Audience in Providence

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played to a capacity audience last evening in Veterans Memorial Auditorium. The concert afforded solid fare played in a superlative manner. Dr. Munch and the orchestra were given an ovation. The concert was the orchestra's three hundred and sixteenth in Providence.

The program:

Beethoven Symphony No. 4 in B-flat major, Op. 60
I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo
Berlioz .... "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"
Intermission
Brahms ..... Symphony No. 1 in C minor, Op. 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo ma con brio

The Beethoven No. 4, well ordered and scholarly, was pleasant to hear. The great beauty of tone from the string section made the exposition of the themes perfectly delightful. The woodwinds were unusually eloquent. This work has not been played too frequently here and it took on a fresh quality which held one's interest throughout. The Adagio was especially satisfactory.

The colorful writing of Berlioz in the "Royal Hunt and Storm" from "The Trojans" was brilliantly interpreted. Some of the finest playing by French horns that it has been our good fortune to hear, came in the opening bars of this descriptive piece. The perfect legato and the delicate contrast of tone color earned the two horn players two special bows which were well deserved. Dr. Munch brought the piece to an incredibly beautiful close and showed the virtuosity of his players in their control of pianissimo tone.

The impact of the Brahms Symphony was tremendous and the listeners were held spellbound by the depth of its interpretation. The Finale, with its triumphant Chorale brought to us most forcefully the greatness that is Brahms. We also experienced the greatness that is Charles Munch's interpretation of Brahms, first to his orchestra and, through them, to us. Surely, last evening's concert will be recalled as a wonderful occasion.

BOSTON, MASS.
HERALD

OCT 27 1952

E. E. Fabrizio Dead, Cellist For Symphony

Enrico Eduardo Fabrizio, 60, for 24 years a first cellist in the Boston Symphony Orchestra, died ye[redacted], 78 Melrose St., Arlington. He was also a member of the faculty at the Beaver Country Day School, Brookline.

Born in Boston, Mr. Fabrizio studied the cello privately in his native city. As a boy of 17 he toured the United States with six youthful musicians. Before joining the Boston Symphony Orchestra, he played for a short time with the St. Louis Symphony Orchestra.

Mr. Fabrizio was formerly a teacher at the Boston Conservatory of Music where he was a charter member of Kappa Gamma Psi. He at one time was a member of the Boston Lodge of Elks.

He leaves his wife and five sisters, Mrs. Louise Lepore of Winchester, Mrs. Josephine Pollina of Framingham, Mrs. Nancy Jodice and Mrs. Laura Ciavardone of Somerville and Mrs. Anna Recupero of Arlington.

Funeral services will be held Wednesday at 2 p.m. in the First Parish Unitarian Church, Arlington.

BROOKLYN INSTITUTE
OF ARTS & SCIENCES
BROOKLYN, N.Y
NOV. 1952

Concerts

BOSTON SYMPHONY ORCHESTRA

M[redacted] excitement than usual will attend the opening this year of the Boston Symphony concerts, for it has written musical history since its last visit. Late in the spring, it crossed the Atlantic to participate in the great Festival of the Twentieth Century Arts, in Paris, the only American orchestra to enjoy this signal honor. The Bostonians then embarked upon a tour which took them throughout western Europe. The response was almost ecstatic, and the Continent readily admitted that through this orchestra the United States had gained symphonic pre-eminence. On November 14 Charles Munch will conduct the Boston Symphony Orchestra in its first Brooklyn concert of the season. Subscribers can look forward to an electric atmosphere that night.

attend t
Symphon
story sin
crossed th
Festival o
s, the onl
nal honor.
on a tour
n Europe.
l the Con-
n this or-
symphonic
les Munch
Orchestra
ason. Sub-
ric atmos-

This Clipping From
BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch ~~conducting~~, gave the fifth program of the 72d season in Symphony Hall yesterday afternoon. The soloist was Leo Smit, pianist. The program:
Concerto in D minor..............Vivaldi
Symphony No. 4 ("Italian")
Mendelssohn
Concerto for Piano and Orchestra..Haieff
Bolero ....Ravel

By RUDOLPH ELIE

With the final chaotic chord of Ravel's Bolero yesterday afternoon, it was more than evident that the audience had had one of the most smashing musical adventures it has had in a very long time, one that began in an atmosphere of the most hushed expectancy and ended, 17 minutes later in a release from tension that all but forced the vocal response of a yell.

The Bolero has, to be sure, long since been relegated to the lighter level of the Pops concerts and there, artistically, it perhaps well belongs. But it is nonetheless one of the most graphic demonstrations of the actual and overwhelming power of music to tear straight through every intellectual barrier and strike home in the deepest recesses of the emotions and, indeed, in the deepest areas of the heart.

PHYSICAL RESPONSE

For this music is almost wholly physical; within moments the implacable periodicity of its rhythm—and it is a calculated periodicity, too—forces the adjustment of the heart beat itself. Thus, as one refrain after another, each on just a little higher dynamic level than its predecessor, is built up into a colossal tonal fabric that suddenly and shockingly leaps into a remote key, the whole ending in utter and deliberate noise, the heart never loses the beat. I would be inclined to say, perhaps rashly, that no in-person listener yesterday did not feel, by the time of the entrance of the second snare drum, the actual physical response within himself even to a pounding in the throat.

It may be argued that this is a cheap and obvious trick, but it goes deeper than that in the telling implication that music can and does set up responses over which the listener has no control. I think it could even be shown that this response is implicit in the works we have come to regard as masterworks; surely the long flowing lines and gentle, regular rhythms of the world's greatest adagios strike into some secret area that, if less surely located then the area of smell, is just as surely there, and just as surely beyond direct control of the mind.

In any case, this was a truly sensational performance marred only by one unfortunate solo, and given additional audiovisual interest by Mr. Munch's novel placement of Harold Ferberman, the orchestra's superb young snare drummer. He was placed directly in front of the conductor, not so much to be emphasized as soloist, as to be more immediately in contact with the conductor. It proved to be an inspiration, too.

The Bolero was preceded by a new piano concerto that despite its rhythmic complexities, its constantly shifting accents and its off-beats, made instant communication and achieved a gratifying success. This was Alexei Haieff's Concerto as most convincingly set forth by Leo Smit, who sacrificed an opportunity for personal acclaim in some conventional work to bring out this important new work.

Its opening moments are as striking as they are original, and they are followed up with a strong and bold theme that sticks, as it should, in the ear. The character of the theme itself with its "blue" intervals, and even the textures and rhythms, suggests an extension of the Gershwin idiom, in a neo-romantic vein without the jazz element. Even the Gershwin method appears from time to time, as in the offbeat arabesques high on the keyboard and the use of repeated chords in the left hand as an accompanimental figure. These observations, however, are merely surface ones; the work is obviously that of an original and powerful mind seeking a musical language that is at once contemporary but not eccentric, assimilable but reluctant to give itself all away on one contact.

On first hearing it seemed to me a little over-complex rhythmically, a little too jagged in outline, and there is some reason to believe these complexities were not wholly solved in this performance by the orchestra. Mr. Haieff, incidentally, was on hand to receive a very cordial reception. Not all of the complexities of the Mendelssohn were truly solved, either, come to think of it, mostly because of Mr. Munch's ferocious conception of the first movement and his too racy conception of the last. The opening Vivaldi went quite well, however, and brought up the old question again: why not more Vivaldi? The memorable Virtuosi di Roma proved beyond a question a couple of years ago that Vivaldi is one of the most intresting and vital men of the baroque period, and we could hear much more of him with profit.

Nicole Henriot returns next week to do Schumann's Piano Concerto, other works being Schumann's Overure to Manfred and Tchaikovsky's Fourth Symphony.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 1 1952

MUSIC

Leo Smit Piano Soloist in New Haieff Concerto

By CYRUS DURGIN

In prospect, a new pianist, Leo Smit, and a new Piano Concerto, by Alexei Haieff, had promised most of the excitement at the Boston Symphony concerts this ~~week~~. But as matters turn out, it is Ravel of the Bolero, that wizard of calculated effects, who makes the biggest sound (at the end, anyway), and garners the most applause. The first half of the program is classical and serene, though by no means lethargic: Vivaldi's D minor Concerto in the transcription by Siloti, and Mendelssohn's "Italian" Symphony. Charles Munch conducts.

There might have been many listeners who, inspecting the program, said to themselves: "The Bolero again? Well, I can take it or leave it." Definitely all present took it, for the stunning performance, with its clever dynamic gradations, brought down the house.

The Bolero, which Ravel himself called a "danse lascive," is one of comparatively few scores which have become old hat in less than a quarter-century, and it has been kicked around by many indifferent readings. It might also be called "Snare Drummer's Nightmare," for that instrument is required to beat out, without a break but with the most careful crescendo of volume, the same phrase from start to finish. If I remember correctly, for 485 measures. Munch brough drummer Harold Farberman smack down front, where he gave a superlative account of the part, although his temporary position made it hard for the drums which enter later on, to keep right on the beat with him. Farberman deserved his share of the applause when Munch bade him take a bow.

The Haieff Concerto, which the composer was present to hear and which garnered a good but not long-continuing hand, had been heard only once before, over the radio. You might call this the "Percussive Concerto," for orchestra and piano alike are treated percussively. The total effect is rhythmic; tunes and any effect of lyricism or long phrases are few, indeed. Not only in the rhythmic setup, but in some details of orchestral color, the influence of Stravinsky (and notably of "Petrouchka") is plain. Now again there is a hint of Gershwin and an allusion to jazz.

Nonetheless, the Concerto stylistically is all of a piece—too much so, for there is not much contrast between the two spirited movements, the slow beginning of the finale and the faster section which ends it. If you like hot, spicy music, all tension and hardly any repose; if you prefer music whose grain is coarse and its progress choppy, then this Piano Concerto is for you. As an essay in dissonance and rhythm Haiff's work has its points. But I doubt that it would become comfortable listening, or ever move you emotionally.

Smit gave it a bravura performance, though his part is so often heavily involved with the orchestra, that his capabilities can hardly be judged by this work alone. Obviously he is a gifted young man, who ought to be heard here again in something else.

It was impossible, during the Vivaldi Concerto, not to think of Serge Koussevitzky, who conducted it ~~at the first con~~certs of both his inaugural and concluding seasons. There was a reason: The strings sounded more nearly like the intense Koussevitzky strings than at any time since Munch took over. The Munch ear usually runs to a light, clear, compact and sweet string tone; here he made them dig in heavily and the result was spectacularly different.

Mendelssohn's vivacious "Italian" Symphony, to my taste the best he wrote, was beautifully done, clear, brilliant and singing all the way.

BOSTON, MASS.
POST
NOV 1 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

There are two soloists at this week's Symphony Concert: Leo Smit, pianist, who is bringing to its first concert performance the Piano Concerto of Alexei Haieff, and Harold Farberman of the orchestra's percussion section, who, in Ravel's "Bolero," plays the reiterated rat-a-tat-tat on the side drum. Ordinarily this detail in the score would attract the audience's ear but not its eye. Yesterday Mr. Munch chose to have Mr. Farberman stand in the very front of the orchestra, a place that he might never occupy again.

The shadow of Serge Koussevitzky falls across this ~~season's pro~~gram. The opening number, Vivaldi's D minor Concerto, as arranged by Siloti, was the first piece that Mr. Munch's predecessor ever played in Boston, and he was wont to repeat it on significant occasions. The next number, Mendelssohn's Italian Symphony, was a Koussevitzky specialty and an inimitable recording of it under his direction exists.

It was also Koussevitzky who introduced "Bolero" to us and he played it for the last time in 1938. He made of it, as does Arthur Fiedler at the Pops, a more truly musical experience than it was yesterday and less a graduated assault on the nervous system. Dynamically, Mr. Munch ran the gamut in this 17-minute crescendo from what the physicists call the threshold of audibility to the threshold of pain. Shouts, whether of approval or relief, or both, greeted the end.

Mr. Haieff, previously known here through an appropriately named Divertimento, was born in Siberia, brought up in China, and came to this country at 17. The new Concerto plainly discloses him as a disciple of Stravinsky. There is plenty of drive and dissonance and in the first two movements a bit of dryness. The third, an agreeable Andante, followed by an exciting and all-too-brief Allegro, won for the composer, who was present in the hall, the enthusiastic acclaim of the audience. Part of this big hand was also for Mr. Smit, who played this essentially percussive work in masterly fashion, and for Mr. Munch, who read it understandingly and held everything together.

The Vivaldi went well though not so broadly as we have heard it. The Mendelssohn Symphony received a bright, typically Latin performance. The silken textures of Koussevitzky were lacking and in fast passages the conductor required of the players the well-nigh impossible, so far as a combination of speed and clarity were concerned.

---

about Jan. 1

Primary Aim Is to Make Good Music—Not Money

How Symphony Keeps Harmony

This week, the Boston Symphony Orchestra was tuned up to give a special concert for an audience of about 200 businessmen. Purpose: to get industry interested in supporting the orchestra. Then someone remembered the election, and the Red Feather Drive now on in Boston, and BSO decided to postpone—probably until December.

The snafu is symptomatic of the sort of troubles the orchestra is having in its efforts to raise funds to keep its budget balanced. Right now the group is coping with a 1951-'52 operating deficit of $248,556.

But red ink is nothing unusual in the symphony orchestra business—where the primary aim is to make good music, not money. Every one of the 25 largest orchestras in the country ended the season last year with an operating deficit that had to be made up by contribution or subsidy. Some ran more than $400,000 in the red.

GEORGE JUDD

★ ★ ★

Actually, the Boston Symphony came out well ahead of most of the others.

This season it will give more concerts than any other symphony orchestra in the country.

In 47 weeks, it will play more than 150 concerts before "live" audiences totaling well over 1,000,000 people.

The Boston "Pops," a middlebrow offshoot of the orchestra led by Arthur Fiedler, will be playing about 150 concerts of waltzes, polkas, and symphonic adaptations of juke-box tunes to audiences in Symphony Hall, outdoors on Boston's Esplanade, and to out-of-towners on a 10-week tour.

In addition, Boston Symphony music will reach far more than 1,000,000 people this year through the recordings the orchestra makes for RCA-Victor and through its FM broadcasts.

To a symphony orchestra, however, the measure of success is more the quality than the quantity of music produced.

The orchestra was founded in 1881 by Henry Lee Higginson, Boston banker. Higginson used to make up out of his pocket the deficit his 60-piece orchestra consistently ran up. In 1918, he set up B. S. O. as a non-profit corporation, governed by a board of 15 trustees.

* * *

The orchestra is now made up of 103 men and two women. All, including Munch, are members of the Boston Musicians Association, Local 9, of the A. F. of L. Labor-management relations in the Boston Symphony might be the envy of any business. There has been no strike or threat of strike since the union was organized in 1942.

All negotiations are handled by a five-man orchestra committee, elected each year by the musicians. They meet regularly with Manager George E. Judd, the personnel officer, and the trustees to iron out problems on such matters as salary, pension and working hours.

B. S. O. has, in fact, what amounts to an independent union. Unlike any other orchestra, the terms of B. S. O.'s union contract are not governed by terms prevailing in the city. The orchestra is free to do its own bargaining—so long as its salary level and benefits equal or exceed the prevailing level in Boston—which they always have. "It's a family affair," says Pasquale Cardillo, E-flat clarinetist and president of this year's negotiations committee. "All of us, management and musicians, want the same thing—to make the best music."

* * *

Morale is high in the orchestra, first of all, because it does make good music. Morale is high also because the working conditions at B. S. O. are among the best in the industry. The salary level is one of the highest. The base rate it $5500 a year; most earn between $6000 and $7500 a year, and the principals make up to $10,000. It's high because the season is the longest of any symphony orchestra in the United States, and steady employment is a rare and important asset to musicians.

There's security, too, in an enlightened pension plan. B. S. O. started payments to pensioners as early as 1903. Since 1942, the orchestra has had a contributory plan (trustees and musicians share the load 50-50) with a payment pegged to half the current base pay of the orchestra. This is aimed to keep pension payments in line with the cost of living. Retirement age is usually 65, but may vary. The "winds" usually retire earlier than the "strings."

During the 30-week Fall and Winter season, the orchestra plays 103 concerts for which it rehearses 106 times. If it is required to meet more than 215 times during the season, members are paid for the extra time—pro rata on salary.

The average work week is 17½ hours. That seems short, but most instrumentalists must put in at least as much time in practice on their own. In spite of this, most of B. S. O.'s musicians manage to pick up extra income by outside work.

Turnover at the Boston Symphony is small—usually around 4 percent. To replace a player, personnel man Rosario Mazzeo selects a list of about 25 contestants. They play behind a screen for a jury, and five or six are picked to play for Munch—this time in clear view. Munch makes the final choice.

(Reprinted from "Business Week" By Special Permission)

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

[28]

1952
1953
SEASON

Boston Post Nov. 2, 1952

52

The Music of Mahler

BY WARREN STOREY SMITH

When Richard Burgin conducted the Symphony Concerts of week-before-last he might, had he so desired, have made an interesting experiment in program-building that, so far as I know, has not yet been tried. To the apparent delight of all and sundry, he revived, with Eunice Alberts as the soloist, Mahler's youthful "Song of a Wayfarer" that Paul Draper had sung with the Orchestra in 1915. It would have been much to the point to follow them with that composer's First Symphony, which we have heard but three times: in '23 from Monteux, in '36 from Mitropoulos and in '42 from Mr. Burgin himself.

The reasons for coupling Mahler's first song cycle and his first symphonic efforts are obvious enough. Thematically and spiritually, the two works are allied. The song, "I Went This Morning Over the Field," became the chief theme of the Symphony's first movement, while in the third movement comes an extended quotation from the song, "The two blue eyes of my treasure." Particularly significant is the reference to the lovely phrase about the sheltering lindentree, which sheds a brief ray of light on a movement of a macabre, satirical character, designed to portray the tawdriness and futility of existence.

Anyway, it is high time that we heard again a work of such immediate appeal as this symphony, which, like the "Wayfarer" cycle, is a remarkably individual achievement for a composer in his twenties. The songs that grew out of an unhappy love affair and the symphony that grew out of the songs are among the most personal expressions in all music. If the latter's exultant ending comes perilously close to bombast, it never fails to bring down the house. And what shall we say of the blatant finish of the Shostakovitch Fifth, in some respects a Mahler copy and a bad one, that Mr. Burgin did give us?

* * *

Mahler, who got few breaks during his lifetime and was the butt of critical attacks for a long while after his death 41 years ago, was wont to say that his time would come. Slowly and surely, that prophesy is being fulfilled. An important factor is the interest taken in him by the recording companies, large and small. When the Seventh Symphony makes it appearance on H. M. V., the English Victor, with Eugene Goossens conducting the Sydney (Australia) Symphony, the Sixth will be the only one of Mahler's symphonic works to be unrecorded. And by now all or virtually all of the songs have been waxed. There has also been some duplication, giving the record buyer a choice of performances.

The latest Mahler release to come to this department's attention is that of the Third Symphony by Spa Records. Running to six movements, with the first consuming 102 of the full score's 229 pages, this symphony in its initial pressing occupies five record sides, and on the sixth are 14 early songs, sung by Ilona Steingruber, soprano, to the piano accompaniments of Herbert Haefner.

* * *

In the Symphony, rarely heard in the U. S. (Mr. Burgin gave us the first movement in '43), F. Charles Adler authoritatively conducts the Vienna Philharmonia Orchestra. Hildegard Roessel-Majdan is the contralto soloist required by the fourth and fifth movements, the one an impressive Nietzche setting, the other a folksy "poor boys' begging song," demanding both a boys' chorus and a women's chorus.

This is a Nature Symphony, with a moving final adagio. Musically and orchestrally it is singularly imaginative, even for Mahler, though the first movement, originally called "Summer Marches In," is less distinctive than the rest. Long as the work is, Mahler planned to make it longer, and the intended seventh movement, in which a soprano sings naively of the joys of the heavenly abode, became the finale of the Fourth, a circumstance that accounts for certain thematic resemblances between it and the fifth movement of No. 3.

Like Schubert before him, Mahler was fond of putting his songs into his instrumental works. The charming third movement of No. 3 is based on the song, "Release in Summer" where it serves a purpose comparable to that served by the song about St. Anthony's sermon to the fishes in the corresponding movement of No. 2.

* * *

A tireless worker in the cause of Mahler was Gabriel Engel, of New York, who died last August. He was the author of two important studies, "Gustav Mahler, Song-Symphonist" and "The Life of Anton Bruckner." He also contributed many illuminating articles on both composers to the magazine, Chord and Discord, published by the Bruckner Society of America. And, speaking of Bruckner, as well as of records, all of his symphonies are now available on LP. Can t be that the concert hall is yielding in significance to the various orms of processed music?

NEW HAVEN, CONN.
REGISTER
NOV 2 1952

MUSIC

Female Flutist Joins Boston Symphony

When the Boston Symphony makes its first appearance of the season in Woolsey H~~all on Novemb~~er 11, the audience will notice a female flutist among the traditionally all male personnel. The orchestra has employed women harpists in the past but this season marks the first time that a member of the female sex has ever occupied a first chair position with the celebrated symphony.

Doriot Anthony, of Streator, Illinois, is now the principal flutist of the orchestra. Unless I am greatly mistaken, Miss Anthony is not only the first woman to fill that position but she is also the first American musician ever to perform as the first flutist of the Boston Orchestra. During the long and glorious history of the orchestra, the woodwind posts have been filled by the best artists of Europe, principally from France in the cast of flutists.

Miss Anthony formerly played with the National Symphony Orchestra in Washington, D. C., and also with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra.

Globe Nov. 2 - 1952

The Boston Symphony Plays First Sunday Concert Today

The Boston Symphony Orchestra under the direction of Charles Munch will present the first concert of the Sunday afternoon series today at three o'clock, the second concert of the Cambridge series in Sanders Theatre next Tuesday evening and the sixth pair of Friday afternoon and Saturday evening concerts this week.

The program today at Symphony Hall includes the Bach Suite for Flute and Strings (Doriot Anthony, flute soloist); Berlioz' "Royal Hunt and Storm," from the opera, "The Trojans"; Wagner's Prelude and "Liebestod" from "Tristan and Isolde"; Brahms' First Symphony.

At the Friday and Saturday concerts, Mr. Munch will divide the program between the music of Schumann and Tchaikovsky, with Mlle. Nicole Henriot as the soloist. The first part will consist of Schumann's Overture to "Manfred" and his Piano Concerto. The closing number will be Tchaikovsky's Fourth Symphony.

In Cambridge the program will consist of Bach's Second Suite with Miss Anthony, soloist, Piston's Fourth Symphony, Schubert's Fifth Symphony and Wagner's Prelude and "Liebestod" from "Tristan and Isolde."

This Clipping From
BOSTON, MASS.
HERALD
NOV 2 1952

Henriot Symphony Soloist This Week

The Boston Symphony Orchestra under the ~~direction~~ of Charles Munch will present the first concert of the Sunday afternoon series today at three o'clock, the second concert of the Cambridge series in Sanders Theatre next Tuesday evening and the sixth pair of Friday afternoon and Saturday evening concerts this week.

The program today at Symphony Hall includes the Bach Suite for Flute and Strings, Doriot Anthony, flute soloist, Berlioz' "Royal Hunt and Storm," from the opera, "The Trojans," Wagner's Prelude and "Liebestod" from "Tristan and Isolde" and Brahms' First Symphony.

At the Friday and Saturday concerts, Mr. Munch will divide the program between the music of Schumann and Tchaikovsky, with Mlle. Nicole Henriot as the soloist. The first part will consist of Schumann's Overture to Manfred and his Piano Concerto. The closing number will be Tchaikovsky's Fourth Symphony.

In Cambridge the program will consist of Bach's Second Suite with Miss Anthony, soloist, Piston's Fourth Symphony, Schubert's Fifth Symphony and Wagner's Prelude and "Liebestod" from "Tristan and Isolde."

This Clipping From
NEWARK, N. J.
STAR-LEDGER
NOV 2 - 1952

A distaff flutist

It was barely a few years ago, in the aftermath of the war, that the Boston Symphony Orchestra engaged its first American-born principal in the woodwind section (previously its flute, oboe, bassoon, etc., had invariably been European specialists). Now the revolution has really come to Boston with the news that Doriot Anthony, a native of Streator, Ill., has been engaged as first flutist. Miss Anthony (for she is, in fact, female) has prepared for her epoch-making assignment by service in the National Symphony (Washington, D. C.), the Los Angeles Philharmonic, and the Hollywood Bowl Orchestra.

Boston Record - Tue. Nov 4

BOSTON DAILY RECORD, TUESDAY, NOVEMBER 4, 1952

28

THE COLONEL SAYS:

Celtics, Symphony Play in Harmony

By DAVE EGAN

The football season seems to have ended on the same vinegar-sour note as the baseball season before it, but as one who turns over the dark clouds to inspect their silver linings, I now ask the public to turn its full attention on the Boston Celtics.

Cholly Munch

This is one of the greatest teams that has represented Boston in the past quarter of a century. The other, of course, is the Boston Symphony Orchestra, which behind the leadership of Marse Jolly Cholly Munch last summer won the heavyweight championship of the world on its tour of Europe. Marse Munch, of course, immediately took his place on the pedestal reserved for the few. He now is known the nation over as the tall tactician of the trombone, the peerless leader of the pizzicato, the old fox of the faultless flutists, and some of the more imaginative of us even have referred to him as the triple-threat tympanist.

I am glad that the Boston Symphony Orchestra did so well, for apart from this, and apart from individuals like Rocky Marciano and George Araujo and Tommy Collins and Harry Agganis and Bob Cousy and Anthony DeSpirito and firms like the Boston Bagel Co. and the Boston Putty Co., our name has become more than slightly tarnished, up and down the face of the earth. The Boston Red Sox collapsed. The Boston Braves disgraced themselves. Boston College has too few platoons. Boston University has been wiped out. Things are not good, but I tell you that the Boston Celtics now may join the Boston Symphony Orchestra and win a championship for our poor, bedevilled town.

Best in Day to Day Entertainment

This much may safely be predicted, that they will lull no man, woman, or child to sleep through dullness. That was the attractiveness of the Red Sox, during the years when they were always a bridesmaid but never a bride. They fell upon their embarrassed kissers in the climactic tour of the clutch, but before doing so, they offer Boston and much of the nation the best day-to-day entertainment known to baseball. Whatever the score may have been, one always could look forward with expectancy to the next time at bat of Williams or Stephens or York or Foxx or Cronin, or sit and marvel at the technical elegance of DiMaggio and Doerr, and looking back upon them, these were the happiest days of modern times for the baseball fans of New England, despite the unhappy endings.

The Red Sox, of course, had everything with the exception of the one-for-all and all-for-one martydom which welds a group of individuals into a unit that will fight its way out of the last ditch, and it has been my opinion, as you know, that T. Wms. Esq. was so much the individualist that the creation of a team was an impossibility. In their own field, the Celtics have a crowd-pleasing team of stars, including Bob Cousy, perhaps the most explosive basketball player of all time. For all the brilliance of the individual parts, however, the Celtics are a selfless team which places victory above scoring records and personal headlines, and it is for this reason that they may win the basketball championship of the world this year.

Nobody can look at the major baseball leagues and the major hockey league without coming to the immediate conclusion that the world's greatest athletes will be found in the National Basketball Association, and this should not be surprising, for more boys play basketball throughout the nation and the world than any other sport. There are more baskets on more barns, and therefore more boys learning to shoot and handle the ball, than there are baseball diamonds, hockey rinks, and football gridirons, and I advise those of you who never have witnessed a modern game of major league basketball to rally around immediately and attend either the Celtics-Syracuse game on Saturday night at the Garden or the Armistice Night program which will co-feature a gee-whizzer between the Celtics and the Mikans of Minneapolis on the one hand, and the appearance of the inimitable Harlem Globe Trotters on the other.

He's the Houdini of the Hardwood

Here is a sport in which a six-footer is considered a runt, and I tell you in all seriousness that neither words nor pictures can describe the astonishing manner in which these giants play the game. The all-time king of all of them—and this includes Nat Holman, the idol of my generation—is Bob Cousy, the Houdini of the hardwood. No man ever can claim to have seen basketball played at its supreme best, unless he has seen Cousy play it, and I ask for the Celtics only the luck that all teams always need if they are to win championships. This has been a long and a costly and a stubborn promotion, but I feel very sure that Boston and all New England will support the Celtics this season, if only because they are one of the two best teams that has represented Boston in the past quarter of a century.

Yikes! I neglected to call Marse Munch the Svengali of the strings, and hereby call a technical foul on myself.

BOSTON, MASS.
RECORD
NOV 6 - 195

Rosario Mazzeo, left, Boston Symphony Orchestra personal manager, wishes happy landing to Mr. and Mrs. Arthur Fiedler boarding United Airlines Clipper Ship at East Boston airport. Fiedler will conduct the Symphony Orchestra in Seattle and Portland for a month, then go on tour with the Boston Pops Orchestra.

BOSTON, MASS.
EVENING GLOBE

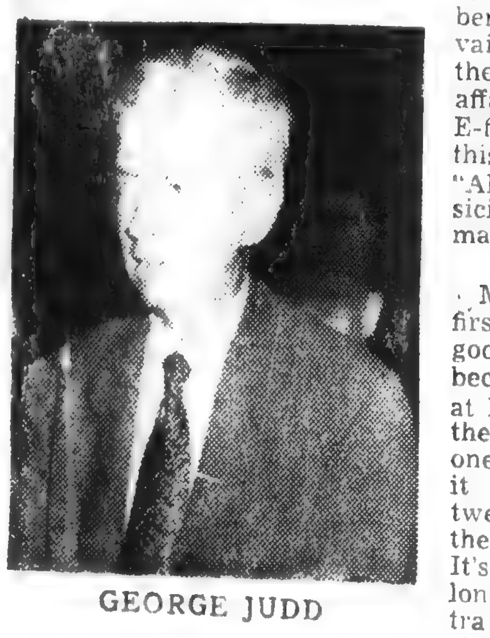
Primary Aim Is to Make Good Music—Not Money.

How Symphony Keeps Harmony

This week, the Boston Symphony Orchestra was tuned up to give a special concert for an audience of about 200 businessmen. Purpose: to get industry interested in supporting the orchestra. Then someone remembered the election, and the Red Feather Drive now on in Boston, and BSO decided to postpone—probably until December.

The snafu is symptomatic of the sort of troubles the orchestra is having in its efforts to raise funds to keep its budget balanced. Right now the group is coping with a 1951-52 operating deficit of $248,556.

But red ink is nothing unusual in the symphony orchestra business—where the primary aim is to make good music, not money. Every one of the 25 largest orchestras in the country ended the season last year with an operating deficit that had to be made up by contribution or [illegible]. Some ran more than [illegible] in the red.



GEORGE JUDD

* * *

Actually, the Boston Symphony came out well ahead of [illegible] of the others.

This season [illegible] more concerts than [illegible] symphony orchestra in [illegible].

In 47 weeks [illegible] play more than 350 concerts before "live" audiences total[illegible] well over 1,000,000 people.

The Boston "Pops," a [illegible] offshoot of the orchestra led by Arthur Fiedler, will be playing about 150 concerts of waltzes, [illegible], and symphonic adaptations of juke-box tunes to audiences in Symphony Hall, outdoors on Boston's Esplanade, and to out-of-towners on a 10-week tour.

In addition, Boston Symphony music will reach far more than 1,000,000 people this year through the recordings the orchestra makes for RCA-Victor and through its FM broadcasts.

To a symphony orchestra, however, the measure of success is more the quality than the quantity of music produced.

The orchestra was founded in 1881 by Henry Lee Higginson, Boston banker. Higginson used to make up out of his pocket the deficit his 60-piece orchestra consistently ran up. In 1918, he set up B. S. O. as a non-profit corporation, governed by a board of 15 trustees.

* * *

The orchestra is now made up of 103 men and two women. All, including Munch, are members of the Boston Musicians Association, Local 9, of the A. F. of L. Labor-management relations in the Boston Symphony might be the envy of any business. There has been no strike or threat of strike since the union was organized in 1942.

All negotiations are handled by a five-man orchestra committee, elected each year by the musicians. They meet regularly with Manager George E. Judd, the personnel officer, and the trustees to iron out problems on such matters as salary, pension and working hours.

B. S. O. has, in fact, what amounts to an independent union. Unlike any other orchestra, the terms of B. S. O.'s union contract are not governed by terms prevailing in the city. The orchestra is free to do its own bargaining—so long as its salary level and benefits equal or exceed the prevailing level in Boston—which they always have. "It's a family affair," says Pasquale Cardillo, E-flat clarinetist and president of this year's negotiations committee. "All of us, management and musicians, want the same thing—to make the best music."

* * *

Morale is high in the orchestra, first of all, because it does make good music. Morale is high also because the working conditions at B. S. O. are among the best in the industry. The salary level is one of the highest. The base rate it $5500 a year; most earn between $6000 and $7500 a year, and the principals make up to $10,000. It's high because the season is the longest of any symphony orchestra in the United States, and steady employment is a rare and important asset to musicians.

There's security, too, in an enlightened pension plan. B. S. O. started payments to pensioners as early as 1903. Since 1942, the orchestra has had a contributory plan (trustees and musicians share the load 50-50) with a payment pegged to half the current base pay of the orchestra. This is aimed to keep pension payments in line with the cost of living. Retirement age is usually 65, but may vary. The "winds" usually retire earlier than the "strings."

During the 30-week Fall and Winter season, the orchestra plays 103 concerts for which it rehearses 106 times. If it is required to meet more than 215 times during the season, members are paid for the extra time—pro rata on salary.

The average work week is 17½ hours. That seems short, but most instrumentalists must put in at least as much time in practice on their own. In spite of this, most of B. S. O.'s musicians manage to pick up extra income by outside work.

Turnover at the Boston Symphony is small—usually around 4 percent. To replace a player, personnel man Rosario Mazzeo selects a list of about 25 contestants. They play behind a screen for a jury, and five or six are picked to play for Munch—this time in clear view. Munch makes the final choice.

(Reprinted from "Business Week"
By Special Permission)

Nicole Henriot at the Symphony

BOSTON, MASS.
HERALD
NOV 8 - 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles ~~Munch, conducting~~, gave the 7th concert of the 72d season in Symphony Hall yesterday afternoon. Niocle Henriot, pianist, was the soloist. The program:
Overture to "Manfred" Op. 115; Concerto in A minor, Op. 54... Schumann
Symphony No. 4 in F minor, Op. 36 ... Tchaikovsky

By RUDOLPH ELIE

It is more than likely that all but the most unreconstructed modernists of the audience filed out of Symphony Hall yesterday afternoon murmuring "there, that was something like it."

It was something like it, too, if you view it—as certaainly most of the older members of the audience would—as the "ideal" program, which is to say one that offers music everyone has known and loved for years in performances everyone would recognize as about the best possible today. . . . and all, plus the appearance of a favored young artist in a concerto performance of great persuasion. Programs like this are, indeed, more than welcome from time to time even though they may not advance the musical esthetic of the audience there is, after all, plenty of time in the season for new music and neglected music as well.

Of all the musical forms, the solo concerto certainly touches off the imagination of the listener to a greater extent than any other. From the moment of the entrance of the soloist, no matter who he may be, the interest is aroused. One takes in the details of appearance, of apparel, attitude, of gait and even while doing so the personality of the performer is somehow projected or not projected over that barrier that is the stage. Many performers, in fact, establish or dis-establish themselves merely in that long walk to the center of the stage in the strange unaccountable phenomena of the communication of personality.

Dramatic Event

The ensuing performance itself is a cumulatively dramatic event as the soloist, like the hero of a play, engages with the superior forces pitted against him, now rising above them, now being overwhelmed by them, now being echoed or entangled or mingled, but always contested. Few people can resist the fascination of the contest in any field, be it in athletics, politics, music or life itself; the personal identification with contest is fundamental and endless.

Thus, in a concerto, with all this apparatus of the one against the many, the hero against the crowds, the nature of struggle (though it may not always be either violent or turbulent) is at once clear. Given the technical equipment to compete, as well as the manner and appearance to establish interpersonal communication, the victory goes to the individual, for an audience always favors those who achieve in the face of odds or those who fail after a valiant fight.

Be all this as it may, it could not be said that Nicole Henriot, the youthful French pianist who has long since established himself here, failed after a valiant fight. On the contrary, so ringing was her victory in Schumann's thrice-familiar concerto that she gave it an entirely new vitality in a reading that for all its vigor, its dash and bravura, revealed in the pianist an ever-deepening art. She approached the work as if, having had it in her repertoire from the beginning (as all pianists do), she had restudied it entirely, not only as a technical problem but as an esthetic one as well. Here was, in any case, a brilliant and a moving reading, at once filled with struggle but with the repose of inner resources more than sufficient to

---

French Pianist Heard In Schumann Concerto

By Harold Rogers

Emotions—morose, agitated, nostalgic, triumphant—ran riot yesterday afternoon in Symphony Hall when **Charles Munch** devoted a program of two of the magnificent romantics—Schumann and Tchaikovsky. The Boston Symphony sighed and cried, occasionally squaring its shoulders and drying its tears, from the stormy "Manfred" Overture of Schumann to the sunburst finale of Tchaikovsky's Fourth.

Between these turbulent works, however, one's emotions were momentarily allowed to gambol through the buoyant measures of Schumann's A minor Piano Concerto. Nicole Henriot, the petite French artist who first appeared in Symphony Hall four seasons ago, walked to the piano with demure, feminine grace, and proceeded to attack the keys with a vigor worthy of a Horowitz. She is a paradoxical musician, and as usual, she left her listeners breathless and emphatic in their approval.

In the opening Allegro affettuoso she was electrifying, crisp in touch, stark in contrast, powerful in effect. Her tremendous tone appears to be the product of her tremendous self-assurance. She swept the notes along like a cascading mountain river of icy water.

In the Intermezzo she was something else again—all tenderness, sympathy, sincerity, playing the simple melody as one might play something from the "Kinderscenen." For the final Allegro vivace she again swung into the joyous lilt with a coruscating splendor. Though her explosive technique would pierce any orchestral texture, Mr. Munch held the orchestra in sensitive abeyance and balance with the piano.

The conductor gave us a vigorous and meaty reading of the Tchaikovsky symphony, quite unlike his recent overrefined performances. He simply opened up his heart and let the music pour forth in all its Russian glory.

In the first movement the winds brassily sounded their clarion calls of premonition, contrasted by the little day-dream of a waltz by the woodwinds. The Andantino ensnared our sensibilities in the nostalgia of its folksy theme. The familiar plucking of the Scherzo resounded effectively with ethereal sonorities, while the finale blazed forth with great splashy strokes, painting a vision of triumph.

It wasn't a significant program, but it was the kind of a concert you can enjoy immensely. All you must do is let yourself go.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program is conservative, though, as heard yesterday afternoon, it provided the occasion for some unorthodox interpretations on the part of Mr. Munch. This sixth pair of concerts offers the French pianist, Nicole Henriot, already well established in Bostonian favor.

Her piece is the Concerto of Schumann, whose "Manfred" Overture stands first on the list, while Tchaikovsky's Fourth Symphony completes it.

It was in the Schumann that Miss Henriot made her American debut, in 1948, playing it with Mr. Munch and the New York Philharmonic. As one who heard that particular performance, I can report that she disclosed her outstanding qualities at the time, though her first Boston appearance, in the Liszt E-flat, was considerably more of a sensation.

She plays the Schumann attractively, if not profoundly, and she puts over the finale in great style. An ovation greeted her at the end yesterday.

If there were cheers for Miss Henriot, there were also cheers for Tchaikovsky. As was to be expected, the orchestra made a considerable din in the closing measures of the Russian's Symphony.

What was not to be expected was Mr. Munch's somewhat restrained treatment of the work as a whole, so different from the passionate interpretation of Koussevitzky. Eyebrows were raised when the conductor announced the chief theme of the first movement at half the speed it should go, and did go later.

Otherwise, everything was in order unless you wish to except the brooding, introspective quality that was imparted to most of the work.

The "Manfred" Overture began most promisingly. Mr. Munch is usually happy in the music of Schumann and you felt that this would be yet another instance of his understanding of it.

Afterwards, however, the piece was whipped up to a frenzy that would have been more appropriate in the Tchaikovsky Symphony.

In the latter's Fate motive, it is quite all right for the trumpets to be shrill and strident. In Schumann there is no need of it.

Mr. Munch is also generally successful in making clear Schumann's thick orchestral texture. The turgidity of the "Manfred" proved too much even for him.

BOSTON, MASS.
EVENING GLOBE
NOV 8 - 1952

MUSIC

Nicole Henriot Plays Schumann's Concerto

By CYRUS DURGIN

Nicole Henriot, the young and dynamic French pianist, is soloist at the Boston Symphony Orchestra concerts ~~this week in~~ the Concerto by Robert Schumann. There are but two other pieces — the "Manfred" Overture of Schumann, and Tchaikovsky's Fourth Symphony—on a program devoted entirely to 19th Century music in the Romantic vein. Accordingly it is all comfortable listening: No new music to try the ears and nothing that must be received with any extraordinary amount of cerebral effort. Romantic music appeals less to the head, alone, than to the area including both the heart and the midriff.

In all truth, it cannot be said that gifted Miss Henriot gave us much of a revelation with the Schumann Concerto. This was a skilled and wholly competent performance. Miss Henriot was equal technically to all the demands of the work, which, furthermore, she played intelligently and in the correct style.

But the Schumann A minor Concerto is one of those large masterworks which a player has to grow into. Miss Henriot has not quite managed that yet, and her musicianship and her sense of emotional depth are not mature enough to permit her to communicate the lyrical intimâcies of the work with the warmth they ought to have, or to set forth the piece as a whole in all of its considerable proportions. But give her time. She'll do it eventually, for Nicole Henriot is uncommonly talented. As it was, she received a hearty welcome from the Friday subscribers.

Charles Munch and the orchestra furnished a superb support for the soloist — incidentally, one finely adjusted to the way she played. I was especially interested to notice that the Boston Symphony strings produced that dark, rich quality, in the "Manfred" Overture, which had been evident in Vivaldi's Concerto a week ago. That is something new for the strings with Munch as conductor. The whole Overture received a dramatic though clear reading which made the most of what is striking though minor Schumann.

Munch had not before conducted Tchaikovsky's Fourth Symphony here. He played it "straight," except for a couple of rhetorical pauses in the finale, and some slight stressing of "inner voices" during the slow movement. He also played it for mood and basic values, not for the glitter that Tchaikovsky's sounding brass, drums and cymbals frequently invite. Some of the woodwind solo passages in the third movement went a little haywire, a matter of getting off the beat. But in the main this was a splendid performance of a familiar classic, another pattern in the expanding mosaic of Munch's repertory.

---

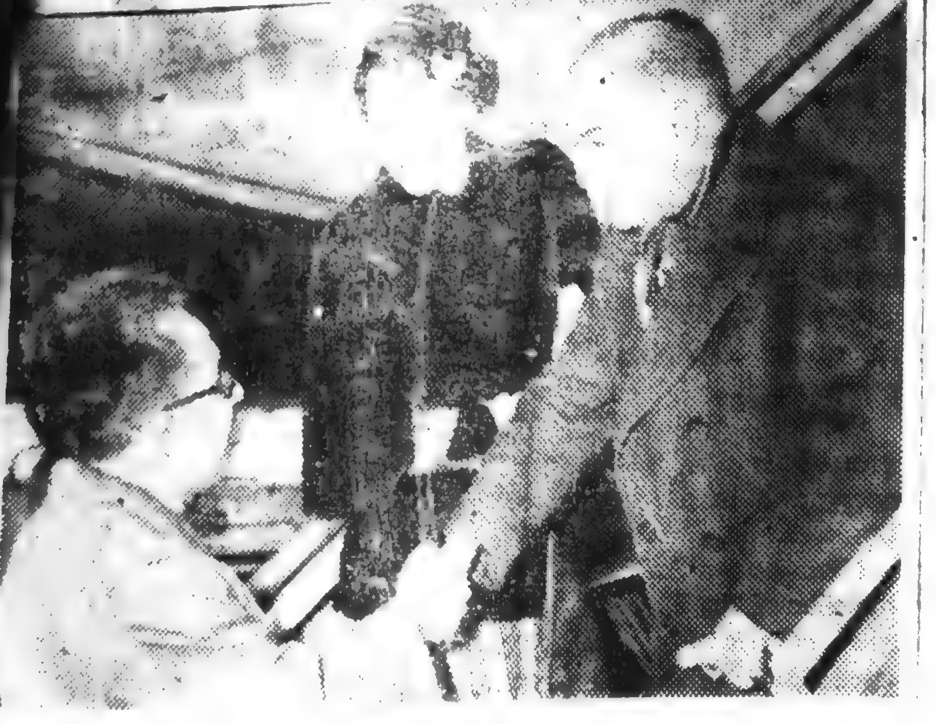
[30]

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

BOSTON, MASS.
RECORD
NOV 6 - 1952



Rosario Mazzeo, left, Boston Symphony Orchestra personal manager, wishes happy landing to Mr. and Mrs. Arthur Fiedler boarding United Airlines Clipper Ship at East Boston airport. Fiedler will conduct the Symphony Orchestra in Seattle and Portland for a month, then go on tour with the Boston Pops Orchestra.

BOSTON, MASS.
EVENING GLOBE

Primary Aim Is to Make Good Music—Not Money.

How Symphony Keeps Harmony

This week, the Boston Symphony Orchestra was tuned up to give a special concert for an audience of about 200 businessmen. Purpose: to get industry interested in supporting the orchestra. Then someone remembered the election, and the Red Feather Drive now on in Boston, and BSO decided to postpone—probably until December.

The snafu is symptomatic of the sort of troubles the orchestra is having in its efforts to raise funds to keep its budget balanced. Right now the group is coping with a 1951-'52 operating deficit of $248,556.

But red ink is nothing unusual in the symphony orchestra business—where the primary aim is to make good music, not money. Every one of the 25 largest orchestras in the country ended the season last year with an operating deficit that had to be made up by contribution or subsidy. Some ran more than $450,000 in the red.

GEORGE JUDD

* * *

Actually, the Boston Symphony came out well ahead of most of the others.

This season it will give more concerts than any other symphony orchestra in the country.

In 47 weeks it will play more than 150 concerts before "live" audiences totaling well over 1,000,000 people.

The Boston "Pops," a middle-brow offshoot of the orchestra led by Arthur Fiedler, will be playing about ~~150 concerts~~ of waltzes, marches, and symphonic adaptations of juke box tunes to audiences in Symphony Hall, outdoors on Boston's Esplanade, and to out-of-towners on a 10-week tour.

In addition, Boston Symphony music will reach far more than 1,000,000 people this year through the recordings the orchestra makes for RCA-Victor and through its FM broadcasts.

The symphony orchestra, however, feels its measure of success is more the quality than the quantity of music produced.

The orchestra was founded in 1881 by Henry L. Higginson, Boston banker. Higginson used to make up out of his pocket the deficit his 60-piece orchestra consistently ran up. In 1918, he set up B. S. O. as a non-profit corporation, governed by a board of 15 trustees.

* * *

The orchestra is now made up of 103 men and two women. All, including Munch, are members of the Boston Musicians Association, Local 9, of the A. F. of L. Labor-management relations in the Boston Symphony might be the envy of any business. There has been no strike or threat of strike since the union was organized in 1942.

All negotiations are handled by a five-man orchestra committee, elected each year by the musicians. They meet regularly with Manager George E. Judd, the personnel officer, and the trustees to iron out problems on such matters as salary, pension and working hours.

B. S. O. has, in fact, what amounts to an independent union. Unlike any other orchestra, the terms of B. S. O.'s union contract are not governed by terms prevailing in the city. The orchestra is free to do its own bargaining—so long as its salary level and benefits equal or exceed the prevailing level in Boston—which they always have. "It's a family affair," says Pasquale Cardillo, E-flat clarinetist and president of this year's negotiations committee. "All of us, management and musicians, want the same thing—to make the best music."

* * *

Morale is high in the orchestra, first of all, because it does make good music. Morale is high also because the working conditions at B. S. O. are among the best in the industry. The salary level is one of the highest. The base rate it $5500 a year; most earn between $6000 and $7500 a year, and the principals make up to $10,000. It's high because the season is the longest of any symphony orchestra in the United States, and steady employment is a rare and important asset to musicians.

There's security, too, in an enlightened pension plan. B. S. O. started payments to pensioners as early as 1903. Since 1942, the orchestra has had a contributory plan (trustees and musicians share the load 50-50) with a payment pegged to half the current base pay of the orchestra. This is aimed to keep pension payments in line with the cost of living. Retirement age is usually 65, but may vary. The "winds" usually retire earlier than the "strings."

During the 30-week Fall and Winter season, the orchestra plays 103 concerts for which it rehearses 106 times. If it is required to meet more than 215 times during the season, members are paid for the extra time—pro rata on salary.

The average work week is 17½ hours. That seems short, but most instrumentalists must put in at least as much time in practice on their own. In spite of this, most of B. S. O.'s musicians manage to pick up extra income by outside work.

Turnover at the Boston Symphony is small—usually around 4 percent. To replace a player, personnel man Rosario Mazzeo selects a list of about 25 contestants. They play behind a screen for a jury, and five or six are picked to play for Munch—this time in clear view. Munch makes the final choice.

(Reprinted from "Business Week" By Special Permission)

[30]

Nicole Henriot at the Symphony

BOSTON, MASS.
HERALD
NOV 8 - 1952

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles ~~Munch conducting~~, gave the 7th concert of the 72d season in Symphony Hall yesterday afternoon. Niocle Henriot, pianist, was the soloist. The program:

Overture to "Manfred" Op. 115;
Concerto in A minor, Op. 54...Schumann
Symphony No. 4 in F minor, Op. 36
Tchaikovsky

By RUDOLPH ELIE

It is more than likely that all but the most unreconstructed modernists of the audience filed out of Symphony Hall yesterday afternoon murmuring "there, that was something like it."

It was something like it, too, if you view it—as certaainly most of the older members of the audience would—as the "ideal" program, which is to say one that offers music everyone has known and loved for years in performances everyone would recognize as about the best possible today. . . . and all, plus the appearance of a favored young artist in a concerto performance of great persuasion. Programs like this are, indeed, more than welcome from time to time even though they may not advance the musical esthetic of the audience there is, after all, plenty of time in the season for new music and neglected music as well.

Of all the musical forms, the solo concerto certainly touches off the imagination of the listener to a greater extent than any other. From the moment of the entrance of the soloist, no matter who he may be, the interest is aroused. One takes in the details of appearance, of apparel, attitude, of gait and even while doing so the personality of the performer is somehow projected or not projected over that barrier that is the stage. Many performers, in fact, establish or dis-establish themselves merely in that long walk to the center of the stage in the strange unaccountable phenomena of the communication of personality.

Dramatic Event

The ensuing performance itself is a cumulatively dramatic event as the soloist, like the hero of a play, engages with the superior forces pitted against him, now rising above them, now being overwhelmed by them, now being echoed or entangled or mingled, but always contested. Few people can resist the fascination of the contest in any field, be it in athletics, politics, music or life itself; the personal identification with contest is fundamental and endless.

Thus, in a concerto, with all this apparatus of the one against the many, the hero against the crowds, the nature of struggle (though it may not always be either violent or turbulent) is at once clear. Given the technical equipment to compete, as well as the manner and appearance to establish interpersonal communication, the victory goes to the individual, for an audience always favors those who achieve in the face of odds or those who fail after a valiant fight.

Be all this as it may, it could not be said that Nicole Henriot, the youthful French pianist who has long since established himself here, failed after a valiant fight. On the contrary, so ringing was her victory in Schumann's thrice-familiar concerto that she gave it an entirely new vitality in a reading that for all its vigor, its dash and bravura, revealed in the pianist an ever-deepening art. She approached the work as if, having had it in her repertoire from the beginning (as all pianists do), she had restudied it entirely, not only as a technical problem but as an esthetic one as well. Here was, in any case, a brilliant and a moving reading, at once filled with struggle but with the repose of inner resources more than sufficient to meet it.

Although Schumann's "Manfred" has not been done here since 1922, that by no mmeans changes the assertion above that this was a program of music that everyone knows and loves. The Overture itself is novel, but the music is not; it speaks instantly in one of Schumanns most eloquent moods.

It does not "sound" quite like the Symphonies for the orchestration is richer and more lustrous, but the idiom, the thematic content and the tonal fabric is of the most radiant quality. We can only thank Mr. Munch for reviving it for us—and doing it so broadly and so gracefully.

After the interval Tchaikovsky's old Fourth got a good rousing performance, one that was all the more so for the fact Mr. Munch didn't get over-excited and seek for frantic climaxes. The orchestra played it beautifully throughout, doing the pizzicato movement with magical precision. A special mention, too, for Harold Gomberg's performance of the oboe solo of the canzona; he is surely developing into a very advanced artist on this most difficult of instruments.

The orchestra is out of town next week, returning on Nov. 21 withh Pierre Monteux as conductor. Elena Nikolaidi will be the soloist on that occasion.

French Pianist Heard In Schumann Concerto

By Harold Rogers

Emotions—morose, agitated, nostalgic, triumphant—ran riot yesterday afternoon in Symphony Hall when Charles Munch devoted a program of two of the magnificent romantics—Schumann and Tchaikovsky. The Boston Symphony sighed and cried, occasionally squaring its shoulders and drying its tears, from the stormy "Manfred" Overture of Schumann to the sunburst finale of Tchaikovsky's Fourth.

Between these turbulent works, however, one's emotions were momentarily allowed to gambol through the buoyant measures of Schumann's A minor Piano Concerto. Nicole Henriot, the petite French artist who first appeared in Symphony Hall four seasons ago, walked to the piano with demure, feminine grace, and proceeded to attack the keys with a vigor worthy of a Horowitz. She is a paradoxical musician, and as usual, she left her listeners breathless and emphatic in their approval.

In the opening Allegro affettuoso she was electrifying, crisp in touch, stark in contrast, powerful in effect. Her tremendous tone appears to be the product of her tremendous self-assurance. She swept the notes along like a cascading mountain river of icy water.

In the Intermezzo she was something else again—all tenderness, sympathy, sincerity, playing the simple melody as one might play something from the "Kinderscenen." For the final Allegro vivace she again swung into the joyous lilt with a coruscating splendor. Though her explosive technique would pierce any orchestral texture, Mr. Munch held the orchestra in sensitive abeyance and balance with the piano.

The conductor gave us a vigorous and meaty reading of the Tchaikovsky symphony, quite unlike his recent overrefined performances. He simply opened up his heart and let the music pour forth in all its Russian glory.

In the first movement the winds brassily sounded their clarion calls of premonition, contrasted by the little day-dream of a waltz by the woodwinds. The Andantino ensnared our sensibilities in the nostalgia of its folksy theme. The familiar plucking of the Scherzo resounded effectively with ethereal sonorities, while the finale blazed forth with great splashy strokes, painting a vision of triumph.

It wasn't a significant program, but it was the kind of a concert you can enjoy immensely. All you must do is let yourself go.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program is conservative, though, as heard yesterday afternoon, it provided the occasion for some unorthodox interpretations on the part of Mr. Munch. This sixth pair of concerts offers the French pianist, Nicole Henriot, already well established in Bostonian favor.

Her piece is the Concerto of Schumann, whose "Manfred" Overture stands first on the list, while Tchaikovsky's Fourth Symphony completes it.

It was in the Schumann that Miss Henriot made her American debut, in 1948, playing it with Mr. Munch and the New York Philharmonic. As one who heard that particular performance, I can report that she disclosed her outstanding qualities at the time, though her first Boston appearance, in the Liszt E-flat, was considerably more of a sensation.

She plays the Schumann attractively, if not profoundly, and she puts over the finale in great style. An ovation greeted her at the end yesterday.

If there were cheers for Miss Henriot, there were also cheers for Tchaikovsky. As was to be expected, the orchestra made a considerable din in the closing measures of the Russian's Symphony.

What was not to be expected was Mr. Munch's somewhat restrained treatment of the work as a whole, so different from the passionate interpretation of Koussevitzky. Eyebrows were raised when the conductor announced the chief theme of the first movement at half the speed it should go, and did go later.

Otherwise, everything was in order unless you wish to except the brooding, introspective quality that was imparted to most of the work.

The "Manfred" Overture began most promisingly. Mr. Munch is usually happy in the music of Schumann and you felt that this would be yet another instance of his understanding of it.

Afterwards, however, the piece was whipped up to a frenzy that would have been more appropriate in the Tchaikovsky Symphony.

In the latter's Fate motive, it is quite all right for the trumpets to be shrill and strident. In Schumann there is no need of it.

Mr. Munch is also generally successful in making clear Schumann's thick orchestral texture. The turgidity of the "Manfred" proved too much even for him.

BOSTON, MASS.
EVENING GLOBE
NOV 8 - 1952

MUSIC

Nicole Henriot Plays Schumann's Concerto

By CYRUS DURGIN

Nicole Henriot, the young and dynamic French pianist, is soloist at the Boston Symphony Orchestra concerts ~~this week in~~ the Concerto by Robert Schumann. There are but two other pieces — the "Manfred" Overture of Schumann, and Tchaikovsky's Fourth Symphony—on a program devoted entirely to 19th Century music in the Romantic vein. Accordingly it is all comfortable listening: No new music to try the ears and nothing that must be received with any extraordinary amount of cerebral effort. Romantic music appeals less to the head, alone, than to the area including both the heart and the midriff.

In all truth, it cannot be said that gifted Miss Henriot gave us much of a revelation with the Schumann Concerto. This was a skilled and wholly competent performance. Miss Henriot was equal technically to all the demands of the work, which, furthermore, she played intelligently and in the correct style.

But the Schumann A minor Concerto is one of those large masterworks which a player has to grow into. Miss Henriot has not quite managed that yet, and her musicianship and her sense of emotional depth are not mature enough to permit her to communicate the lyrical intimâcies of the work with the warmth they ought to have, or to set forth the piece as a whole in all of its considerable proportions. But give her time. She'll do it eventually, for Nicole Henriot is uncommonly talented. As it was, she received a hearty welcome from the Friday subscribers.

Charles Munch and the orchestra furnished a superb support for the soloist — incidentally, one finely adjusted to the way she played. I was especially interested to notice that the Boston Symphony strings produced that dark, rich quality, in the "Manfred" Overture, which had been evident in Vivaldi's Concerto a week ago. That is something new for the strings with Munch as conductor. The whole Overture received a dramatic though clear reading which made the most of what is striking though minor Schumann.

Munch had not before conducted Tchaikovsky's Fourth Symphony here. He played it "straight," except for a couple of rhetorical pauses in the finale, and some slight stressing of "inner voices" during the slow movement. He also played it for mood and basic values, not for the glitter that Tchaikovsky's sounding brass, drums and cymbals frequently invite. Some of the woodwind solo passages in the third movement went a little haywire, a matter of getting off the beat. But in the main this was a splendid performance of a familiar classic, another pattern in the expanding mosaic of Munch's repertory.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

BUSINESS WEEK
NEW YORK, N.Y.
NOV 8 - 1952

ENTERTAINMENT

When Charles Munch [illegible] Boston Symphony, he's supported by a full-fledged business and financial organization behind the scenes.

[31]

Symphony Hal
COmmonwealth 6-1492
SEASON OCTOBER-APRIL 1952-53
BOSTON
SYMPHONY
ORCHESTRA
CHARLES MUNCH

EARLY BIRDS camp on the steps to get first pick of 60¢ tickets.

CUSTOMERS run the whole social range of Boston.

BOARD OF DIRECTORS mulls over ways of cutting the symphony's perennial deficit.

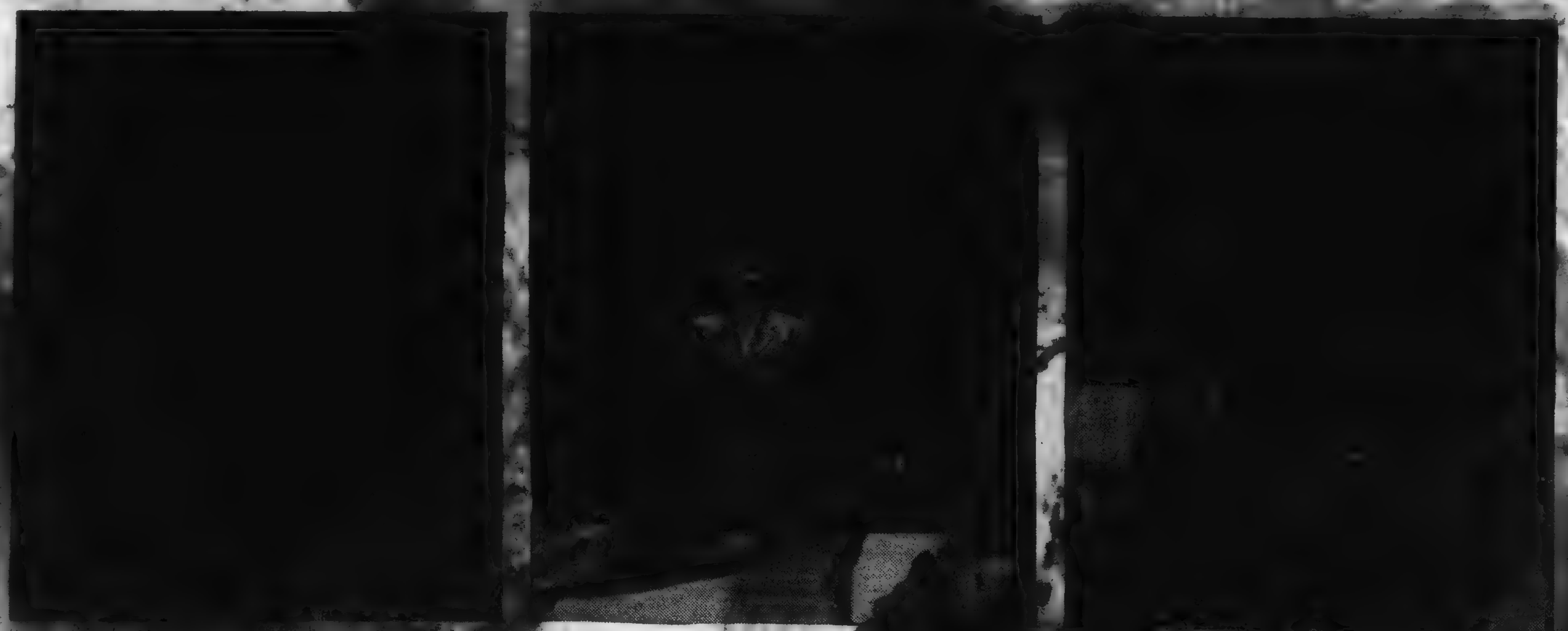
STAFF MANAGER George Judd is on good terms with union committee (above), which has never threatened a strike.

What Makes a Symphony Go

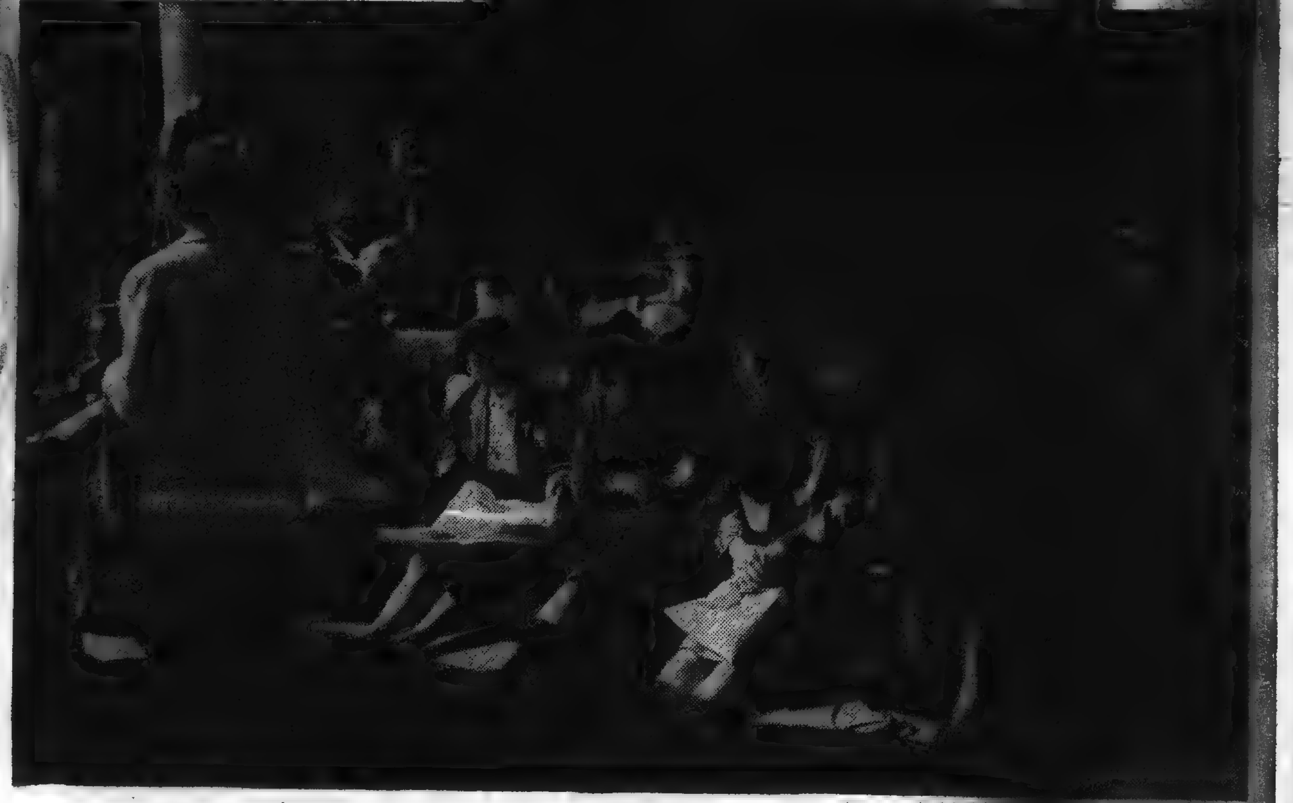
(Story continues on page 124)

BUSINESS WEEK
NEW YORK, N. Y.
NOV 8 - 1952

ENTER[illegible]



When Charles Münch [illegible] Boston Symphony [illegible] supported by a full-fledged business and financial organization behind the scenes.



EARLY BIRDS camp on the steps to get first pick of 60¢ tickets.

CUSTOMERS [illegible]

BOARD OF DIRECTORS mulls over ways of cutting the symphony's perennial deficit.

STAFF MANAGER George Judd is on good terms with union committee (above), which has never threatened a strike.

What Makes a Symphony Go

(Story continues on [illegible] 124)

(Story continues on page 124)

chestra is free to do its own bargaining—as long as its salary level and benefits equal or exceed the prevailing level in Boston, which they always have. "It's a family affair," says Pasquale Cardillo, E-flat clarinetist and president of this year's negotiations committee. "All of us, management and musicians, want the same thing—to make the best music."

• **Happy Family**—Morale is high in the orchestra, first of all, because it does make good music. Morale is high also because the working conditions at BSO are among the best in the industry. The salary level is one of the highest. The base rate is $5,500 a year; most earn between $6,000 and $7,500 a year, and the principals make up to $10,000. It's high because the season is the longest of any symphony orchestra in the U. S., and steady employment is a rare and important asset to musicians.

There's security, too, in an enlightened pension plan. BSO started payments to pensioners as early as 1903. Since 1942, the orchestra has had a contributory plan (trustees and musicians share the load 50-50) with a payment pegged to half the current base pay of the orchestra. This is aimed to keep pension payments in line with the cost of living. Retirement age is usually 65, but may vary. The "winds" usually retire somewhat earlier than the "strings."

• **Full Week**—During the 30-week fall and winter season, the orchestra plays 103 concerts for which it rehearses 106 times. If it is required to meet more than 215 times during the season, members are paid for the extra time—pro rata on salary.

The average work week is 17½ hours. That seems short, but most instrumentalists must put in at least as much time in practice on their own. In spite of this, most of BSO's musicians manage to pick up extra income by outside work.

• **The Hall**—Like many U. S. symphony orchestras, BSO owns its own hall, a large, red-brick, colonnaded building on the outer edge of Boston's once-fashionable Back Bay. The medium-size concert hall is considered one of the most acoustically perfect in the world.

III. Discordant Note

BSO gets some income from rental of the concert hall during off-seasons or between concerts. But the rentals don't come close to covering maintenance expenses. They don't even cover the city tax bill on the property.

• **One Chance**—Even full relief from taxes, however, would hardly begin to wipe out the orchestra's operating deficit of about $200,000 a year. Judd

in Business

any other symphony orchestra in the country. In 47 weeks it will play more than 150 concerts before "live" audiences totaling well over 1-million people. This year, for the first time, the BSO will tour the Far West, with stands in such cities as Dallas, Denver, San Francisco. It will also go to Montreal, Canada. Then it will wind up the season with concerts at Tanglewood, the orchestra's scenic summer headquarters in the Berkshires.

Meanwhile, the Boston "Pops," a middle-brow offshoot of the orchestra, led by Arthur Fiedler, will be playing about 150 concerts of waltzes, polkas, and symphonic adaptations of juke-box tunes to audiences in Symphony Hall, outdoors on Boston's Esplanade, and to out-of-towners on a 10-week tour.

In addition, Boston Symphony music will reach far more than 1-million people this year through the recordings the orchestra makes for RCA-Victor and through its FM broadcasts.

• **Good Music**—To a symphony orchestra, however, the measure of success is more the quality than the quantity of music produced. Quality is a lot harder to assess, but many people consider BSO the outstanding orchestra in the United States, if not the entire world.

There's evidence that it's good in the fact that the orchestra is already sold out for every one of its 103 regular concerts this fall and winter—an accomplishment that's the envy of all other symphony orchestras. Even more in-

CELLIST rests up behind the scenes, studies score while waiting for his next stint.

thinks the only thing that could do that would be somehow to expand the seating capacity of the concert hall by some 700 or 800 seats—without hurting acoustical quality. At present, that's an unlikely possibility.

Other avenues to increased revenue appear to be blocked. Ticket prices are about as high as they can go without killing the market, or limiting the luxury to the privileged few. Last year ticket sales made up $1,115,647 of the orchestra's total earned income of $1,312,641. The remainder came from record royalties ($145,026), broadcasting ($10,277), and tuition of BSO's Tanglewood music school ($41,691). None of these sources shows signs of increasing appreciably.

• **What to Do?**—So BSO, along with the other symphonies, is stuck with the prospect of running a sizable annual operating deficit, and with the increasingly severe problem of how to make up that deficit.

Subsidy—either federal, state, or municipal—is the easy out. Most European orchestras have already succumbed to it, as have 13 U.S. orchestras. The Boston Symphony is strongly against government subsidy on principle. It feels it would inevitably stifle the creativity of the art.

The alternative is to raise money through voluntary contributions from individuals or corporations. BSO thinks it has drawn on the goodwill of individuals to nearly the limit. Last year it raised $95,766 from groups of friends of the symphony. It made up most of the remainder of the deficit from income on endowment, donations at the Esplanade concerts, and contributions made by ticket purchasers in lieu of the 20% entertainment tax the government removed from symphony orchestras last year. All these still left BSO with a $48,050 deficit to be carried on the books until next year.

• **Industry's Stake**—The last remaining source of untapped funds is industry. BSO's trustees are now planning a campaign to sell corporation executives in the area on the idea of giving regular financial support to the orchestra. Their pitch will be keyed to the theme that corporations want their communities to be as attractive as possible—culturally as well as economically. In part, the Boston Symphony was encouraged to draw on industry's support by the extraordinary success the Detroit Symphony Orchestra has had along this line (BW—May19'51,p28).

"The hardest thing," says BSO's manager Judd, "will be to get businessmen to understand that in helping to finance our deficit they're not just bailing us out; they're making an investment in the culture of their community—an investment that will give them a real return."

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

chestra is free to do its own bargaining—as long as its salary level and benefits equal or exceed the prevailing level in Boston, which they always have. "It's a family affair," says Pasquale Cardillo, E-flat clarinetist and president of this year's negotiations committee. "All of us, management and musicians, want the same thing—to make the best music."

• **Happy Family**—Morale is high in the orchestra, first of all, because it does make good music. Morale is high also because the working conditions at BSO are among the best in the industry. The salary level is one of the highest. The base rate is $5,500 a year; most earn between $6,000 and $7,500 a year, and the principals make up to $10,000. It's high because the season is the longest of any symphony orchestra in the U.S., and steady employment is a rare and important asset to musicians.

There's security, too, in an enlightened pension plan. BSO started payments to pensioners as early as 1903. Since 1942, the orchestra has had a contributory plan (trustees and musicians share the load 50-50) with a payment pegged to half the current base pay of the orchestra. This is aimed to keep pension payments in line with the cost of living. Retirement age is usually 65, but may vary. The "winds" usually retire somewhat earlier than the "strings."

• **Full Week**—During the 30-week fall and winter season, the orchestra plays 103 concerts for which it rehearses 106 times. If it is required to meet more than 215 times during the season, members are paid for the extra time—pro rata on salary.

The average work week is 17½ hours. That seems short, but most instrumentalists must put in at least as much time in practice on their own. In spite of this, most of BSO's musicians manage to pick up extra income by outside work.

• **The Hall**—Like many U. S. symphony orchestras, BSO owns its own hall, a large, red-brick, colonnaded building on the outer edge of Boston's once-fashionable Back Bay. The medium-size concert hall is considered one of the most acoustically perfect in the world.

III. Discordant Note

BSO gets some income from rental of the concert hall during off-seasons or between concerts. But the rentals don't come close to covering maintenance expenses. They don't even cover the city tax bill on the property.

• **One Chance**—Even full relief from taxes, however, would hardly begin to wipe out the orchestra's operating deficit of about $200,000 a year. Judd

BUSINESS WEEK • Nov. 8, 1952

in Business

any other symphony orchestra in the country. In 47 weeks it will play more than 150 concerts before "live" audiences totaling well over 1-million people. This year, for the first time, the BSO will tour the Far West, with stands in such cities as Dallas, Denver, San Francisco. It will also go to Montreal, Canada. Then it will wind up the season with concerts at Tanglewood, the orchestra's scenic summer headquarters in the Berkshires.

Meanwhile, the Boston "Pops," a middle-brow offshoot of the orchestra, led by Arthur Fiedler, will be playing about 150 concerts of waltzes, polkas, and symphonic adaptations of juke-box tunes to audiences in Symphony Hall, outdoors on Boston's Esplanade, and to out-of-towners on a 10-week tour.

In addition, Boston Symphony music will reach far more than 1-million people this year through the recordings the orchestra makes for RCA-Victor and through its FM broadcasts.

• **Good Music**—To a symphony orchestra, however, the measure of success is more the quality than the quantity of music produced. Quality is a lot harder to assess, but many people consider BSO the outstanding orchestra in the United States, if not the entire world.

There's evidence that it's good in the fact that the orchestra is already sold out for every one of its 103 regular concerts this fall and winter—an accomplishment that's the envy of all other symphony orchestras. Even more in-

BUSINESS WEEK • Nov. 8, 1952

CELLIST rests up behind the scenes, studies score while waiting for his next stint.

thinks the only thing that could do that would be somehow to expand the seating capacity of the concert hall by some 700—[illegible] without hurting acoustical quality. At present, that's an unlikely possibility.

Other avenues to increased revenue appear to be blocked. Ticket prices are about as high as they can go without killing the market, or limiting the luxury to the privileged few. Last year ticket sales made up $1,115,647 of the orchestra's total earned income of $1,312,641. The remainder came from record royalties ($145,026), broadcasting ($10,277), and tuition of BSO's Tanglewood music school ($41,691). None of these sources shows signs of increasing appreciably.

• **What to Do?**—So BSO, along with the other symphonies, is stuck with the prospect of running a sizable annual operating deficit, and with the increasingly severe problem of how to make up that deficit.

Subsidy—either federal, state, or municipal—is the easy out. Most European orchestras have already succumbed to it, as have 13 U.S. orchestras. The Boston Symphony is strongly against government subsidy on principle. It feels it would inevitably stifle the creativity of the art.

The alternative is to raise money through voluntary contributions from individuals or corporations. BSO thinks it has drawn on the goodwill of individuals to nearly the limit. Last year it raised $95,766 from groups of friends of the symphony. It made up most of the remainder of the deficit from income on endowment, donations at the Esplanade concerts, and contributions made by ticket purchasers in lieu of the 20% entertainment tax the government removed from symphony orchestras last year. All these still left BSO with a $48,050 deficit to be carried on the books until next year.

• **Industry's Stake**—The last remaining source of untapped funds is industry. BSO's trustees are now planning a campaign to sell corporation executives in the area on the idea of giving regular financial support to the orchestra. Their pitch will be keyed to the theme that corporations want their communities to be as attractive as possible—culturally as well as economically. In part, the Boston Symphony was encouraged to draw on industry's support by the extraordinary success the Detroit Symphony Orchestra has had along this line (BW—May19'51,p28).

"The hardest thing," says BSO's manager Judd, "will be to get businessmen to understand that in helping to finance our deficit they're not just bailing us out; they're making an investment in the culture of their community—an investment that will give them a real return."

BUSINESS WEEK • Nov. 8, 1952

[32]

U.S. TOUR
Advance Clippings

U.S. TOUR
REVIEWS

POPS

1952
1953
SEASON

NEW HAVEN, CONN.
REGISTER
NOV 9 - 1952

MUSIC

Boston Symphony To Offer New Work Here Tuesday

By GORDON E. ARMSTRONG

The two concerts by the Boston Symphony here each season are always among the highlights on our musical calendar. The first of these will come on Tuesday evening when Mr. Munch and his Boston musicians will fill the stage in Woolsey Hall to capacity. Incidentally, we have been fortunate in having the opportunity of hearing the orchestra twice each season in recent years. The management expressed a desire a few seasons back to give but one yearly concert here but was persuaded to continue with the customary two programs.

While the New Haven Symphony manages to include a necessarily limited amount of new music in its programs, we are greatly dependent on the Boston Orchestra for the first hearing of many of the contemporary works in the larger forms—symphonies, tone poems, and concertos. If some of the new works such as Honegger's Fifth Symphony and the Jolivet Concerto for the Ondes Martenot, to mention but two, have been coldly received here in the past few years, at least they have added a spice to the Boston Orchestra's programs and given us something to talk about.

The new music interest in Tuesday's concert will be found in the Fourth Symphony by Harvard's Walter Piston. The work was given its Boston premiere by the orchestra within the last few weeks and the reception by both audience and critics was most favorable. The latter were in agreement that Mr. Piston's symphony is among the finest of his compositions to date and some considered it to be his supreme effort. "Very beautiful and always stimulating"—"Infused with vitality, impelling drive, and brilliant color"—"A pleasant, viable, and substantial score which we should hear again and again"—these were some of the plaudits given the symphony by the Boston critics.

Mr. Piston is one of five American composers whose works are scheduled for programs by the Boston musicians this season. The other four are Irving Fine, Aaron Copland, Harold Shapero, and Alexei Haieff. Possibly we shall hear a workout by one of these composers at the orchestra's second concert later in the season. Mr. Munch has also scheduled the first American performance of Tibor Harsanyi's new symphony. Choral works listed for performance this season by the orchestra include Berlioz' "Romeo and Juliet", Bach's St. Matthew Passion, and Honnegger's "Dance of Death".

Here is the complete program for Tuesday evening:

Berlioz .... **"Royal Hunt and Storm," Descriptive Symphony from "The Trojans"**

Mendelssohn ...... **Symphony No. 4 in A major ("Italian"), Op. 90**

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltereilo: Presto

Intermission

Piston .... **Symphony No. 4**

I. Piacevole
II. Ballando
III. Contemplativo
IV. Energico

Wagner .... **Prelude and "Liebestod" from "Tristan und Isolde"**

WASHINGTON, D. C.
TIMES-HERALD
NOV 9 - 1952

Shatters Boston Precedent

[John Brook Photo]

A former member of the National Symphony orchestra here, Doriot Anthony (above) was recently appointed first flutist with the Boston Symphony. She is the only woman to occupy a first chair in the history of the Boston organization.

BOSTON, MASS.
MORNING GLOBE
NOV 9 - 1952

Boston Symphony Rehearsal

The Boston Symphony Orchestra opens a half-dozen Thursday evening rehearsals to the public each season, at a series cost of less than $1 each. Then you may see and hear how conductor Charles Munch puts a performance together in Symphony Hall. (Above)—Richard Burgin, the concert-master, congratulates piano soloist Lelia Gousseau at the conclusion of Beethoven's "Emperor" Concerto.

Conductor Charles Munch, giving a plain beat, keeps an eye (and ear) on the viola section.

Doriot Anthony, first flute, plays on as second flutist James Pappoutsakis turns the pages of her part.

WASHINGTON, D. C.
STAR

Boston Symphony And Nicole Henriot Here Thursday

The Boston Symphony Charles Munch, conductor, will return to Constitution Hall for its first of a series of concerts Thursday at 8:30 p.m. The orchestra earned fresh honors on its European tour last spring, the first in its 71 years of existence. It was given under the auspices of the Congress for Cultural Freedom, which provided 15 concerts in France, Germany, Belgium, Holland and England. Those in Paris formed a part of the Festival of the Twentieth Century Arts. Pierre Monteux, engaged as guest conductor, shared the success of the orchestra with Charles Munch. He led six of the 15 concerts.

Nicole Henriot, French pianist, who made her American debut four years ago, will be the soloist. She played here twice in 1951, first at the regular concert with the orchestra and once at a special program in honor of President Auriol of France, on a visit to the United States.

Thursday's program will include a symphonic interlude from Act II of Berlioz' opera, "The Trojans," which depicts the scene when Dido and Aeneas were driven into a cave by a storm contrived by Venus. This number and others on the program will provide an occasion for the orchestra's new flutist, Doriot Anthony, to be heard. Her return to Constitution Hall, as member of the Boston Symphony, may be of interest to Washingtonians, since she once played second flute in the National Symphony.

Miss Anthony has occupied the chair of first flutist in the Los Angeles NBC Standard Symphony and the Hollywood Bowl Symphonies. She played a flute obbligato at Margaret Truman's Hollywood Bowl debut.

BOSTON, MASS.
MORNING GLOBE

NOV 9 - 1952

Pierre Monteux Will Be Symphony Guest Conductor Next Week

Following the Boston Symphony Orchestra's first New York tour this week, Pierre Monteux will be the guest conductor for two weeks in Boston. He will conduct the second Tuesday evening concert in Symphony Hall on Nov. 18 and the seventh pair of Friday afternoon and Saturday evening concerts on Nov. 21 and 22. On the previous Thursday, Nov. 20, the rehearsal at 7:30 will be opened to the public.

On Tuesday evening the program will include Beethoven's Overture to "Leonore," No. 2, Reger's Romantic Suite which will be played at these concerts for the first time and Schubert's Symphony No. 7 in C Major.

For the seventh pair of concerts Mr. Monteux announces a revival of Richard Strauss's tone poem, "Ein Heldenleben." The soloist will be the contralto Elena Nikolaidi who will make her first appearance with this orchestra in two famous arias, "Che faro" from Gluck's "Orfeo" and "Divinites du Styx" from "Alceste" by the same composer. Mr. Monteux will open the program with Cimarosa's Overture to "The Secret Marriage" and Reger's Romantic Suite.

ROLE FOR BUSTER KEATON

Buster Keaton, the famed comic of the silent films, is being sought for a leading role in a new musical, "Saddle and Go."

Nov. 9 – Herald

Pierre Monteux Will Conduct Next Symphony

Following the Boston Symphony Orchestra's first New York tour this week, Pierre Monteux will be the guest conductor for two weeks in Boston. He will conduct the second Tuesday evening concert in Symphony Hall on November 18 and the seventh pair of Friday afternoon and Saturday evening concerts on November 21 and 22. On the previous Thursday, November 20, the rehearsal at 7:30 will be opened to the public.

On Tuesday evening the program will include Beethoven's Overture to Leonore, No. 2, Reger's Romantic Suite which will be played at these concerts for the first time, and Schubert's Symphony No. 7 in C major. For the seventh pair of concerts Mr. Monteux announces a revival of Richard Strauss's tone poem, "Ein Heldenleben." The soloist will be the contralto Elena Nikolaidi who will make her first appearance with this orchestra in two famous arias, "Che faro" from Gluck's "Orfeo" and "Divinites du Styx" from "Alceste" by the same composer. Mr. Monteux will ope the program with Cimarosa's Ove ture to "The Secret Marriage" ar Reger's Romantic Suite.

HUNTINGTON, W. VA.
ADVERTISER

NOV 10 1952

Advertiser Staff Photo

Mrs. Serge Koussevitzky, center above, widow of the famed conductor of the Boston Symphony Orchestra, was welcomed to Huntington this morning by Mrs. Sterling Hamlet, left, and Mrs. Francis A. Scott, right, directors of the Huntington Symphony Association. Mrs. Koussevitzky arrived at the C. & O. Passenger Station at 11 A. M. today from Boston. She is in Huntington to attend the Huntington Symphony Orchestra's second concert of the season tomorrow night at the Keith-Albee Theatre. The concert will commemorate the tenth anniversary of the founding of the Koussevitzky Music Foundation.

* * *

SPOKANE, WASH.
SPOKESMAN-REVIEW

NOV 9 1952

DOES COMPLETE JOB

BOSTON, Nov. 8.—Charles Munch, conductor of the Boston Symphony orchestra, is plainly not a man to do things by halves. Having engaged Doriot Anthony, the first woman to become a member of the famed ensemble, as first flutist, he has announced that the programs of his first New York visit this season, in mid-November, will include the B minor Suite of Bach for flute and strings. Miss Anthony will, of course, be the soloist.

CHICAGO, ILL.
SUN-TIMES

NOV 12 1952

RECORD REVIEWS

Boston Symphony Plays French Music By Munch

Reprinted from yesterday's late editions.

By Felix Borowski

RCA Victor, in a recent release of a recording entitled "Charles Munch Conducts French Music," brings to collectors an attractive array of orchestral pieces.

These include Ravel's "Rapsodie Espagnole" and his "La Valse"; Saint-Saens' Overture to "La Princesse Jaune," Berlioz' Overture to "Beatrice et Benedict," and Lalo's to "Le Roi d'Ys." Munch plays these works—eminently characteristic of their composers—with the Gallic finesse and refinement to be expected of him.

Their performance by the Boston Symphony Orchestra is admirable. The set is on both sides of a 12-inch LP disk.

Victor hit upon a novel id issuing a simil "Gro

No praise can be too
beautiful rea
mastern
and
pec
pre
A
Col
disk
Syn
phia
gene
pres
dran
marl
so of
TS
sented
MGM.
meo an
been re
ular a

NEW HAVEN, CONN.
REGISTER

NOV 9 - 1952

CHARLES Munch will conduct the Boston Symphony Orchestra in Woolsey Hall Concert Tuesday night.

VISITING CONDUCTOR

Will Plouffe

Charles Munch, who will lead the Boston Symphony Orchestra into Carnegie Hall for its first concerts of season here.

N.Y. Times – Nov. 9 –

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 13 1952

MUSIC

Boston Symphony

By VIRGIL THOMSON

CARNEGIE HALL

Conductor, Charles Munch; soloist, Nicole Henriot, pianist. First New York concert this season last night

Royal Hunt and Storm from "The Trojans" ... Berlioz
Pianoforte Concerto in A minor, Op. 54 ... Schumann
Symphony No. 4 ... Piston
Prelude and Liebestod from "Tristan und Isolde" ... Wagner

Romantic Evening

WALTER Piston's Fourth Symphony, which was the work of honor at last night's concert of the Boston Symphony Orchestra in Carnegie Hall, is the freest, the boldest and the most personal of this composer's orchestral works. A neo-Romantic work phrased largely in rounded, or flowing thematic material, it is at once graceful of line and eloquent as to rhetoric. Three of its four movements sweep forward to climaxes of dazzling resonance. The first, a lyrical andantino (marked Piacevole), sets the scene with mediative sweetness for the impulsive urgency of the others. These come fast-slow-fast; but they all travel, carry you along with a powerful current toward their separate and each-in-its-own-way convincing apotheoses.

* * *

This is no demagogic symphony nor any trumped-up recalling of other men's oratorical enthusiasm. It is a free expression of personal feeling; it gives acquaintance with a real being. And if its texture is elaborate, as is the Bostonian way, that complexity does not hinder its expressive ease. Neither does a certain impersonal and colorless use of the orchestral palette dampen its sonority. It vibrates; it sounds; it moves forward; it speaks. And a touch of banality in the melodic lines may not be a fault either. Perhaps, as in Tchaikovsky, who must have been, I think, its conscious model, if there was one, this folksy bond may carry it far. In any case, it is a commanding and easy-to-love work and one of easy-to-recognize mastery.

* * *

Nicole Henriot

Soloist with the Boston Symphony Orchestra

Nicole Henriot had previously played the Schumann Piano Concerto. She played with a fine authority and every musical grace. Particularly happy was the blending of piano with orchestral tone under Charles Munch's direction, and at no loss to the prominence of the solo instrument. There was little evidence of personal involvement on the soloist's part with the emotional content of the piece. But this piece is a very hard one to get deeply involved with nowadays. Reserved for women and children pianists since, lo, these many years, it does not lend itself with ease to a grown-up or a male spontaneity. Perhaps the way of sincerity is to treat its romantic elan objectively, to care for its lovely shape and phraseology, to clean it up and set it forth in honor, like an heirloom. Just possibly, also, a little less highlighting of its emphatic moments might be the more tasteful treatment.

* * *

Still earlier Mr. Munch had opened the evening with the great Berlioz Royal Hunt music from "The Trojans." It sounded lovely; it always does. But I could not forget that with Beecham it moves from the start rather than from the middle. At the end there were some "Tristan und Isolde" excerpts. I skipped these, preferring to keep the Piston symphony in my ears.

NEW YORK, N. Y.
JOURNAL-AMERICAN

NOV 13 1952

Piston's Symphony Well Made

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony Orchestra paid their first visit to Carnegie Hall last night. They brought with them Walter Piston's Fourth Symphony for a first New York performance. Piston himself was present to witness the gracious acceptance of his music.

To be sure, this new symphony is well-made. That is a dependable asset of all Piston's composing. In fact sometimes too much so. But he lets himself go a bit in this work, especially in the second movement. The dance influence in American life has made an impression on him and he yields willingly to it.

The growing mellowness in his writing makes this a most agreeable work. It is well-bred, tasteful, still a little self-conscious. All four movements sounded well in performance, a tribute to Munch's conducting and the Bostonians' playing as well as Piston's musical well-being. The symphony should win new friends for him.

The program opened with Berlioz's "Royal Hunt and Storm" from "The Trojans," included the Schumann Piano Concerto, and ended with Wagner's prelude and Libestod from "Tristam and Isolde." Nicole Henriot was the soloist.

'Tosca' Revived

METROPOLITAN OPERA slipped more than a cog last night. The revival of Puccini's "Tosca" bore the hallmark of the old look instead of the new look that has distinguished the

---

NEW YORK, N. Y.
TIMES

NOV 13 1952

BOSTON SYMPHONY OPENS SEASON HERE

Orchestra Plays Superbly at Carnegie Hall Concert Under the Direction of Munch

By OLIN DOWNES

The Boston Symphony Orchestra, playing superbly, gave its first New York concert of the season last night at Carnegie Hall. In all respects of performance, in quality of tone, sensitiveness of phrase, glow of color, this was the Boston Orchestra at its finest, as Mr. Munch's conducting was of a perceptiveness and authority that made the evening one of rare satisfactions.

Mr. Munch gave the first performance here of Walter Piston's Fourth Symphony. It is a simpler and more concise symphony than his Third, to which it has little resemblance. For Mr. Piston never repeats himself, and he is never less than a most accomplished and scrupulous musician, be the tone of the communication grave or gay. This symphony is not only simpler, but, shall we say, more "popular" in its tone than its predecessor.

The second movement, the Scherzo, is one that makes an immediate effect by virtue of its lively cross-rhythms and the swinging melody of the middle part, one of a warm and entertaining cast, which is never less than distinguished in its statement and its network of orchestral device. The first movement is essentially monothematic, and the sum of its development is variations, not the conventional sonata outline.

The slow movement has the most depth and also the most complex structure. It needs more than a single hearing—as the entire symphony does, for that matter—to evaluate it as a whole, and not as a work of which only parts were fully grasped on initial acquaintance. The finale is highly energetic and in the end there is confident affirmation on a major triad.

The rest of the program, which began with the "Royal Hunt and Storm" scene from Berlioz' "Troyens," continued, after Mr. Piston's symphony, with the Schumann piano concerto, played by Miss Nicole Henriot, and the Prelude and Liebestod from "Tristan and Isolde." The performance of Berlioz' exciting music was not merely scenic, but dramatic and imaginative in its communication. Miss Henriot played the Schumann Concerto without poetry, with much assurance and heavy-handed efficiency. In fact the most eloquent part of this performance was Mr. Munch's accompaniment.

It is a tribute to him to remark that in his concluding performance of the "Tristan" music, which is so familiar and is so frequently played, he gave the Prelude and the incomparable threnody a fresh intensity, poignancy and a noble notion. When all is said and done, Wagner's piece was the wonder and the crown of the music of the evening.

BOSTON, MASS.
MORNING GLOBE

NOV 13 1952

PIERRE MONTEUX **returns as guest conductor of the** Boston Symphony Orchestra **for two weeks, beginning next Tuesday evening at Symphony Hall.**

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

NOV 13 1952

Bostonians Open Season Here

The Boston Symphony Orchestra gave its first New York concert of the season last evening in Carnegie Hall. With Charles Munch on the podium the redoubtable band offered a program of music interestingly varied.

There was a first performance of the Walter Piston Fourth Symphony. Also scheduled were the Schumann A minor Piano Concerto, with Nicole Henriot as soloist; the "Royal Hunt and Storm," from Berlioz's "The Trojans," and the Prelude and Liebestod from Wagner's "Tristan und Isolde."

In this symphony Walter Piston, it is advanced, breaks loose somewhat from earlier restraint. Gossip had it that the composer had "let go, though not too much, you can be sure!" The work was favorably received by a large gathering.

Mlle. Henriot and Schumann were a pleasing combination to those present. The other works as played by Mr. Munch and his men elicited no end of encomiums from sources not given to exaggeration.

NEW YORK, N. Y.
POST

NOV 13 1952

WORDS and MUSIC

By Harriett Johnson

Bostonians Open 67th Season

Accompanied by a traditionally full house, the Boston Symphony Orchestra opened its 67th New York season last night in Carnegie Hall, musical director Charles Munch officiating on the podium. Though the ensemble has lost none of its brilliance, there was more sanguinity and mellowness of tone in the string section than I ever remember before. In the andante of the Schumann piano concerto, the ensemble with this warmth created a compelling mood rather than the soloist, Nicole Henriot.

Miss Henriot was artistically disappointing with her exaggerated Lisztian conception of this poetic work. She gave it grandoise rather than loving treatment.

Technically there were also obvious slips which may have been due to nervousness because most of the final movement indicated more security, but during the entire composition Miss Henriot inclined toward theatrical display rather than meaningful projection of poetic subtleties. Her mannered conception was rhythmically unpredictable.

After the intermission Walter Piston's Fourth Symphony was given its first New York performance followed by the prelude and "Liebestod" from "Tristan und Isolde." When the Bostonians perform again in Carnegie Hall Saturday afternoon, the program will feature the first New York concert performance of Alexei Haieff's Concerto for Piano and Orchestra and Brahms First Symphony.

Returns to the Met

This Clipping From
BROOKLYN, N. Y.
EAGLE

NOV

CONDUCTS BOSTONIANS—The Boston Symphony Orchestra, under the direction of Charles Munch, will open its new series this evening at the Academy of Music.

WASHINGTON, D. C.
STAR

NOV 14 1952

Society News:

Party Convers
Has Musical

Mrs. Garrett Has Tea
Opera Guild; the Bon

By Daisy Sheridan

The campaign rehash was cut to a minimum yesterday—socially that is—and party conversation turned to a subject more pleasantly calm, which was music. This was true at at least two of the town's gatherings.

In the afternoon Mrs. George Angus Garrett entertained at a tea for the members of the Board of Directors of the National Opera Guild of Washington. Last evening the French Ambassador and Mme. Bonnet gave a reception in honor of French-born Charles Munch following the Boston symphony concert he conducted at Constitution Hall.

Organization Is Young

Philli
ship,
chair
Mrs.
man

Sche

M
ann
Op
lat,
pe
at
se
B
o
n

Dec.

The Concerts

At this week's Symphony Concerts Mr. Munch will introduce to Boston Honegger's choral "Dance of the Dead." The chorus will be that of the New England Conservatory, prepared by Lorna Cooke deVaron. The performance will also enlist the services of Maraquita Moll, soprano; Betty Allen, contralto; Gerard Souzay, baritone, and Arnold Moss, narrator. Mr. Souzay will also be heard in Ravel's song cycle, "Don Quichotte a Dulcinee." Debussy's "Printemps" and Prelude to "The Afternoon of a Faun" complete the list. The rehearsal of this program on Wednesday evening is open to the public. On Tuesday evening Mr. Munch will offer Handel's Concerto Grosso No. 4, Schubert's Unfinished Symphony and the Tchaikovsky Fourth.

* * *

This Clipping From
WASHINGTON, D. C.
POST

NOV 14 1952

Postlude

Bostonians Give Glitter To Berlioz

By Paul Hume

The Boston Symphony Orchestra opened its Washington season last night in Constitution Hall.

Charles Munch conducted the first of the four concerts the orchestra will play here this year. He will not return again until its final date in March. In the meantime, Guido Cantelli and Pierre Monteux will appear as guest leaders with the Bostonians.

After the concert—at the French Embassy—Munch was awarded the emblem of Commander in the Legion of Honor for services to his country through music. It was thus highly appropriate that his program opened with the Royal Hunt and Storm Music from Berlioz' vast opera, The Trojans at Carthage.

This is wonderfully descriptive music, typical of the mighty pages which surround it. Munch and his orchestra played it with utmost skill and effect, closing with a most impressive orchestral decrescendo.

Presenting the beautiful young French pianist Nicole Henriot in her third Washington appearance with the Boston Symphony, Munch and the soloist gave the Schumann Piano Concerto. Written originally for Schumann's pianist-wife Clara, greatest woman pianist of her time, this work has always been a particular favorite of feminine artists.

To it Miss Henriot brought her accustomed manner of playing, with brilliance given first place, and a rather hard touch that tires the ear before the Schumann is over. The first movement was a constant illustration of how not to use rubato in music. Phrase after phrase was stretched out of shape so that the music was constantly held up from its proper course.

Rubato is so subtle a thing that to use it this freely in company with an entire orchestra is dangerous. At more than one point it kept soloist and ensemble from arriving at downbeats together. It was not a singular performance.

Of the Brahms First Symphony that closed the evening, we must repeat a story told us by Georges Enesco, who once played in the violin section of an orchestra conducted by a virtuoso leader of the times. Brahms was present for the rehearsal of this same symphony. At its close, the conductor asked the composer if he did not think various ritards he had added to the score made a beautiful sound. "Yes," replied Brahms, "but don't do it."

We have not before heard the first movement so pulled apart—now hurried, now slowed way down. It was a performance for which the conductor must have been vouchsafed special insights not given any other conductor, for it was like no other we remember.

And this continued throughout the slow movement as well. The orchestra sounded beautiful much of the time, although the brasses are made to overblow badly. We regret the need for reporting so generally disappointing a concert. Let us then, remind our readers of the great beauty of the Berlioz at the beginning.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

NOV 14 1952

Orchestra, Letder Feted

In addition to rafter-ringing applause at his concert last evening, the famous French-born conductor, Charles Munch, received another ovation at the French embassy following the program of the Boston Symphony orchestra at Constitution hall.

Hosts at the 10:30 p.m. post-concert party were the French Ambassador and Mme. Bonnet, who had also asked all members of the orchestra to gather laurels at the party at the embassy on Kalorama road.

The big moment of the fete came when Ambassador Bonnet decorated Conductor Munch with the insignia of a commander of the Legion of Honor. This was accompanied by a kissing of cheeks, appropriate speeches and toasts in champagne.

Asked to come by was a small group from the town's official, embassy and residential circles.

The Bonnets were among the boxholders for the Boston symphony gala.

WASHINGTON, D. C.
STAR

NOV 14 1952

News of Music:

Boston Symphony Displays Fine Form in Short Program

By Alice Eversman

The Boston Symphony returned to Constitution Hall last night in better form than it has ever been to begin its series of concerts. The musicians seemed refreshed and in splendid mood for the short program that culminated in the Brahms "Symphony No. 1." Some of the extra finish the orchestra brought to its performance may have been due to the quieter style of conducting that Charles Munch used in this concert which allowed the musicians to play with assurance without being harassed by too many and too violent indications of the conductor's wishes.

What resulted was a full glory of sound from the orchestra and poised, highly polished playing by the musicians. This was especially true in the Brahms, the music of which was permitted to speak in spacious and classic grandeur of line. The themes sang nobly and with immense depth and the dramatic highlights were balanced in fine proportions to the more serene moments. Yet the broad expanse of the symphony's structure stood forth majestically. There was profundity in its lyricism and its intensity gathered power in controlled, progressive manner. Not in some time has the music of this great work been amalgamated so skillfully in all its effects and with a steady development toward the great climax of the last movement.

The soloist of the program was Nicole Henriot, whose local debut was made last year under the same auspices. The brilliant young artist received an ovation at the close of her performance of the Schumann "Concerto in A Minor," the orchestra musicians joining in the applause. Miss Henriot is a virtuosa whose equipment has speed, fluency, power and brilliance in equal amounts. She has not, however, the expressive quality in her tone to do justice to the poetic beauty of Schumann's music. Its tender, introspective character asks for a less cool and crystalline timbre and a warmer conception of its meaning.

She exhibited a tendency to sentimentalize in melodic portions of the first movement and in the Andantino grazioso, retarding the tempo at times to achieve her end. For the most part, it was a symphonic conception and she has the power to blend expertly with the orchestra. But the gracious flowing moments in the concerto were not met with the songful legato or with any distinctive tonal coloration. Her performance of the cadenza was scintillating and in all sections where bravura playing was called for, she showed amazing ease and freedom in delivery. Were her cultivation of tone and study of inflections to match her technical mastery, she would be a stunning artist indeed.

The "Royal Hunt and Storm" from Berlioz' "The Trojans" served as opening of the program. Its moods are sketched in broad strokes and with a dramatic excitement not thoroughly caught by the orchestra last night. Mr. Munch could have let loose his temperament to greater extent in this work with happy results. The reading fell just short of its intended goal. Yet Mr. Munch has never shown his splendid qualities as conductor so completely and so satisfyingly as in the Brahms where the pattern of the music was unfolded nobly, its pathos made moving and its drama electrifying, while being knit together with fine art. An enthusiastic audience acclaimed him.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

—Music—Theater THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, NOVEMBER 15, 1952

Monteux to Conduct Symphony—

Pierre Monteux will be the guest conductor of the Boston Symphony for its concerts during the next two weeks.

Nikolaidi To Appear As Soloist

Pierre Monteux, who retired at the end of last season as conductor of the San Francisco Symphony Orchestra, will be the guest conductor of the Boston Symphony for its Symphony Hall concerts for the next two weeks.

His first appearance will be at the second concert of the Tuesday series on Nov. 18. He will then conduct the second public rehearsal, to be held on Thursday evening, Nov. 20, at 7:30. His final two concerts of the week will be the seventh pair in the Friday afternoon and Saturday evening series, Nov. 21 and 22.

Elena Nikolaidi, the Greek contralto, will make her first appearance with the Boston Symphony at the week-end concerts. She will sing two Gluck arias—"Che faro" from "Orfeo," and "Divinités du Styx" from "Alceste."

The program for these concerts will include the first music of Cimarosa to be heard at this series—the Overture to "Il Matrimonio Scgreto," and the first performance at these concerts o Reger's Romantic Suite. The program will conclude with the firs performance of Strauss's ton poem "Ein Heldenleben" sinc 1937.

The program for Tuesday wi consist of Beethoven's Overtur to "Leonore" No. 2, Op. 72; Reger's Romantic Suite, and Sch bert's Symphony in C major, N 7, (Posthumous).

Boston Symphonie

Charles Munch leitete das zweite New Yorker Konzert Samstag nachmittags in der Carnegie Hall in Werken von Bach, Haieff und Brahms. In der Suite No. 2 in H-Moll für Flöte und Streicher von Bach stellte er die neue Soloflötistin der Boston Symphonie, Doriot Anthony vor, die sowohl im Vortrag der Suite als in den übrigen Werken als bemerkenswerte Künstlerin ihres Instrumentes hervortrat.

Im Programm des Samstagkonzertes war auch das Klavierkonzert von Alexei Haieff, von Leo Smit gespielt, wieder zu hören. Der Pianist hatte das gleiche Werk schon im Konzert zeitgenössischer Kompositionen in der Columbia Universität im Frühjahr vorgetragen, und schon damals konnte man die Originalität der Themen, die musikalische Durchführung und den Reichtum der Erfindung feststellen. Leo Smit war ein ausgezeichneter Interpret des Klavierkonzertes und der reiche Beifall am Schluß der Wiedergabe galt sowohl der Komposition als dem Vortragenden.

Charles Munch dirigierte ferner die erste Symphonie von Brahms mit Betonung der dramatischen Akzente und sorgfältiger Ausarbeitung aller Einzelheiten; das Orchester zeigte in der Einheitlichkeit der einzelnen Instrumentengruppen und der Disziplin der ausgezeichneten Musiker sein überragendes Können.

Nov. 15
Staats zeitung

BOSTON, MASS.
MORNING GLOBE

NOV 15 1952

ELENA NIKOLAIDI, Greek contralto, who will be the soloist with the Boston Symphony under the direction ~~of guest~~ conductor Pierre Monteux at the next Friday-Saturday concerts, Nov. 21 and 22.

BROOKLYN, N. Y.
EAGLE

NOV 15 1952

MUSIC

Boston Symphony Offers Haieff Piano Concerto

By PAUL AFFELDER

The Boston Symphony Orchestra paid its first visit of the season to the Academy of Music last evening and its conductor, Charles Munch, provided us with a rather interesting program.

It began with the Bach Suite No. 2 in B Minor for Flute and Strings, with the orchestra's new first flutist—and only female member — Doriot Anthony as soloist. Miss Anthony is not only young and attractive, she is a superb flutist, and her handling of the extensive solo passages, all delivered with exquisite tone quality, was a constant joy. For the most part, Mr. Munch selected rather leisurely tempi, but everything was made to emerge with a stateliness, elegance and refinement of style befitting this baroque music.

New Concerts Played

To balance the program and give it contrast, there was the first local performance of the Concerto for Piano and Orchestra by the contemporary Russian-American composer, Alexei Haieff. This concerto, first heard during the Columbia University Contemporary American Music Festival last April, turned out to be quite an attractive work with a good deal of well-organized thematic material. Its first two movements are in a rapid tempo, full of vigor and rhythmic invention. Most of the third movement is slower and more introspective, though the concerto ends with a brilliant coda.

Haieff has admittedly been influenced by Stravinsky, at least in the first two sections. Here one catches the typical Stravinskyan rhythmic irregularities and the deliberate absence of shaded nuances. But the music itself is much more imaginative than anything we have had from Stravinsky in many years. The harmonic treatment is fresh without being harsh, and the instrumentation is admirably balanced.

Unsubtle Brahms

Leo Smit, who also introduced the concerto last Spring, was the piano soloist last evening. He did a highly commendable job, one that was clean, fluent and forceful. The work was warmly received, and the composer was present to acknowledge the applause.

Rounding out the concert with more familiar fare, Mr. Munch conducted Brahms' First Symphony. His was a highly individual reading, marked by some strangely violent changes in tempo and a frequent absence of subtlety in the phrasing.

On the whole, the orchestra played well and cohesively all evening. It seemed to have more homogeneity than last season, though we would still like to have a more rounded and less blatant tone from the brasses.

NEW YORK, N. Y.
TIMES

NOV 16 1952

WOMAN FLUTIST HEARD AS SOLOIST

Doriot Anthony, on First Desk of Boston Symphony, Applauded —Leo Smit Also Plays

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. Leo Smit, pianist. Doriot Anthony, flutist. At Carnegie Hall.

Suite No. 2 in B minor for flute and strings .... Bach
Concerto for Piano and Orchestra .. Alexei Haieff
Symphony No. 1 in C minor .... Brahms

Traditionally, the Boston Symphony Orchestra has been a masculine stronghold. But this season, for the first time, it has a woman in a first desk position. Her name is Doriot Anthony. She's the first flutist and yesterday afternoon at Carnegie Hall Charles Munch saw that she had a good introduction to the New York subscribers.

Not only did he call on her to bow before the concert began, but he arranged that the first piece on the program should be designed to star her as a solo performer. It was Bach's Suite No. 2 in B minor for Flute and Strings.

With her trim figure and her close-cropped, well-groomed hair Miss Anthony might be taken for a fashion model. This effect was heightened yesterday by her modishly simple black dress with the bouffant skirt. But when she started to play one knew this was no animated fashion-plate, but a first-class flutist.

Her intonation was perfect and there was breath enough for each note to have its proper roundness of sonority. Then, too, her playing was unfailingly expressive. It was flowing and even when it needed to be, playful and assured when the music exploited the instrument's lighter side.

Wins Orchestra's Applause

In the Polonaise section of the Suite her playing was especially beautiful and in the swift Badinerie, which closed the work, she showed remarkable agility and lightness, so that the difficult section emerged with the sense of ease Bach meant it to have.

The applause necessitated three more bows at the end of the Suite. Her male colleagues joined the audience in the tribute. And though the Suite provided her chief opportunity, she was also heard to excellent effect in the works that followed, especially in the vitally important solo passages in the closing movement of Brahms' First Symphony.

The other soloist of the afternoonwas the American pianist, Leo Smit, who was heard in the same work in which he distinguished himself, last April when the piece —Alexei Haieff's Concerto for Piano and Orchestra—was introduced to radioaudiences in a program conducted by Leopold Stokowski for Columbia University.

Again the Concerto impressed one by its vitality, its controlled excitement and its inventiveness. The composer was sitting in one of the boxes and his work also necessitated three bows. Again the men of the orchestra joined in the applause.

The orchestra was in fine form throughout and a warm, surging performance of Brahms' Symphony No. 1 brought the program to a close, so rousing that many a listener left the hall well-fortified to meet the rain with a cheerful snatch of Brahms. R. P.

Symphony Concert For Pension Fund

The Boston Symphony Orchestra will give a special concert for its Pension Fund in Carnegie Hall on Sunday evening, December 7. Pierre Monteux who will conduct this orchestra as guest in the same hall on the previous Wednesday evening and Saturday afternoon will then present a Beethoven, Franck and Wagner program with Margaret Harshaw as soprano soloist.

Nov. 16 — Bost. Herald

AARON RICHM

[37]

WASHINGTON, D. C.
NEWS

NOV 14 1952

Boston & Munch Gave Brahms Both Barrels

Charles Munch and his Boston Symphony Orchestra opened their Washington season at Constitution Hall last night with a program that was distinguished by its devotion to the tried and true.

Of course, there was a rarely heard Berlioz fragment—descriptive music from his opera The Trojans—but even this was rather conventional Berlioz and blended easily with the familiar Schumann piano concerto that followed.

The concerto sereved to bring back the young, slim blond French pianist with the steely fingers, Nicole Henriot.

In the first movement, she used her extraordinary power (for one so slight) to greater advantage than hitherto. But the closing Allegro vivace was marred by blurring and a certain disjointed brittleness. However, she did bring an enormous vitality to the Schumann which earned her a number of bows.

The lack of cohesion may have been the fault of Mr. Munch, because there was a similar lack in parts of the Brahms First Symphony. To Mr. Munch this was no romantic business. He urged the orchestra to such tremendous preliminary climaxes that it seemed the players would have no reserve for the great finale. But, the timpani man had a hidden reserve of TNT and the brasses some extra breath, and the closing measures paled everything that had gone before.

There were some nice moments in the slow movements, and Mr. Munch's general approach was exciting to say the least.

MILTON BERLINER.

1952
1953
SEASON

—Music—Theater THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, NOVEMBER 15, 1952

Monteux to Conduct Symphony—

Pierre Monteux will be the guest conductor of the Boston Symphony for its concerts during the next two weeks.

Nikolaidi To Appear As Soloist

Pierre Monteux, who retired at the end of last season as conductor of the San Francisco Symphony Orchestra, will be the guest conductor of the Boston Symphony for its Symphony Hall concerts for the next two weeks.

His first appearance will be at the second concert of the Tuesday series on Nov. 18. He will then conduct the second public rehearsal, to be held on Thursday evening, Nov. 20, at 7:30. His final two concerts of the week will be the seventh pair in the Friday afternoon and Saturday evening series, Nov. 21 and 22.

Elena Nikolaidi, the Greek contralto, will make her first appearance with the Boston Symphony at the week-end concerts. She will sing two Gluck arias—"Che faro" from "Orfeo," and "Divinités du Styx" from "Alceste."

The program for these concerts will include the first music of Cimarosa to be heard at this series—the Overture to "Il Matrimonio Segreto," and the first performance at these concerts o Reger's Romantic Suite. The program will conclude with the firs performance of Strauss's ton poem "Ein Heldenleben" sinc 1937.

The program for Tuesday wi consist of Beethoven's Overtur to "Leonore" No. 2, Op. 72; Reger's Romantic Suite, and Schu bert's Symphony in C major, N 7, (Posthumous).

Boston-Symphonie

Charles Munch leitete das zweite New Yorker Konzert Samstag nachmittags in der Carnegie Hall in Werken von Bach, Haieff und Brahms. In der Suite No. 2 in H-Moll für Flöte und Streicher von Bach stellte er die neue Soloflötistin der Boston Symphonie, Doriot Anthony vor, die sowohl im Vortrag der Suite als in den übrigen Werken als bemerkenswerte Künstlerin ihres Instrumentes hervortrat.

Im Programm des Samstagkonzertes war auch das Klavierkonzert von Alexei Haieff, von Leo Smit gespielt, wieder zu hören. Der Pianist hatte das gleiche Werk schon im Konzert zeitgenössischer Kompositionen in der Columbia Universität im Frühjahr vorgetragen, und schon damals konnte man die Originalität der Themen, die musikalische Durchführung und den Reichtum der Erfindung feststellen. Leo Smit war ein ausgezeichneter Interpret des Klavierkonzertes und der reiche Beifall am Schluß der Wiedergabe galt sowohl der Komposition als dem Vortragenden.

Charles Munch dirigierte ferner die erste Symphonie von Brahms mit Betonung der dramatischen Akzente und sorgfältiger Ausarbeitung aller Einzelheiten; das Orchester zeigte in der Einheitlichkeit der einzelnen Instrumentengruppen und der Disziplin der ausgezeichneten Musiker sein überragendes Können.

Nov. 15
Staats
Zeitung

BOSTON, MASS.
MORNING GLOBE
NOV 15 1952

ELENA NIKOLAIDI, Greek contralto, who will be the soloist with the Boston Symphony under the direction ~~of guest~~ conductor Pierre Monteux at the next Friday-Saturday concerts, Nov. 21 and 22.

BROOKLYN, N. Y.
EAGLE
NOV 15 1952

MUSIC

Boston Symphony Offers Haieff Piano Concerto

By PAUL AFFELDER

The Boston Symphony Orchestra paid its first visit of the season to the Academy of Music last evening and its conductor, Charles Munch, provided us with a rather interesting program.

It began with the Bach Suite No. 2 in B Minor for Flute and Strings, with the orchestra's new first flutist—and only female member — Doriot Anthony as soloist. Miss Anthony is not only young and attractive, she is a superb flutist, and her handling of the extensive solo passages, all delivered with exquisite tone quality, was a constant joy. For the most part, Mr. Munch selected rather leisurely tempi, but everything was made to emerge with a stateliness, elegance and refinement of style befitting this baroque music.

New Concerts Played

To balance the program and give it contrast, there was the first local performance of the Concerto for Piano and Orchestra by the contemporary Russian-American composer, Alexei Haieff. This concerto, first heard during the Columbia University Contemporary American Music Festival last April, turned out to be quite an attractive work with a good deal of well-organized thematic material. Its first two movements are in a rapid tempo, full of vigor and rhythmic invention. Most of the third movement is slower and more introspective, though the concerto ends with a brilliant coda.

Haieff has admittedly been influenced by Stravinsky, at least in the first two sections. Here one catches the typical Stravinskyan rhythmic irregularities and the deliberate absence of shaded nuances. But the music itself is much more imaginative than anything we have had from Stravinsky in many years. The harmonic treatment is fresh without being harsh, and the instrumentation is admirably balanced.

Unsubtle Brahms

Leo Smit, who also introduced the concerto last Spring, was the piano soloist last evening. He did a highly commendable job, one that was clean, fluent and forceful. The work was warmly received, and the composer was present to acknowledge the applause.

Rounding out the concert with more familiar fare, Mr. Munch conducted Brahms' First Symphony. His was a highly individual reading, marked by some strangely violent changes in tempo and a frequent absence of subtlety in the phrasing.

On the whole, the orchestra played well and cohesively all evening. It seemed to have more homogeneity than last season, though we would still like to have a more rounded and less blatant tone from the brasses.

NEW YORK, N. Y.
TIMES
NOV 16 1952

WOMAN FLUTIST HEARD AS SOLOIST

Doriot Anthony, on First Desk of Boston Symphony, Applauded —Leo Smit Also Plays

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. Leo Smit, pianist. Doriot Anthony, flutist. At Carnegie Hall.

Suite No. 2 in B minor for flute and strings .... Bach
Concerto for Piano and Orchestra . . Alexei Haieff
Symphony No. 1 in C minor .... Brahms

Traditionally, the Boston Symphony Orchestra has been a masculine stronghold. But this season, for the first time, it has a woman in a first desk position. Her name is Doriot Anthony. She's the first flutist and yesterday afternoon at Carnegie Hall Charles Munch saw that she had a good introduction to the New York subscribers.

Not only did he call on her to bow before the concert began, but he arranged that the first piece on the program should be designed to star her as a solo performer. It was Bach's Suite No. 2 in B minor for Flute and Strings.

With her trim figure and her close-cropped, well-groomed hair Miss Anthony might be taken for a fashion model. This effect was heightened yesterday by her modishly simple black dress with the bouffant skirt. But when she started to play one knew this was no animated fashion-plate, but a first-class flutist.

Her intonation was perfect and there was breath enough for each note to have its proper roundness of sonority. Then, too, her playing was unfailingly expressive. It was flowing and even when it needed to be, playful and assured when the music exploited the instrument's lighter side.

Wins Orchestra's Applause

In the Polonaise section of the Suite her playing was especially beautiful and in the swift Badinerie, which closed the work, she showed remarkable agility and lightness, so that the difficult section emerged with the sense of ease Bach meant it to have.

The applause necessitated three more bows at the end of the Suite. Her male colleagues joined the audience in the tribute. And though the Suite provided her chief opportunity, she was also heard to excellent effect in the works that followed, especially in the vitally important solo passages in the closing movement of Brahms' First Symphony.

The other soloist of the afternoonwas the American pianist, Leo Smit, who was heard in the same work in which he distinguished himself, last April when the piece —Alexei Haieff's Concerto for Piano and Orchestra—was introduced to radioaudiences in a program conducted by Leopold Stokowski for Columbia University.

Again the Concerto impressed one by its vitality, its controlled excitement and its inventiveness. The composer was sitting in one of the boxes and his work also necessitated three bows. Again the men of the orchestra joined in the applause.

The orchestra was in fine form throughout and a warm, surging performance of Brahms' Symphony No. 1 brought the program to a close, so rousing that many a listener left the hall well-fortified to meet the rain with a cheerful snatch of Brahms.

R. P.

WASHINGTON, D. C.
NEWS
NOV 14 1952

Boston & Munch Gave Brahms Both Barrels

Charles Munch and his Boston Symphony Orchestra opened their Washington season at Constitution Hall last night with a program that was distinguished by its devotion to the tried and true.

Of course, there was a rarely heard Berlioz fragment—descriptive music from his opera The Trojans —but even this was rather conventional Berlioz and blended easily with the familiar Schumann piano concerto that followed.

The concerto sereved to bring back the young, slim blond French pianist with the steely fingers, Nicole Henriot.

In the first movement, she used her extraordinary power (for one so slight) to greater advantage than hitherto. But the closing Allegro vivace was marred by blurring and a certain disjointed brittleness. However, she did bring an enormous vitality to the Schumann which earned her a number of bows.

The lack of cohesion may have been the fault of Mr. Munch, because there was a similar lack in parts of the Brahms First Symphony. To Mr. Munch this was no romantic business. He urged the orchestra to such tremendous preliminary climaxes that it seemed the players would have no reserve for the great finale. But, the timpani man had a hidden reserve of TNT and the brasses some extra breath, and the closing measures paled everything that had gone before.

There were some nice moments in the slow movements, and Mr. Munch's general approach was exciting to say the least.

MILTON BERLINER.

Symphony Concert For Pension Fund

The Boston Symphony Orchestra will give a special concert for its Pension Fund in Carnegie Hall on Sunday evening, December 7. Pierre Monteux who will conduct this orchestra as guest in the same hall on the previous Wednesday evening and Saturday afternoon will then present a Beethoven, Franck and Wagner program with Margaret Harshaw as soprano soloist.

NOV. 16 — Bost. Herald

This Clipping From
BOSTON, MASS.
HERALD

Nicole Henriot's Thunder Is 'From the Heart'

Herald Staff Photo by Calvin Campbell)

"FROM THE HEART"—Nicole Henriot, new pianist sensation of the concert stage, says that in her playing "the power is from the heart."

By FRED BRADY

When Nicole Henriot plays the piano with thunder it is "thunder from the heart."

At 27 the slim, blonde Parisienne is the new sensation of the concert stage, but if you expect her to appear as a devoted long-haired and aloof artiste, then you'll have to look again. Because she is very apt to burst in on you in a blonde storm that could sweep any American campus.

In her own world, of course, Mlle. Henriot is an air on a French horn. But in uninhibited America she is an admiring whistle.

In four years since her New York debut she has captured audiences across the nation, not as a youthful virtuoso but as a pianist of growing depth of interpretation.

U. S. CRITICS ELOQUENT

American critics have waxed eloquent in lauding her power at the piano ever since her New York concert in Carnegie Hall when one described her as "an artist one can enjoy with all the faculties — with the sentiments, with the mind, and with the musical ear."

Perhaps she should then—even at 27—show some mark of a dedicated musical life. But she doesn't when she's offstage.

The other night in the green-room at Symphony Hall—before she played with the Boston Symphony Orchestra—"I adore to be with Mr. Munch and the Boston players"—the thought of her concert in another hour did not perturb her.

"I am calm, I am happy," she said.

She was "calm, happy" even at the age of 13 when she gave her first recital in Paris, she said.

For Boston she played the Schumann A minor concerto and critics here noted the same incipient power which moved one New York writer to dub her "the frail thunderer."

UNDERSTANDS SELF

Miss Henriot—whose conversation lilts from English to French in the tempo of a Mozart divertimento—has her own idea of where she draws that thunder.

"I think the power is more in the heart."

Once in 1944 after a concert in the Albert Hall in London, she says, she was questioned by [illegible] "docteur" who "ask me the same question about the power."

Mlle. Henriot laughed out loud when she said: "I hold out my arms, I tell him—there, you can examine."

But in piano, she insists, "the heart is first, the head second" and—she spread her fingers—"these are third."

The mind, she feels, is useful "for practice." She says—and laughed again when she heard it might cause a revolt among American children — that she doesn't think "it is necessary to practice too much."

PRACTICE IN MIND

For herself, she explains, "you practice in your mind all the time."

Besides, she pointed out, on tour in America she has little time for practice and almost none for relaxing. Her best fun, she said, comes during airport stopovers when she "looks at the people—very interesting, a theater vivant."

Before her Symphony Hall concert the other night, she arrived from the home of friends in Milton wearing a blue and green plaid frock cut in the studied simplicity of Nina Ricci of Paris.

All her frocks are Nina Ricci, she said, but her hats—"I make my own hats. I do not have, what is it, the hat box. I make hats I keep in my pocket."

In France during the war when she was a girl in her 'teens Mlle. Henriot played a siren song that duped the Nazis. She was a runner for the French underground, not suspect because of her age, and she accomplished so much that she is one of the few winners of the medal of the Commandos d'Afrique.

Of that she prefers not to talk because "all the French do that."

Pressed as to what such duty meant for a youngster, she shook her head and said, "J'avais peur—I was afraid."

HE PREFERRED MOVIES

In the underground she worked with her brother, the same brother who probably gave the world a great pianist because he liked movies better than the opera.

Mlle. Henriot explains that her first awakening to music was a performance at the Paris Opera of "Tristan and Isolde." She was only eight and wasn't scheduled to go but she got her brother's seat when he told the family: "I hate opera. I'd rather go to a movie."

Asked: "In France there must be hundreds of young men pursuing you?" Mlle. Henriot waited until she was sure she understood.

Then she smiled a disarming smile and added:

"If I have one man in my heart, I don't tell you. I keep for me."

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 16 1952

CONCERT AND RECITAL

* * *

Boston Symphony

By Arthur Berger

The combination of a significant, relatively new piano concerto, a top-flight soloist and an inspired performance under the direction of Charles Munch made the Boston Symphony concert a truly outstanding occasion in Carnegie Hall yesterday afternoon.

Alexei Haieff's concerto is the finest new work in this genre for the medium of piano that has come our way, in this reviewer's memory, for many a season. The work was first heard here last spring at the Columbia University Festival, and it passed the difficult test yesterday of reaffirming the highly favorable impression it had made at that time.

As at the earlier performance, Leo Smit was yesterday's pianist, and a better man for the assignment was nowhere to be found. A feeling for contemporay idiom, which Mr. Smit certainly has, is only one of the things Haieff's music requires. For the way in which novelty and tradition merge in it is quite special, and among other things a pianist must have for it are a grasp of the old grand line and a skill in the kind of figuration to be found in Chopin or Rachmaninoff. Mr. Smit has all this and more. It is a pity that it takes nothing less than a premiere or virtually one to bring him onto the concert platform.

Haieff is an American composer but his Russian origins have always made his early allegiance to Stravinsky seem altogether natural and uncontrived. Through it he has developed a personal style that has embraced, after refining them all down, such varying influences as those of nineteenth century Romanticism, Rachmaninoff and Gershwin. His mastery of the orchestra is formidable. His ingenuity is wrought with instruments, not through the coloristic means of Debussy or Berg, but by little strands of unpredictable counterpoint that have a way of falling into place with inevitability. The piano-writing, though a challenge to the performer, is also a joy for him, and the work maintains its symphonic character without rendering the pianist any less a soloist.

Two New York performances by now, and a recording as well, for a concerto completed no longer ago than 1950 make quite a gratifying record. Yesterday's was certainly the most lucid of the three different interpretations (from the conductor's viewpoint) that we have heard. It was also the warmest and most lyrical. Mr. Munch is to be congratulated on both the choice of the work and great pains he has lavished on it. The program opened with Bach's Suite in B minor, performed by a reduced orchestra, with Doriot Anthony as flute soloist. The Brahms First Symphony was heard after the intermission.

BOSTON, MASS.
MORNING GLOBE

NOV 16 1952

More Encouragement in Belgium for Music Than Anywhere in World, Says Violinist

By HERMAN SILBERMAN

(Mr. Silberman is a violinist in the Boston Symphony Orchestra.)

For the past few decades, the beauty of Belgium's art and culture has been quite overshadowed by the more material aspects of its place among nations. Since my recent return from Belgium, where I had been invited to serve on the jury for the International Competition of Performance by String Quartet in the city of Liege, there has constantly come to mind the striking impression of an intense musical activity taking place in that country.

In Belgium, and particularly in Liege, there is more being accomplished towards the encouragement of fine music than anywhere in the world of today. What helps in no small degree to make this possible is the appreciation of music by city and state officials. A sympathetic ear is lent to all worthy endeavors, and a certain measure of support is often a certainty. This appreciation is naturally the result of a long musical tradition. Liege can boast of giving to the world such famous composers as Gretry, Franck and Lekeu, and numerous giants among violinists, such as Vieuxtemps, Leonard, Massart, Marsick, Thomson and Ysaye.

For many years, Queen Elizabeth has sponsored international competitions for both violin and the piano in Brussels. They are considered the most important international competitions for these two instruments, and draw competitors at the highest artists' level. Last May, the first prize for piano was awarded to Leon Fleisher, a young American from California and a protege of Conductor Pierre Monteux.

Youth Concerts

Youth concerts given in several of the larger cities, are also sponsored by the government. During the German occupation of Belgium, these concerts were continued as a part of the Resistance and as a daring show of defiance. After the last war, they became so popular that several other countries in Europe followed this idea.

Since the war, musical activity of Liege has been given a tremendous impulse by the imagination and ideals of a dynamic young personality, Louis Poulet. Four years ago this artist, who has become an organizer of unusual ability, created the "Concerts de Midi," which have a most unique arrangement. This series of 24 concerts takes place each Wednesday in the Museum of Fine Arts. Before the concert an excellent buffet luncheon is served at a very low cost, and one is admitted to the concert at the ridiculously small charge of 20 cents. Following the performances, which are of the highest quality and cover all forms of musical endeavor, the audience may remain at the Museum to enjoy its art exhibits.

Another musical venture begun two years ago by this same enterprising artist, was an extended series of free Sunday String Quartet Concerts, performed by the Muncipal Quartet of Liege, organized for this purpose.

Began in 1951

1951 marked the beginning of Mr. Poulet's most ambitious and important project, the International Competition for String Quartet, which takes place each year during the last week in September, and alternates between composition, performance and instruments. At the 1951 competition, 55 scores were submitted, representing 30 countries. At the present time, with more than 100 scores sent in for 1953, one may readily appreciate the increasing interest and tremendous force these competitions are giving to chamber music.

The 1952 Competition for Performance by String Quartet, at which I had the good fortune to participate as a member of the jury, was a wonderful experience. There were six quartets enrolled, German, Austrian, Spanish, two French and one Italian. The imposed program included the Quartet No. 4 by Grazyna Bacewiecz, laureate of last year's competition; Haydn's Quartet, Op. 74; Beethoven's Quartet, Op. 132; Brahms' Quartet, Op. 51, No. 1, and the Ravel Quartet. In addition, each competing quartet was requested to prepare a work of their own choosing.

The performance requirements set by the judges were very high. That the group from Paris, the Parrenin Quartet, qualified for first prize. This brilliant Quartet, all first prize graduates of the Conservatoire de Paris, has been in existence for more than 10 years. Their many tours throughout Eu-

---

Boston Sunday Post

Nov-16 52 BOST

HUB MAN ONE OF COMPOSERS

Gardner Read's Selection Picked for Festival

A Boston man has been chosen as one of 19 composers from 10 countries for commissions to compose choral music for the International Contemporary Music Festival, in Pittsburgh, Nov. 24-30.

Gardner Read, 39, of 253 Marlborough st., professor of composition and music at Boston University, has picked as his composition, "The Golden Harp," for a cappella voices. This selection is based on an old Southern hymn, one of a collection of American spirituals and old Southern hymns, published in Alabama in 1850, according to Mr. Read.

Professor Read received the commission to do a work suitable for a high school chorus from the Howard Heinz Endowment Fund which gave awards to all participating composers. Four other na-

tive Americans chosen were; Burrill Phillips, Peter Mennin, Vincent Persichetti, and Ross Lee Finney.

BROOKLYN, N. Y.
EAGLE

NOV 16 [illegible]

Most of the Bo[illegible] Symphony Orchestra's Pension Fund concerts are given [illegible]. On Dec. 7, however, Pierre Monteux will bring the orchestra to Carnegie Hall for a special concert comprising works by Beethoven, Franck and Wagner, with Margaret Harshaw as soprano soloist.

CAMERA CLUB Notes

BOSTON "Y." C. C.—Workshop night tomorrow. Model with costumes suitable for color or black and white will be present.

NORTH SHORE C. C., Salem—Black

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

This Clipping From
BOSTON, MASS.
HERALD

Nicole Henriot's Thunder Is 'From the Heart'

Herald Staff Photo by Calvin Campbell)

"FROM THE HEART"—Nicole Henriot, new pianist sensation of the concert stage, says that in her playing "the power is from the heart."

By FRED BRADY

When Nicole Henriot plays the piano with thunder it is "thunder from the heart."

At 27 the slim, blonde Parisienne is the new sensation of the concert stage, but if you expect her to appear as a devoted long-haired and aloof artiste, then you'll have to look again. Because she is very apt to burst in on you in a blonde storm that could weep any American campus.

In her own world, of course, Mlle. Henriot is an air on a French horn. But in uninhibited America she is an admiring whistle.

In four years since her New York debut she has captured audiences across the nation, not as a outhful virtuoso but as a pianist at growing depth of interpretation.

U. S. CRITICS ELOQUENT

American critics have waxed eloquent in lauding her power at the piano ever since her New York concert in Carnegie Hall when one described her as "an artist one can enjoy with all the faculties — with the sentiments, with the mind, and with the musical ear."

Perhaps she should then—even at 27—show some mark of a dedicated musical life. But she doesn't when she's offstage.

The other night in the greenroom at Symphony Hall—before she played with the Boston Symphony Orchestra—"I adore to be with Mr. Munch and the Boston players"—the thought of her concert in another hour did not perturb her.

"I am calm, I am happy," she said.

She was "calm, happy" even at the age of 13 when she gave her first recital in Paris, she said.

For Boston she played the Schumann A minor concerto and critics here noted the same incipient power which moved one New York writer to dub her "the frail thunderer."

UNDERSTANDS SELF

Miss Henriot—whose conversation lilts from English to French in the tempo of a Mozart divertimento—has her own idea of where she draws that thunder.

"I think the power is more in the heart."

Once in 1944 after a concert in the Albert Hall in London, she says, she was questioned by

docteur" who "ask me the same question about the power."

Mlle. Henriot laughed out loud when she said: "I hold out my arms, I tell him—there, you can examine."

But in piano, she insists, "the heart is first, the head second" and—she spread her fingers—"these are third."

The mind, she feels, is useful "for practice." She says—and laughed again when she heard it might cause a revolt among American children — that she doesn't think "it is necessary to practice too much."

PRACTICE IN MIND

For herself, she explains, "you practice in your mind all the time."

Besides, she pointed out, on tour in America she has little time for practice and almost none for relaxing. Her best fun, she said, comes during airport stopovers when she "looks at the people—very interesting, a theater vivant."

Before her Symphony Hall concert the other night, she arrived from the home of friends in Milton wearing a blue and green plaid frock cut in the studied simplicity of Nina Ricci of Paris.

All her frocks are Nina Ricci, she said, but her hats—"I make my own hats. I do not have, what is it, the hat box. I make hats I keep in my pocket."

In France during the war when she was a girl in her 'teens Mlle. Henriot played a siren song that duped the Nazis. She was a runner for the French underground, not suspect because of her age, and she accomplished so much that she is one of the few winners of the medal of the Commandos d'Afrique.

Of that she prefers not to talk because "all the French do that."

Pressed as to what such duty meant for a youngster, she shook her head and said, "J'avais peur—I was afraid."

HE PREFERRED MOVIES

In the underground she worked with her brother, the same brother who probably gave the world a great pianist because he liked movies better than the opera.

Mlle. Henriot explains that her first awakening to music was a performance at the Paris Opera of "Tristan and Isolde." She was only eight and wasn't scheduled to go but she got her brother's seat when he told the family: "I hate opera. I'd rather go to a movie."

Asked: "In France there must be hundreds of young men pursuing you?" Mlle. Henriot waited until she was sure she understood.

Then she smiled a disarming smile and adde

"If I have one man in my heart, I don't tell you. I keep for me."

Boston Sunday Post

Nov. 16, 52 BOST

HUB MAN ONE OF COMPOSERS

Gardner Read's Selection Picked for Festival

A Boston man has been chose as one of 19 composers from 10 countries for commissions to compose choral music for the International Contemporary Music Festival, in Pittsburgh, Nov. 24-30.

Gardner Read, 39, of 253 Marlborough st., professor of composition and music at Boston University, has picked as his composition, "The Golden Harp," for a cappella voices. This selection is based on an old Southern hymn, one of a collection of American spirituals and old Southern hymns, published in Alabama in 1850, according to Mr. Read.

Professor Read received the commission to do a work suitable for a high school chorus from the Howard Heinz Endowment Fund which gave awards to all participating composers. Four other native Americans chosen were: Burrill Phillips, Peter Mennin, Vincent Persichetti, and Ross Lee Finney.

BROOKLYN, N. Y.
EAGLE

OV 16

[illegible] the P[illegible] S[illegible]
[illegible] Orchestra's Pe[illegible]
[illegible] are giv[illegible]
[illegible] On Dec. 7, howe[illegible]
[illegible]rre Monteux will bring [illegible]
orchestra to Carnegie Hall for
a special concert comprising
works by Beethoven, Franck
and Wagner, with Margaret Har-
shaw as soprano soloist.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 16 1952

CONCERT AND RECITAL

* * *

Boston Symphony

By Arthur Berger

The combination of a significant, relatively new piano concerto, a top-flight soloist and an inspired performance under the direction of Charles Munch made the Boston Symphony concert a truly outstanding occasion in Carnegie Hall yesterday afternoon.

Alexei Haieff's concerto is the finest new work in this genre for the medium of piano that has come our way, in this reviewer's memory, for many a season. The work was first heard here last spring at the Columbia University Festival, and it passed the difficult test yesterday of reaffirming the highly favorable impression it had made at that time.

As at the earlier performance, Leo Smit was yesterday's pianist, and a better man for the assignment was nowhere to be found. A feeling for contemporay idiom, which Mr. Smit certainly has, is only one of the things Haieff's music requires. For the way in which novelty and tradition merge in it is quite special, and among other things a pianist must have for it are a grasp of the old grand line and a skill in the kind of figuration to be found in Chopin or Rachmaninoff. Mr. Smit has all this and more. It is a pity that it takes nothing less than a premiere or virtually one to bring him onto the concert platform.

Haieff is an American composer but his Russian origins have always made his early allegiance to Stravinsky seem altogether natural and uncontrived. Through it he has developed a personal style that has embraced, after refining them all down, such varying influences as those of nineteenth century Romanticism, Rachmaninoff and Gershwin. His mastery of the orchestra is formidable. His ingenuity is wrought with instruments, not through the coloristic means of Debussy or Berg, but by little strands of unpredictable counterpoint that have a way of falling into place with inevitability. The piano-writing, though a challenge to the performer, is also a joy for him, and the work maintains its symphonic character without rendering the pianist any less a soloist.

Two New York performances by now, and a recording as well, for a concerto completed no longer ago than 1950 make quite a gratifying record. Yesterday's was certainly the most lucid of the three different interpretations (from the conductor's viewpoint) that we have heard. It was also the warmest and most lyrical. Mr. Munch is to be congratulated on both the choice of the work and great pains he has lavished on it. The program opened with Bach's Suite in B minor, performed by a reduced orchestra, with Doriot Anthony as flute soloist. The Brahms First Symphony was heard after the intermission.

BOSTON, MASS.
MORNING GLOBE

NOV 16 1952

More Encouragement in Belgium for Music Than Anywhere in World, Says Violinist

By HERMAN SILBERMAN

(Mr. Silberman is a violinist in the Boston Symphony Orchestra.)

For the past few decades, the beauty of Belgium's art and culture has been quite overshadowed by the more material aspects of its place among nations. Since my recent return from Belgium, where I had been invited to serve on the jury for the International Competition of Performance by String Quartet in the city of Liege, there has constantly come to mind the striking impression of an intense musical activity taking place in that country.

In Belgium, and particularly in Liege, there is more being accomplished towards the encouragement of fine music than anywhere in the world of today. What helps in no small degree to make this possible is the appreciation of music by city and state officials. A sympathetic ear is lent to all worthy endeavors, and a certain measure of support is often a certainty. This appreciation is naturally the result of a long musical tradition. Liege can boast of giving to the world such famous composers as Gretry, Franck and Lekeu, and numerous giants among violinists, such as Vieuxtemps, Leonard, Massart, Marsick, Thomson and Ysaye.

For many years, Queen Elizabeth has sponsored international competitions for both violin and the piano in Brussels. They are considered the most important international competitions for these two instruments, and draw competitors at the highest artists' level. Last May, the first prize for piano was awarded to Leon Fleisher, a young American from California and a protege of Conductor Pierre Monteux.

Youth Concerts

Youth concerts given in several of the larger cities, are also sponsored by the government. During the German occupation of Belgium, these concerts were continued as a part of the Resistance and as a daring show of defiance. After the last war, they became so popular that several other countries in Europe followed this idea.

Since the war, musical activity of Liege has been given a tremendous impulse by the imagination and ideals of a dynamic young personality, Louis Poulet. Four years ago this artist, who has become an organizer of unusual ability, created the "Concerts de Midi," which have a most unique arrangement. This series of 24 concerts takes place each Wednesday in the Museum of Fine Arts. Before the concert an excellent buffet luncheon is served at a very low cost, and one is admitted to the concert at the ridiculously small charge of 20 cents. Following the performances, which are of the highest quality and cover all forms of musical endeavor, the audience may remain at the Museum to enjoy its art exhibits.

Another musical venture begun two years ago by this same enterprising artist, was an extended series of free Sunday String Quartet Concerts, performed by the Muncipal Quartet of Liege, organized for this purpose.

Began in 1951

1951 marked the beginning of Mr. Poulet's most ambitious and important project, the International Competition for String Quartet, which takes place each year during the last week in September, and alternates between composition, performance and instruments. At the 1951 competition, 55 scores were submitted, representing 30 countries. At the present time, with more than 100 scores sent in for 1953, one may readily appreciate the increasing interest and tremendous force these competitions are giving to chamber music.

The 1952 Competition for Performance by String Quartet, at which I had the good fortune to participate as a member of the jury, was a wonderful experience! There were six quartets enrolled, German, Austrian, Spanish, two French and one Italian. The imposed program included the Quartet No. 4 by Grazyna Bacewiecz, laureate of last year's competition; Haydn's Quartet, Op. 74; Beethoven's Quartet, Op. 132; Brahms' Quartet, Op. 51, No. 1, and the Ravel Quartet. In addition, each competing quartet was requested to prepare a work of their own choosing.

The performance requirements set by the judges were very high. That the group from Paris, the Parrenin Quartet, qualified for first prize. This brilliant Quartet, all first prize graduates of the Conservatoire de Paris, has been in existence for more than 10 years. Their many tours throughout Europe have brought them great acclaim. The third prize was presented to the Quartetto della Citta di Torino, a matured group of fine musicians. No quartet was found worthy of the second prize award.

Assistance Needed

We were given excellent lodgings at the Chateau de Wegimont, a beautiful 16th century castle located about 12 miles outside of Liege, with 65 rooms and many acres of forest and lovely flower gardens.

A reception was held at the Chateau on the opening of the Competition, during which Mr. Paul Rennote, Commission of Fine Arts for the City of Liege, joined with state officials in words of welcome. This was followed by a gala dinner at which many notables were among the invited guests.

The work which these Competitions are doing for the encouragement of the string quartet requires not only support from the City of Liege, but necessary assistance from individuals and organizations elsewhere. Before my departure from Belgium, I was happy to accept their invitation that I act as American representative. Towards the 1953 competition, the Koussevitzky Foundation has already given a grant.

U.S. TOUR Advance Clippings

U.S. TOUR REVUES

POPS

1952-1953 SEASON

This Clipping From
DALLAS, TEX.
NEWS
NOV 18 1952

—Dallas News Staff Photo.

Morgan Knott, left, manager of the Dallas Symphony Orchestra, shared a real busman's holiday Monday with George E. Judd, manager of the Boston Symphony, by going over the seating chart of McFarlin Auditorium and other aspects of the Dallas operation dear to the hearts of managers the world over. Both gentlemen attended the opening subscription concert of the Dallas orchestra Monday evening.

Boston Symphony Manager Heads Phenomenal Business

"All you need is a good orchestra and full houses," said George E. Judd, manager of the Boston Symphony since 1935 who was in Dallas Monday for two purposes. One was to complete arrangements with Charles R. Meeker Jr. for the concert of the Boston Symphony at State Fair Auditorium on April 30. The other was to attend the opening of the Dallas Symphony season at McFarlin Auditorium and to renew friendship with Morgan Knott, Dallas Symphony manager.

Getting back to Mr. Judd's symphonic aphorisms he has all he needs. The Boston Symphony is admittedly the greatest symphonic instrument in music's history and its ticket earnings for a year are $1,000,000 which means full houses. The orchestra plays upwards of 300 concerts counting subscription, the Boston Pops and Esplande series, and tours.

It also has $150,000 a year in royalties for phonograph records. At that it needs a maintenance fund which varies from $100,000 a year to $150,000.

THE SPRING TOUR will be the first cross-country jaunt since 1915. Mr. Judd said that there has been a strong demand from many Dallasites that Pierre Monteux, now seventy-eight years old but ruddy and rugged, conduct here. The Dallas News maintained strict neutrality as the other conductor is Charles Munch, also able and willing.

"But M. Monteux is known here," said Mr. Judd, "and I don't blame Dallasites for wanting to hear one of the great men of the baton in this age. Most of the requests were registered with Meeker at the Auditorium.

The Boston Symphony gets Metropolitan Opera prices on tour but Messrs Judd and Meeker, viewing the Auditorium's 4,300-capacity, agreed on a $6 top instead of $7.80. The program has not yet been settled.

GEORGE E. JUDD, one of the famous managers of symphonic life, was secretary to Col. Henry L. Higginson (1834-1919) who was a one-man maintenance fund for the orchestra for thirty-five years. Later he left the Higginson banking house to assist managers of the orchestra, notably the late C. A. Ellis, and succeeded to the management in 1935.

His son, George E. Judd Jr. was former manager of the Oklahoma City Symphony. Another son, William, is a partner in the powerful musical agency, Judson, O'Neill and Judd.

BOSTON, MASS.
HERALD
NOV 16 1952

PIERRE MONTEUX, guest conductor of the Boston Symphony Orchestra for two ~~weeks starting~~ Tuesday evening.

BOSTON, MASS.
HERALD
NOV 52

Symphony Concert For Pension Fund

The Boston Symphony Orchestra will give a special concert for its Pension Fund in Carnegie Hall on Sunday evening, December 7. Pierre Monteux who will conduct this orchestra as guest in the same hall on the previous Wednesday evening and Saturday afternoon will then present a Beethoven, Franck and Wagner program with Margaret Harshaw as soprano soloist.

NEW HAVEN, CONN.
REGISTER
NOV 17 1952

NICOLE HENRIOT TO APPEAR WITH N. H. SYMPHONY

Nicole Henriot, above, French pianist, will make her third local appearance tomorrow night in concert with the New Haven Symphony at 8:30 P. M. in Woolsey Hall. Miss Henriot returns for the third consecutive year to play the Fourth Piano Concerto by Beethoven, with the orchestra under the direction of Conductor Frank Brieff.

"Little Miss Horowitz," as she has been dubbed by Boston newspapers where she appeared with the Boston Symphony, has created a stir in New Haven, resulting in a near sell-out for tickets.

Seats are still available and may be purchased at the New Haven Symphony office, 70 College Street, David Dean Smith, Loomis Temple of Music, or the Woolsey Hall box office from 10 A. M. tomorrow.

Monteux Conducts Four Boston Symphony Concerts This Week

Nov 17

Pierre Monteux will be the guest conductor of the Boston Symphony Orchestra concerts this week at Symphony Hall. He will conduct the second concert of the Tuesday evening series on Nov. 18, the second Open Rehearsal on Nov. 20 at 7:30 and the seventh pair of Friday afternoon and Saturday evening concerts.

The program for Tuesday will consist of Beethoven's Overture to "Leonore" No. 2, Op. 72; Reger's Romantic Suite and Schubert's Symphony in C major, No. 7 (Posthumous).

On Friday and Saturday, Nov. 21 and 22, Mr. Monteux will present two arias from Gluck, with Elena Nikolaidi as soloist. Miss Nikolaidi will sing "Che faro" from "Orfeo" and "Divinites du Styx" from "Alceste." This will be the first appearance of the famous contralto with this orchestra. This will also be the first music of Cimarosa to be heard at these concerts—the Overture to "Il Matrimonio Segreto," and the first performance of Strauss' tone poem, "Ein Heldenleben" since 1937.

Pierre Monteux Directs Symphony Pension Fund Concert Dec. 7

The Boston Symphony Orchestra will give a special concert for its Pension Fund in Carnegie Hall, New York, on Sunday evening, Dec. 7. Pierre Monteux whi will conduct this orchestra as guest in the same hall on the previous Wednesday evening and Saturday afternoon will then present a Beethoven, Franck and Wagner program with Margaret Harshaw as soprano soloist.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
NOV 17 1952

'Lohengrin':
Splendid Spectacle

By MILES KASTENDIECK

QUITE the Boston Matinee

CHARLES MUNCH offered the first New York concert performance of Haieff's Piano Concerto with Leo Smit as soloist in the Boston Symphony's matinee in Carnegie Hall on Saturday. The work impresses as well-structured, individual in style, mechanistic in direction, disjointed in general effect. It was brilliantly performed.

The concert introduced Dorothy Anthony as first flutist and as the first woman to grace the Bostonians' ranks. She played the flute part of Bach's Suite No. 2 both mellifluously and expertly. Brahms' First Symphony completed the program.

Nov. 13 - Seattle, Times

Frederick & Nelson

here tomorrow . . . in person!

Meet Arthur Fiedler

Famous conductor of the Boston Pops Orchestra . . . now in Seattle as guest-conductor. Meet him tomorrow at our autograph party . . . here from 2-3 p. m.

records, seventh floor

WORCESTER, MASS.
GAZETTE

NOV 18 1952

ORCHESTRA LEADER HONORED

France Bestows Legion of Honor Medal on Charles Munch

By ISABEL KINNEAR GRIFFIN
of the Gazette Washington Staff

WASHINGTON, Nov. 18—Director Charles Munch of the Boston Symphony Orchestra was this week awarded the emblem of commander in the Legion of Honor at the French Embassy. The ritual of presentation was the same as carried out by Napoleon in 1804 when, at his instigation, the Legion of Honor was created and the first awards made.

I doubt, however, that those honored 148 years ago turned from the presentations to any such gourmet repast as awaited Ambassador and Mme. Bonnet's guests at this week's ceremony.

Napoleon instituted the Legion of Honor, with advancing grades from member to commander to officer to knight, to reward both civilian and military leaders for outstanding actions. The first awards, totaling 6000, were made in Paris where the Eiffel Tower now stands. The ceremony of award is meticulously formal and each nicety of the rite is today as strictly adhered to as when first set forth by Napoleon. The result is emotionally pleasing, but also hard on the French embassy's fine drawing room rug.

It is not true, as Mark Twain once facetiously wrote, the Legion of Honor is hard to avoid. It is a fact, however, the French embassy is so frequently the scene of 'such awards with the honored standing always on the same spot (one of the crimson fleur de lis type of decorations in the border of the rug) the handsome rug is beginning at that spot to show the wear and tear of nervously shifting feet.

All members of the Boston Symphony Orchestra were on hand, along with members of the embassy staff, their wives and other guests, to see Mr. Munch honored. The French embassy is a palatial residence. It was built by John Hayes Hammond, who claimed Gloucester as his permanent residence, in his heyday of wealth and fame.

Guests entered through one of the handsomest doorways in Washington — tall, wide-spreading ones of wrought iron and glass. A bust of LaFayette, gazing welcomingly doorwards, greeted us as we entered. Farther along, a smaller bust of George Washington, also angled in a pose of greeting, added to the hands - across - the - seas atmosphere.

Grand Welcome

Mme. Bonnet qualified as a top flight stage director. She and the ambassador stood at the door of the enormous drawing room with its collection of choice French paintings and greeted guests as they began arriving at 10.30. The Bonnets, who are boxholders for the series of Boston Symphony concerts, attended the concert at Constitution Hall this week, then made a quick trip back to be ahead of their guests. They looked unhurried and at ease when they welcomed the first comers despite the fast clip on foot up the curving driveway when they saw cars arriving ahead of time.

Ambassador and Mme. Bonnet are two of the most hard working members of the diplomatic corps. They are here to sell their country and they do the job with finesse. Mme. Bonnet is not beautiful but she gives the impression of beauty. She is the personification of that overworked and mis-used word "chic." She has the livest eyes I've ever seen. Her face is more still than animated. She's inclined to stand with eyes slightly downcast but when she looks up there's such aliveness and awareness of everything around her its almost startling.

Mme. Bonnet slipped from group to group (when she moves about she seems to glide rather than walk), dropping a casual word as to where each should stand for the punctilious ceremony. Guests drifted from one side of the room to the other, stopping to admire the decoration, beautifully enamelled in cool green and white on its crimson ribbon. The velvet box holding it was opened on a small table by an enormous vase of exactly matching pink chrysanthemums, roses and snap dragons.

The Presentation

Director Munch arrived, orchestra members following. Madame Bonnet waved the various groups to their places. Ambassador Bonnet took the guest of honor by the arm, escorted him to his place on the decoration at the edge of the large oversize rug. Then, with a polite bow to his guest, he moved four paces back to his place just under the edge of the handsome and graceful crystal chandelier.

Facing Mr. Munch, the ambassador made a beautiful speech, entirely in French, without recourse to notes. The Legion of Honor award carries no written citation with it. I'm told the ambassador outlined Mr. Munch's contributions to the "fusion of French and American music," congratulated him on his work towards the advancement of cultural relations. The words sounded well-rounded and flowed gracefully. They had humor, I know, I saw people smile occasionally. My French was not up to translating as I listened.

The ambassador finished, nodded to an aide who advanced with the medal on its red ribbon, handed it to the ambassador. Holding it by the ends of the ribbon the ambassador said, "By order of the French government we are making you a commander of the Legion of Honor." He advanced four paces to Director Munch, placed the decoration around his neck. The aide tied it in a "tight little bow at the back" as first directed 148 years ago by Napoleon. Ambassador Bonnet placed his arms part way round his guest and, to my untutored eyes, kissed him on each cheek then gave him a warm handshake.

CHARLES MUNCH
Wins High Honor

I was wrong about the kisses. "That is not a kiss," an embassy attache gravely reproved. "Americans call it the kiss. It is not so. It is "l'accolade; merely a juxtaposition of the cheeks."

Mr. Munch, his newly received decoration tied tightly around his neck, close up under his chin, replied in French to Ambassador Bonnet, then paid tribute in English to his orchestra. The photographers closed in.

Madame Bonnet glided up from her place on the sidelines, waved the photographers to wait a second, adjusted the medal to a more becoming angle under the wings of Mr. Munch's stiff dress collar, removed the rosette of a member of the Legion of Honor from his lapel, replaced it with the higher ranking rosette signifying commander of the Legion of Honor, then loosed him to the photographers.

Americans in the Legion of Honor include President-elect Eisenhower who holds the Grand Cordon, Chief of Staff Omar Bradley, Grand Officer, and Gen. George C. Marshall who holds the Grande Croix.

Upon conclusion of the ritual of presentation and the session with the photographers, guests moved into the long library to toast the newly honored member of the legion in fine French champagne. In the high-ceilinged dining room they found a buffet which lived up to anyone's fanciest dream of what excellent French food can be.

ON, MASS.
ERALD

16 1952

Concert
Fund

ymphony Orches-
pecial concert for
und in Carnegie
evening, Decem-
Monteux who will
chestra as guest
l on the previous
ing and Saturday
then present a
nck and Wagner
Margaret Harshaw
st.

Aus der Musikwelt

Von FRED LOW

Saisonbeginn bei Boston Symphonie

Charles Munch dirigierte Mittwoch abend das erste Carnegie Hall-Konzert der Boston Symphonie in dieser Saison, dessen Programm die Erstaufführung der vierten Symphonie von Walter Piston sowie Werke von Berlioz und Wagner enthielt. Die Solistin des Abends war Nicole Henriot im Klavierkonzert von Schumann, die Interpretation ließ mehr die technische Seite des Werkes hervortreten als die Poesie und das innere Fühlen; die Pianistin spielte mit hartem Anschlag und versuchte durch Brillanz das Empfinden zu ersetzen.

Die Symphonie Pistons läßt schon beim ersten Hören die rhythmische Originalität des zweiten Satzes und den Reichtum der melodischen Erfindung des langsamen Satzes erkennen; im Finale interessiert der Aufbau und die Steigerung und am Beginn des ersten Satzes lassen einige Wendungen und die Durchführung aufhorchen. Den Abschluß des Konzertes der Bostoner Gäste bildeten Vorspiel und Liebestod aus Tristan und Isolde von Richard Wagner, die von den ausgezeichneten Musikern mit vorbildlicher Phrasierung gespielt wurden.

Nov-18-1952

1952 Herald

Monteux Conducts Symphony Tonight

The second Tuesday evening concert of the Boston Symphony Orchestra will take place tonight at 8:30 in Symphony Hall with Pierre Monteux conducting. The program consists of Beethoven's Overture to Lenore, No. 2, Reger's Romantic Suite, which will be played at these concerts for the first time, and Schubert's Symphony No. 7 in C Major. On Thursday, Elena Nikolaidi, celebrated Greek contralto, will sing at the orchestra's open rehearsal at 7:30 P.M.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 18 1952

MUNCH IS DECORATED

Not a Kiss, but "L'accolade"

By ISABEL KINNEAR GRIFFIN

MUNCH

WASHINGTON — Director Charles Munch of the Boston Symphony Orchestra was this week awarded the emblem of Commander in the Legion of Honor at the French Embassy. The ritual of presentation was the same as carried out by Napoleon in 1804, when, at his instigation, the legion of Honor was created and the first awards made. I doubt, however, that the honorees of 148 years ago turned from the presentations to any such gourmet repast as awaited Ambassador and Mme. Bonnet's guests at this week's ceremony.

Napoleon instituted the Legion of Honor, with advancing grades from member to commander to officer to night, to reward both civilian and military leaders for oustanding actions. The first awards, totaling 6000, were made in Paris where the Eiffel Tower now stands. The ceremony of award is meticulously formal and each nicety of the rite is today as strictly adhered to as when first set forth by Napoleon. The result is emotionally pleasing, but also hard on the French Embassy's fine drawing room rug.

It is not true, as Mark Twain once facetiously wrote, the Legion of Honor is hard to avoid. It is a fact, however, the French Embassy is so frequently the scene of such awards with the honoree standing always on the same spot (one of the crimson fleur de lis type of decorations in the border of the rug) the handsome rug is beginning at that spot to show the wear and tear of nervously shifting feet.

* * *

All members of the Boston Symphony Orchestra were on hand, along with members of the Embassy staff, their wives and other guests, to see Mr. Munch honored. The French Embassy is a palatial residence. It was built by John Hayes Hammond, who claimed Gloucester as his permanent residence, in his heyday of wealth and fame. Guests entered through one of the handsomest doorways in Washington—tall, wide-spreading ones of wrought iron and glass. A bust of LaFayette, gazing welcomingly doorwards, greeted us as we entered. Farther along, a smaller bust of George Washington, also angled in a pose of greeting, added to the hands-across-the-seas atmosphere.

Mme. Bonnet qualified as a top flight stage director. She and the Ambassador stood at the door of the enormous drawing room with its collection of choice French paintings and greeted guests as they began arriving at 10:30. The Bonnets, who are box-holders for the series of Boston Symphony concerts, attended the concert at Constitution Hall this week, then made a quick trip back to be ahead of their guests. They looked unhurried and at ease when they welcomed the first comers despite the fast clip on foot up the curving driveway when they saw cars arriving ahead of time.

* * *

Director Munch arrived, orchestra members following. Mme. Bonnet waved the various groups to their places. Ambassador Bonnet took the guest of honor by the arm, excorting him to his place on the decoration at the edge of the over-size rug.

Facing Mr. Munch, the Ambassador made a beautiful speech, entirely in French. The Legion of Honor award carries no written citation with it. I'm told the Ambassador outlined Mr. Munch's contributions to the "fusion of French and American music," congratulated him on his work towards the advancement of cultural relations. The words sounded well-rounded and flowed gracefully. They had humor, I know, I saw people smile occasionally. My French was not up to translating as I listened.

The Ambassador finished, nodded to an aid who advanced with the medal on its red ribbon, handed it to the Ambassador. Holding it by the ends of the ribbon the Ambassador said, "By order of the French Government we are making you a commander of the Legion of Honor." He advanced four paces to Director Munch, placed the decoration around his neck. The aid tied it in a "tight little bow at the back," as first directed 148 years ago by Napoleon. Ambassador Bonnet placed his arms part way round his guest and, to my untutored eyes, kissed him on each cheek, then gave him a warm handshake.

I was wrong about the kisses. "That is not a kiss," an Embassy attache gravely reproved. "Americans call it the kiss. It is not so. It is 'l'accolade'; merely a juxtaposition of the cheeks."

* * *

Mr. Munch, his newly-received decoration tied tightly around his neck, close up under his chin, replied in French to Ambassador Bonnet, then paid tribute in English to his orchestra. The photographers closed in.

Mrs. Bonnet glided up from her place on the sidelines, waved the photographers to wait a second, adjusted the medal to a more becoming angle under the wings of Mr. Munch's stiff dress collar, removed the rosette of a member of the Legion of Honor from his lapel, replaced it with the higher ranking rosette signifying Commander of the Legion of Honor, then loosed him to the photographers.

Americans in the Legion of Honor include President-Elect Eisenhower, who holds the Grand Cordon, Chief of Staff Omar Bradley, who is Grand Officer, and Gen George C. Marshall, who holds the Grand Croix.

Upon conclusion of the ritual of presentation and the session with the photographers, guests moved into the long library to toast the newly honored member of the Legion in fine French champagne. In the high-ceiled dining room they found a buffet which lived up to anyone's fanciest dream of what excellent French food can be.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

BOSTON, MASS.
EVENING GLOBE

NOV. 19 1952

MUSIC

Pierre Monteaux Returns to Conduct Symphony

By CYRUS DURGIN

Pierre Monteux returned to Symphony Hall last night for another visit as guest conductor of the Boston Symphony Orchestra. He will be with us through Sunday, Nov. 30. The rotund little French musician was greeted with especial warmth by the Tuesday subscribers, many of whom rose as he entered the stage.

Mr. Monteux's first program began with the "Leonore" Overture No. 2, of Beethoven, continued with Max Reger's Romantic Suite and ended with the "Heavenly Length" C Major Symphony of Franz Peter Seraph Schubert.

Although the program did not say so, the Schubert Symphony may have been intended to commemorate the passing of its composer, who died in Vienna just 124 years aga today. At any rate, it was the peak of the evening. These ears may hear performances of this 19th Century masterwork as good as that of Mr. Monteux, but there will be none better. Here was a virtually perfect conception of the score: wellow, plendidly proportioned, right in tempi, clear, balanced, never forced, singing and brisk all the way. No one can do better than that. As a final proof of this excellence, it may be pointed out that ih s Symphony, very long and repetitive, held your attention from start to finish.

Reger's beery (or should it be winey?) Romantic Suite had never been performed by this orchestra before. It is easy to see why, for although the sound is lush, this music has nothing to say. It is late German Romanticism, flirting a little with the whole-tone scale and a few other modernities which may have been piquant for their time but did not pass the bounds of respectability. Requiescat in pace!

Beethoven's Second "Leonore," a bit awkward and chunky in comparison with that study in perfection, the "Leonore" No. 3, received a vital and dramatic performance. In fact, it set the over-all quality of the evening, which was extraordinarily fine. It is good to have Mr. Monteux, among the best of elder masters of the orchestra, with us again.

Post Nov 22

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Anyway you look at it, yesterday's Symphony concert was a return to the good old days. The conductor for this week and next is Pierre Monteux, whom it is always a pleasure to have with us again and of whose distinguished services we were too long deprived.

The current program contains two novelties. However, there is nothing novel about either one of them. Cimarosa's opera buffa, "Il Matrimonio Segreto," dates from 1792, though its delightful overture is being played at these concerts for the first time. Last Tuesday Mr. Monteux introduced here Reger's "Romantic Suite (1912) and he is repeating it at the week end concerts. Its lush romanticism is definitely dated, yet it plainly pleased yesterday's audience.

The rest is familiar, though Strauss' "A Hero's Life" had not been heard in Symphony Hall since 1937. Making her first appearance at the Symphony concerts, the notable Greek contralto, Elena Nikolaidi, is lending her sumptuous voice to two Gluck arias, "Che faro" from "Orfeo" and "Divinites du Styx" from "Alceste." She sang them both yesterday in the grand manner that not too many present-day vocalists can command.

And so to the "Heldenleben." How did it sound after 15 years? To this listener, magnificently. Conducting the mighty work from memory, as Sir Thomas Beecham did in '28, Mr. Monteux had everything well in hand. Not a detail escaped him. You felt from the first statement of the Hero theme that everything would be just right. And how splendidly the orchestra sounded in this score which, as a shrewd commentator once observed, really makes a hundred men sound like a hundred men.

There is a prodigious surety in this work that Ernest Newman not long ago called the climax of the German tone poem. Strauss' architectural sense was never better displayed, and the piece does not rely too heavily upon its program. In the Hero's Adversaries, Strauss was undoubtedly taking a crack at the music critics and they in turn found the "Heldenleben' a hard nut to crack. It is plain enough sailing today, though one can still marvel at Strauss' orchestral technique.

Yesterday's glorious performance cannot be dismissed without reference to Mr. Burgin's expert handling of the important part for solo violin and to the golden tones of Mr. Stagliano's horn in the coda that crowns the Hero's love and struggles with peace and serenity.

Monitor

WEDNESDAY, NOVEMBER 19, 1952 **Art—Music—Theater**

—*Pierre Monteux at Symphony*

Guest Conductor Presents Beethoven, Reger, Schubert

By Harold Rogers

Pierre Monteux is back in Boston. The greatness of this benign and beloved man, who conducted the Boston Symphony Orchestra from 1919 to 1924, is more apparent than ever. Under his direction last night in Symphony Hall the orchestra performed even more beautifully than usual.

If one is awed in the least by Monteux's technique, this is because it is so remarkably simple. One does not look to his solid figure for the virtuosity of an acrobat. The listener is more inclined to forget him completely and become absorbed in the heart-felt qualities of the music. A conductor could have no higher aim, no greater accomplishment.

* * *

His opening selection—Beethoven's "Leonore" Overture No. 2, Opus 72—was a marvel of lucidity and strength. When Monteux is at the helm, the music expresses tenderness without weakness. The architecture of the score is never thrown off foundation. All the elements of the orchestra are held in correct relationship for the maximum of textural blend and beauty.

He then gave the first performance at these concerts of Max Reger's "Romantic" Suite, Opus 125. Composed after poems by Eichendorff and first played in 1912, the three movements are masterworks of heightened moods—the first two of the night, and the third of a glorious sunrise.

* * *

No more apt designation could be given to this suite. The music is the ne plus ultra of romanticism, a rich tapestry of gorgeous colors, softly blended. But Reger's finely spun textures, unlike those of his impressionistic colleagues, appear to be wrought of more substantial materials. An impressionistic nocturne would tend to summon up a memory of the night. Reger's nocturne is expressive of the night itself.

After the intermission we heard the symphony "of heavenly length"—Schubert's great C major, No. 7, composed in his last year, but unplayed until Schuman's discovery of it ten years later, and Mendelssohn's performance in Leipzig in 1839.

For sheer serenity, lyricism, and abiding joy, this symphony is unmatched. Monteux's brasses, considered by many listeners to be too loud of late, were eloquent without blatancy. The woodwinds were at their dulcet best; the strings sang with warmth, resonance, and buoyancy.

In short, both Monteux and the orchestra played with that good, solid, and satisfying musicianship that is called old-fashioned. The next two weeks of his guest conductorship will be appreciated, and even more would be welcomed.

Kelleher Declines Pension Rating

Fire Commissioner Michael T. Kelleher will resign from that post before the first of the new year, he said today.

By so doing, Commissioner Kelleher is cutting himself off from a possible life pension of $500 a month, since he has nearly 10 years of public service to his credit.

He is doing so purposely, he said today, since "it would be against my principles to receive such a pension. I don't think the pension laws were enacted for this purpose," he added.

More than 30 candidates for the job have approached Mayor Hynes, but he has not determined who shall succeed Mr. Kelleher.

Whoever it is, he will take over just as the 11 million dollar budget of the fire department will be under consideration by Mayor Hynes and the City Council.

Monitor - Nov. 19

Lowell City Manager

Belated Milhaud Première

Nov. 22 Sat

Monitor

By Miles Kastendieck

New York

Darius Milhaud's "Christophe Colomb" has been heard here at long last. Its American première was given by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra in concert form 22 years after its first performance in Berlin.

As an opera, in two acts and 27 scenes, it calls for the most modern kind of imaginative production. As an oratorio, the work probably projects equally well as far as appraisal is concerned. Milhaud's score is a highly individual creation. With the passage of time it may be looked upon more as a tour de force than as a genuinely moving work. The music has beauty and strength in parts; but as a whole, it is stunning to the point of numbness.

Overemphasis

Several restrictions appear to curtail its ultimate effectiveness. One of these is over-emphasis of the percussive element arising from the European concept of persistent drum-beats to create American local color. Too much bombast dulls the senses, tending to dispel the finer moments. Finally, the vocal treatment appears more dispassionate than the nature of the subject would warrant. The score is an extraordinary technical feat, but it needs a continuity to fuse the ideas of the librettist, Paul Claudel, into a significant entity.

Claudel's text is too literary, we may say, for musical projection, imposing more than Milhaud could cope with to achieve the combination of the real and the unreal. Even a second hearing fails to change this impression, or to dissipate the monotony which persists in the supertension encountered in the performance.

Mr. Mitropoulos achieved a remarkable feat of presentation. As was his custom, he conducted without score, showing amazing ingenuity in fashioning the performance.

His soloists were most cooperative. John Brownlee as narrator proved ideal. Mack Harrell as Christopher Columbus, Dorothy Dow, Adolph Anderson, Norman Scott, and David Lloyd performed admirably, along with a special chorus directed by Hugh Ross.

Though given in English the words did not come through too clearly. That fact may have explained in part why the audience lost its way and withdrew in almost startling proportions at the first performance.

Among the other first performances at the Philharmonic-Symphony concerts were two concertos — Martin's Violin Concerto and Martinů's 'Cello Concerto No. 1.

Two Concertos

Joseph Szigeti introduced the Martin Violin Concerto, but all his fine playing could not overcome the dullness which crept into each movement of the Swiss composer's writing. The piece has some ingratiating pages, especially at the beginning, when Martin was still influenced by just having composed five Songs of Ariel from Shakespeare's "The Tempest." Otherwise he appears to rhapsodize in an outmoded manner.

Pierre Fournier introduced the 'Cello Concerto of Martinů, which dates from 1934, undergoing revision five years later. A listener coming upon it for the first time would place it after Martinů's arrival in the United States; for the score reveals the influences of the American jazz idiom of the '30's. Under the circumstances, the syncopation is fascinating. The music is attractively vital and melodic, knowingly devised for the 'cellist, and cleverly orchestrated. It was well received.

When Charles Munch brought the Boston Symphony Orchestra for its two Carnegie Hall appearances, he included the first performances of Piston's Fourth Symphony and Haieff's Piano Concerto. The former was most graciously received for its persuasive second movement and its mellow slow movement. All four parts sounded well in performance, suggesting that Piston has almost freed himself of academic confines. The Haieff Concerto, brilliantly played in the solo part by Leo Smit, left an impression of mechanistic objectivity. The piece is quite assertively individual, without much to relieve its disjointed character.

Traveler

Symphony Men's Work At Open Rehearsals

A construction crew at work on a building is often a fascinating and informative sight for hundreds of watchers—the "sidewalk superintendents."

For a music-lover, the Boston Symphony Orchestra presents each month a construction project equally fascinating and informative. This is the Open Rehearsal series, for which the public may purchase tickets to watch the construction of a symphony program. The next public rehearsal by Boston's great orchestra in Symphony Hall is tomorrow night.

Here one may see a hundred and three men at work under the supervision of the guest conductor, Pierre Monteux. Mr. Monteux brings to life the composer's "blue-print"—the thousands of "specifications" which must be converted from the mere sheets of paper of an orchestral score into a properly proportioned, emotion-stirring edifice of sound. This is brought to pass by the perfectly co-ordinated work of 1,030 fingers plied by one of the world's greatest orchestras.

In ordinary cases, a tiny flaw in a construction block is negligible. In building a symphony performance, a flaw in one note among a thousand is disastrous. You may have the experience of viewing "men at work" at Symphony Hall the open rehearsals on Thursday evening. A ticket, priced at $2, entitles the holder to any seat in the hall—first come, first served. The rehearsal runs from 7:30 o'clock and will probably last 2½ hours.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 19 1952

Want to Be a Symphony Superintendent? Go to Open Rehearsal Tomorrow Night

A construction crew at work on a building is often a fascinating and informative sight for hundreds of watchers—the "sidewalk superintendents." For a music-lover, the Boston Symphony Orchestra presents each month a construction project equally fascinating and informative—the open rehearsal series.

The next public rehearsal by Boston's great orchestra in Symphony Hall is tomorrow evening. Here one may see 103 men at work under the supervision of the guest conductor, Pierre Monteux. Mr. Monteux brings to life the composer's "blue-print"—the thousands of "specifications" which must be converted from the paper of an orchestral score into a properly proportioned, emotion-stirring edifice of sound.

In ordinary cases, a tiny flaw in a construction block is negligible. In building a symphony performance, a flaw in one note among a thousand is disastrous. You may have the experience of viewing "men at work" at Symphony Hall at $2 a ticket for any seat in the hall—first come, first served. The rehearsal starts at 7:30 and will probably last 2½ hours.

Famed Greek contralto Elena Nikolaidi will be the soloist rehearsing with the orchestra.

[41]

BOSTON, MASS.
HERALD

NOV 22 [illegible]

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the [illegible] program of the [illegible] season in Symphony Hall yesterday afternoon. The soloist was Elena Nikolaidi, contralto. The program:
Overture to "Il Matrimonio Segreto" [illegible]
Romantic Suite, Op. [illegible] Reger
"Che faro [illegible]" from "Orfeo" and "Divinites du Styx" from "Alceste" Gluck
Ein Heldenleben, Op. [illegible]

By RUDOLPH ELIE

It is a curious thing, this cyclical capacity of music to speak so powerfully and communicate so persuasively at one point in history, and then so suddenly fade and go out of focus entirely, perhaps to re-assert itself at a later time, perhaps not.

Such music was that of Reger yesterday afternoon as Pierre Monteux returned for his fortnight as guest conductor, and, in surprisingly greater measure, that of Richard Strauss. With Strauss this singular out-of-jointedness with the times may be pretty largely confined to his "Ein Heldenleben," which was the principal work on the program: it certainly does not apply to "Till," or to "Don Juan" or perhaps even to 'Zarathustra" and "Death and Transfiguration," not to mention the operas and songs.

"A Hero's Life," however, which from the first has been a sort of compendium of all the least admirable elements of Strauss' musical character, is very nearly unbearable today. It is not that it is so overwhelmingly autobiographical as the poor hero marches inexorably on to victory over adversaries of all kinds, including his fractious wife, because autobiography is implicit in every great work of art. Nor is it the composer's effrontery in proclaiming himself a hero; everybody sees himself as a hero and Strauss was only being honest about it and wrily humorous as well, for no one but an essentially humorous man could have quoted himself, as Strauss did, with snatches of everything from "Don Quixote" to "Till" in parodied versions without being only too well aware of the comedy involved.

Gigantic Error

What happens in "Heldenleben" is the gigantic error—for these times—of redundancy. So much has happened in music, in history and in terms of communication in the half-century or more since this work first appeared, that people catch on faster. The endless sequences that appear in much of Handel's keyboard music, the endless repeats that occur in Schubert and Beethoven (generally omitted, today), and the lingering longueurs of Mahler have been supplanted by economy and a one-time-around quality that while it is today often carried to the extreme, nonetheless directs attention to excesses and repetitions when they are carried to an extreme. Strauss doesn't carry them to an extreme in most of his other tone poems, but he does in "Heldenleben," which goes on and on long after everybody has not only got the point but has been beaten about the ears with it.

This is not to say it doesn't still speak in many of its better moments, for there are many passages of great beauty, great brilliance, and great excitement, but it drowns, in the end, in its own crocodile tears. Richard Burgin, it may be said, performed the recalcitrant Mrs. Strauss (as characterized by the violin solo) excellently, and Mr. Monteux, who conducted the entire program without a score, drew out every nuance and effect in the work as the orchestra performed as well as it has the entire season.

Two Gluck Arias

As for Reger's Romantic Suite, it proved to be so sentimental, so languorous and so spun out, it seemed incredibly dated and passe, but this is not to say it wasn't interesting to hear nonetheless. Actually, we should hear much more off-cycle music than we do, even if it doesn't turn out too well. For who is to know when the time is right again, as it so very obviously is for that little Cimarosa overture that began the concert so exquisitely?

Everybody knows that Elena Nikolaidi is one of the finest contraltos of our time, but it remained until yesterday afternoon for us in Boston to hear for ourselves that it is so when Miss Nikolaidi, in one of the most regal gowns to turn up in Symphony Hall in some time, sang two Gluck arias with the orchestra. Her voice was at once expressive and beautifully placed, dark and rich in texture but not throaty, opulent but filled with real character. She endowed these two arias, which are the greatest occurring in Gluck, with a nobility of line maturity of emotional color that made the hearing of them a grateful and rewarding experience.

Mr. Monteux, whose unparalleled command of the orchestra is marvelous to behold, remains with us another week, when he will present Brahms' "Tragic" overture, Beethoven's "Eroica" and Bloch's Concerto Symphonique with Corinne Lacomble as piano soloist.

Christian Science Monitor

ITOR, BOSTON, SATURDAY, NOVEMBER 22, 1952 **Art—Music—Theater** ** 15

Week—Elena Nikolaidi at Symphony

Bruno of Hollywood

Elena Nikolaidi will be the contralto soloist with the Boston Symphony Orchestra for the week-end concerts in Symphony Hall and at the public rehearsal Thursday evening. Pierre Monteux will be the guest conductor.

Contralto Sings Gluck Arias; Monteux Leads 'Heldenleben'

By Harold Rogers

Pierre Monteux has chosen a conservative program—but very pleasant—for the week-end concerts by the Boston Symphony Orchestra. True, there are two "first times" listed (new, that is, for this series) but neither piece is really new. Cimarosa's Overture to "Il Matrimonio Segreto" was composed in 1792, and Reger's "Romantic" Suite in 1912. The two Gluck arias are 18th-century, of course, and Richard Strauss's "Ein Heldenleben" came into being in 1899.

Of variety, however, there was plenty yesterday afternoon in Symphony Hall. Contributing heightened dramatic accents to the occasion was the Greek contralto Elena Nikolaidi, soloist for the Gluck. Though her striking attire appeared more suitable for evening than for afternoon, one could not help being impressed by her darkly radiant beauty and her black, off-the-shoulder gown boldly accented by a wide persimmon sash.

* * *

Her voice for the first aria, "Che farò senza Euridice" from "Orfeo ed Euridice," had the same quality as her appearance—strong, dark, dramatic. Though it was filled with emotional intensity, it appeared to lack the marvelous nuances that were displayed when she made her Boston debut in Jordan Hall several seasons ago.

At times one had the impression that she was singing without consonants; her syllables did not appear to be well defined. Yet in this aria, as in the portentous "Divinités du Styx" from "Alceste," she was impressively operatic and sang with intensity and conviction.

To return to the "firsts," the Cimarosa overture is typical of its period—the style that has come to be closely identified with Rossini. Mr. Monteux gave it the frivolity, sparkle, and gossipy character it needs.

It is interesting to note how certain seldom-heard composers come suddenly to the fore. The Reger suite was heard by the Tuesday audience. On Wednesday at the Boston Morning Musicale, Luboshutz and Nemenoff played his Introduction, Passacaglia and Fugue for Two Pianos.

Reger wrote with greater charm when he had a program, as he did for his suite, than when writing absolutely, as in the two-piano work. The lyrical side of his nature is vastly more appealing. On hearing his "Romantic" Suite for the second time, one could not help being impressed again by the richness of his tonal tapestry. However, the middle movement—the Scherzo—is rather long to sustain the simple waltz mood.

* * *

The second portion of the program yesterday was given to Strauss's "A Hero's Life," revived here after 15 years. This master example of the composer's over-blown orchestration would hardly cause one to lift an eyebrow today, either for musical reasons or because Strauss had the audacity to consider himself the hero of the piece. The "unconventional" effects, found in the woodwinds for the section that represents the hero's enemies, are tame compared to those that later appeared in Stravinsky's "Rite of Spring."

Under Monteux's baton the blazing pageantry of the hero's career was magnificently re-created—his love, the stormy battle with his adversaries, his good works, and his final fulfillment and release from the world. During this seething mass of musical action Olivia Luetcke snapped a harpstring, restrung it, tuned it, and continued playing—in keeping with the heroism of the moment!

BOSTON, MASS.
EVENING GLOBE

NOV 22 1952

MUSIC

Strauss' "Heldenleben" Conducted by Monteux

By CYRUS DURGIN

Richard Strauss' tone poem, "Ein Heldenleben," is the climax of the concerts this week by the Boston Symphony Orchestra. It comes as the final number on the first Friday-Saturday program presented by Pierre Monteux during his present visit as guest conductor. The other pieces are Cimarosa's Overture to "Il Matrimonio Segreto"; Max Reger's Romantic Suite, and two arias of Gluck sung by the Greek contralto, Elena Nikolaidi, who is appearing for the first times as soloist with this orchestra.

In these days anyone partial to the lush and complex music of Richard Strauss is open to the accusation of existing at least half in the past. But if one can ignore intellectual fashion and remain true to his own taste, much satisfaction still can be derived from the work of that orchestral wizard.

The fact that "Ein Heldenleben" was last performed by this orchestra in 1937 is indication enough of the low point to which Strauss has sunk in popularity. It only goes to prove that people, or some of them, have changed, not Strauss' music. No doubt the huge instrumental apparatus he required, the vast tonal canvas on which he painted, and the juicy polyphonic manner of his style belong to the dead past before World War I. No one writes like this any more. All the same, "Ein Heldenleban" remains a work of power and consequence, of unassailable originality and unquenchable audacity. Furthermore, it still sounds gorgeous, which is as good a reason as any for it to be played—and enjoyed—in 1952.

Monteux's reading of this fiery drama shares the principal attributes of all his conducting today. It is a model of clarity and proportion. It "sings" and is exciting. Nothing is strained, nothing forced or hurried (although he took only 41 minutes to play it!), and from first measure to last it sounds as Strauss conceived it: Rich and vital.

Reger's Romantic Suite, although equally polyphonic and demanding, is pale and lifeless compared to Strauss, of which it is in part an imitation. Once you have acknowledged the mastery of the orchestral writing, there is not much left to say, except to point out that Reger was concocting a sort of blue plate special, with a little Wagner, a little Strauss, a little French Impressionism, and something of himself—whatever that was. This sort of music, sounding so fluent and so polished, is an audience trap. If you go by sonority alone, you are seduced by the beauty of a fine performance. But once you begin to analyze this music, you realize all too well that it is glittering surface but no substance. These performances are the first in the Friday-Saturday series, and very likely they also are the last. The Romantic Suite never will be missed.

Mme. Nikolaidi, dressed vividly in a black gown with a splashy touch of scarlet, sang two of the noblest arias that Gluck ever composed: "Che faro senza" from "Orfeo" and "Divinites du Styx" from "Alcestes." Incidentally she sang both in French, a fact discernible only from a phrase here and there, for her enunciation was far from clear.

But her sensuous contralto voice (mezzo-soprano might be a more accurate term for its bright quality) was beautiful once it had recovered from the tremolo which nervousness may have induced at the start. The authority and the grace of the true artist were in her phrasing, together with the mingled exaltation and passion which the music requires. She was justly and heartily applauded.

Cimarosa's little Overture, also new to these concerts, made a vivacious beginning for a notably enjoyable afternoon.

[42]

U.S. TOUR Advance clippings

U.S. TOUR Reviews

POPS

1952-1953 SEASON

SPRINGFIELD, MASS.
REPUBLICAN

NOV 23 1952

High Honor Bestowed by France On Charles Munch

Emblem of Commander in Legion of Honor Presented To Orchestra Conductor in Washington

(Special to The Sunday Republican)

Berkshire Hills, Nov. 22—One of the highest decorations that France bestows was awarded this past week to Charles Munch, music director and conductor of the Boston Symphony Orchestra, which pres[illegible] program at Tanglewood, Lenox, during the summer. He was awarded the emblem of Commander in the Legion of Honor at the French embassy Washington, D. C., by Henri Bonnet, French ambassador to this country. The award was made in the presence of the entire Boston Symphony Orchestra, the embassy staff, and others following the first concert of a series the orchestra was giving in Constitutional Hall.

Ambassador Bonnet presented the medal and ribbon in the name of President Auriol of France in recognition for Director Munch's work his contribution to the musical life of France and America, and for cementing relations between the two countries. George E. Judd, manager of the orchestra, was presented. Following the program, supper was enjoyed, with Madame Bonnet as hostess.

To Hold Celebration

Plans are in progress for a celebration to be held next June in observance of the 150th anniversary of the erection of the well-known Lenox Academy, Lenox. The structure has played an important part in the history of that town, and is still serving a useful purpose. It was erected in 1803. It was repaired and renovated in 1948, at a cost of $6000, which the town appropriated for this purpose.

The building is a monument to its builders for their skill and judgment, for they constructed the building so that every bit of space can be utilized. It represents pioneer ability in every respect. The academy was the stepping-stone to education for many well-known persons who came from all walks of life. At present it is headquarters for the Red Cross, the Village Nurse Association, the Veterans of Foreign Wars and the Lenox Information Center. Thousands have visited the place during the Tanglewood music festival and many have been charmed by the old and sturdy building's simplicity. It is a square structure, painted white, located in the town, and its appearance gives a friendly welcome to everyone.

The Pleasant Valley Sanctuary, Lenox, and the Unitarian church, Pittsfield, are cosponsoring a color film to be presented in the Unitarian Church auditorium on Friday night, the 28th at 8. The subject will be "Nature's Free Show" and the narrator is a noted lover of nature, Ralph E. Lawrence of Washington, D. C.

The November meeting of the Stockbridge Tuesday Club was held this week at Stockbridge Inn, and Mrs. Joseph Chassel gave an interesting talk on present-day Holland. Her talk was illustrated with colored slides, and to add a little reality to the occasion Mrs. Chassel was attired in native Holland costumes. She also displayed a number of Dutch articles.

Symphonette Concerts

The Berkshire Symphonette Orchestra, which has been functioning for the past several winter seasons in Southern Berkshire, has resumed its rehearsals in preparation for this coming season's concerts. New officers for the group were named recently. They are: president, Robert Thompson of Housatonic; vice-president, Mrs. Mary Hullet of Canaan, Conn.; secretary, Harry Carlson of Sheffield; treasurer, Mrs. Elizabeth O'Connor of Sheffield; librarian, Miss Doris Wells, Sheffield.

Directing the group this year will be George E. Membrino, supervisor of music in Great Barrington public schools. Mrs. Florice Evans Thompson of Housatonic will again serve as concert master. The orchestra is open to all instrumentalists who wish to join. From the time the group of musicians who hail from all parts of Southern Berkshire, Northern Connecticut and Eastern New York state, banded together and presented concerts in various communities they have received very favorable comments for their fine presentations. On several occasions several guests soloists have sung with the group.

An announcement of interest to Berkshire County residents was made recently by Mr. and Mrs. Joseph Patrick Henican of New Orleans, formerly of New York City, when they announced the engagement of their daughter, Miss Beth Charbonnet Henican, to George Church Durant, Jr., son of George C. Durant of Clearwater, Fla., and Mrs. Herbert J. Potts of Greenville, Miss. The wedding is slated for Jan. 7 in New Orleans.

Miss Henican, a provisional member of the Junior League in New Orleans, was graduated from Marymount Academy, Tarrytown, N. Y. and Newcomb College, New Orleans. She was introduced to society at the Westchester Cotillion in 1947 and took part in several balls during the carnival season of 1950 in New Orleans, including the 12th Night Revelers, the Atlanteans, the Pageant of the Mystic Club, and the Mystic Krewe of Comus. She is a granddaughter of Mrs. Joseph P. Henican, and the late Mr. Henican, and Dr. and Mrs. Louis Sidney Charbonnet of New Orleans. Her mother is the former Miss Odette Charbonnet.

Mr. Durant was graduated from Christ School, Arden, N. C., and from the University of Virginia. During World War II he served with the U. S. Navy in the Pacific theater and he recently completed 19 month's service with the U. S. Army. He is associated with the Shell Oil Company in New Orleans. Mr. Durant is a grandson of Guy Crandall Mariner of Pelham, N. Y. and the late Mrs. Mariner, and the late Mr. and Mrs. Clark Terry Durant of Great Barrington.

To Sponsor Home Decorations

Laurel Hill Association of Stockbridge will sponsor its second annual Christmas home decoration contest which will be open to the people of that town. In connection with plans for this project members of the association meeting this past week were presented a program on home decorations, with a talk given by Mrs. David E. Braman. Slides and demonstrations of various seasonal greens and their uses were shown. There will be three classes of entries this year, namely for inns, private homes, and business establishments. Mrs. William E. Williams is the chairman for the project.

Southern Berkshire residents were saddened this week by the death of Mrs. Carolyn Wilson Spahr of North Egremont, well-known member of the colony. She was the wife of Albert Hubbard Spahr. She had been in poor health for quite some time. Mrs. Spahr the former Carolyn Fry of Sidney, O., daughter of the late Mr. and Mrs. Harrison Wilson, had been a resident of North Egremont for 40 years. She is survived by one son Kimball Spahr of North Egremont; a daughter, Mrs. George M. L. La Branche, Jr., of New York City and North Egremont; three sisters, Mrs. I. Smith Betts of Berkley, Cal., Mrs. George E. Smith of Columbus, O., and Mrs. Wilda Wilson Church of Peoria, Ill., six grandchildren and five great-grandchildren.

Mrs. Spahr for years took an active part in the civic affairs of North Egremont village where she was beloved by its residents. She and Mr. Spahr would spend the winters in their home in Ojai, Cal. She was a member of the Great Barrington Garden Club, the Lenox Garden Club and the Berkshire Garden Center. Her home in North Egremont was noted for its beautiful flower gardens, and often visited by groups on tours in the area. In her 40 years in North Egremont she had come to know all its people, and her many acts of kindness and civic deeds, made her highly esteemed and loved by the people of the community.

A wedding of interest took place on Armistice Day in Thomasville, Ga., where Mrs. Gladys Telford of New York City was married to George Church of Cocoanut Grove, Fla., formerly of Wheelbarrow Hill farm Great Barrington. He is the son of Mrs. John H. C. Church of Great Barrington, and the late Mr. Church.

Mrs. Bernard Hoffmann of Stockbridge has left to spend the winter months in California.

BOSTON, MASS.
MORNING GLOBE

NOV 23 1952

Pierre Monteux Conducts Three Symphony Concerts This Week

The Boston Symphony Orchestra will be heard in Symphony Hall next Friday afternoon and Saturday evening and likewise on Sunday afternoon, Nov. 30, at 3 o'clock when Pierre Monteux will complete his two weeks' stay as guest conductor in Boston.

At the Friday and Saturday concerts he will present for the first time in the Eastern states Ernest Bloch's Concerto Symphonique for Piano and Orchestra with Corinne Lacomble who introduced this work at the Edinburgh Festival as the soloist. The program will open with Brahms' Tragic Overture and close with Beethoven's Symphony No. 3 (Erioca).

The Sunday program will consist of Brahms' Academic Festival Overture, Schubert's C major Symphony (Posthumous), and Strauss' tone poem, "Ein Heldenleben."

BOSTON, MASS.
HERALD

NOV 23 1952

Symphony to Play Bloch This Week

The Boston Symphony Orchestra will be heard in Symphony Hall on Friday afternoon and Saturday evening, November 28 and 29 and likewise on Sunday afternoon, November 30 at 3 o'clock when Pierre Monteux will complete his two weeks' stay as guest conductor in Boston. At the Friday and Saturday concerts he will present for the first time in the Eastern states Ernest Bloch's Concerto Symphonique for Piano and Orchestra with Corinne Lacomble who introduced this work at the Edinburgh Festival as the soloist. The program will open with Brahms' Tragic Overture and close with Beethoven's Symphony No. 3 (Eroica).

The Sunday program will consist of Brahms' Academic Festival Overture, Schubert's C major Symphony (Posthumous), and Strauss's tone poem, "Ein Heldenleben."

Post - Nov 23

The Concerts

At this week's Symphony Concerts Pierre Monteux will introduce here Bloch's Concerto Symphonique, with Corinne Lacomble as the pianist. Brahms' "Tragic Overture" and Beethoven's "Enrocia" complete the program. Next Sunday afternoon he will offer the Brahms Overture, Schubert's C major Symphony and Strauss' "A Hero's Life."

* * *

This afternoon at Jordan Hall Wil-

RESUME: In the first two concerts of its local season the Boston Symphony played "superbly" under Charles Munch, who led two fine American works, Walter Piston's Symphony No. 4 and Alexei Haieff's Piano Concerto. . . . At the Metropolitan Sigurd Bjoerling made "an excellent impression" in his debut as Telramund in "Lohengrin," Dorothy Kirsten's first Tosca was intelligent and consistent in its musical conception, Robert Merrill's first Rigoletto needed "more intensity of vocal and dramatic expression." . . . The Philadelphia Orchestra, under Eugene Ormandy, revealed Honegger's "Jeanne d'Arc au Bûcher" as "a musico-dramatic masterpiece." . . . Victoria de los Angeles was "in rare form" singing at Hunter College. . . . Two 'cellists were heard to good advantage: Aldo Parisot had "natural rhythm, grace and spirit" and Bernard Greenhouse played with "well-nigh perfect musical taste." . . . Jan Smeterlin's piano playing was clear, bright and mature. . . . Leonard Bernstein's "Trouble in Tahiti" proved "a wistful musical sketch" when presented by N. B. C.'s Television Opera Theatre.

HEMIDEMISEMIQUAVERS: Herbert Graf will serve as the stage director when Milhaud's "Christophe Colomb" is presented next year at the Florence May Festival. . . . Fans of the Cincinnati Orchestra have come forward to say that their orchestra, and not the Cleveland, is the sixth oldest symphony in the country. . . . Howard Vandenburg, American tenor, made his debut as a member of the Munich Opera as Matteo in Strauss's "Arabella." . . . The Boston Symphony Orchestra is giving a concert for the benefit of its pension fund at Carnegie Hall on Dec. 7. Pierre Monteux will conduct and Margaret Harshaw will be the soloist in Wagnerian selections. . . . Edvard Fendler has been named conductor of the new orcestra of the Mobile Symphonic Society in Alabama. . . . Dimitri Mitropoulus has accepted the presidency of the International Music Institute, an organization founded to promote musical interchanges between members of the United Nations. . . . Milton Katims is conducting American works in all his programs with the Buffalo Philharmonic.

N.Y. Times -
Nov. 23

BOSTON, MASS.
MORNING GLOBE

[illegible] PIANIST Corinne La[illegible] will be the soloist in Ernest Bloch's Concerto Symphonique [illegible] will be heard here for the [illegible] time at the Friday-Saturday [illegible] Symphony concerts under Pierre Monteux.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program, conducted by Pierre Monteux, is introducing to Boston Ernest Bloch's Concerto Symphonique for piano and orchestra. The soloist, Corrine Lacomble, has been associated with the work from the beginning. She played it at the Edinburgh Festival of 1949, and in London shortly afterwards, with the composer conducting. She also was the soloist when Mr. Monteux introduced the work to San Francisco last March.

In yesterday's performance Mrs. Lacomble proved her complete fitness to be the iterpreter of what would seem to be Mr. Bloch's latest orchestral composition. The piece is strong, at times angry and protesting, and there is a vein of melancholy in part of the second movement, which is mainly in fast tempo. Years ago the Swiss composer, long resident in America, put aside the Jewish influence that had colored his earlier music and is most notably felt in his "Schelomo" (Solomon). However, in this symphonic concerto we are once more conscious of that influence. It is not so much a matter of themes as it is of mood and feeling.

What with the doleful dumps of Brahms' Tragic Overture, which began the afternoon, and this almost unrelievedly somber music of Bloch, the concert started on the gloomy side. Mr. Monteux gave an admirable presentation of the overture and, so far as he could, he made it live up to its title. One was reminded yesterday of Philip Hale's constant reference to the music of Brahms as granitic.

Mr. Monteux, who last week gave us Strauss' "A Hero's Life," and will repeat the splendid performance of it tomorrow afternoon, is concerning himself at the present pair of concerts with another heroic piece, in the same key of E-flat major, the "Eroica" Symphony of Beethoven. We have become so used to hearing the "Eroica" over-interpreted, and even [illegible] all around the place, that Mr. Monteux's completely straightforward reading was a bit disconcerting. The notes were played and in good order, but there was nothing in the nature of a revelation. The Funeral March went faster, the Scherzo slower than usual. A word must be said for the fine playing of the horns in the latter's trio. Gratifyingly, the troublesome high E-flat was a note, not a squeak. But is it not time the "Eroica" was given a [illegible]? If any symphony needs a [illegible] off, it is this one.

BOSTON, MASS.
EVENING GLOBE

NOV 29 1952

MUSIC

Piano Concerto by Bloch Presented by Symphony

By CYRUS DURGIN

The Concerto Symphonique for Piano and Orchestra by Ernest Bloch received its local premiere, in Symphony Hall yesterday afternoon, at the concert by the Boston Symphony Orchestra. Pierre Monteux ~~conducted~~ and the soloist was Corinne Lacomble, a musician new to this city. The Concerto came nidway on a program which began with Brahms' "Tragic" Overture, and ended with the "Eroica" Symphony of Beethoven.

Bloch's music, which was written in 1947 and 1948, and received its first performance at the Edinburgh Festival of 1949, is a work of size and organization. Perhaps it also is a work of stature, but to determine that will take more than one hearing. In fact, more acquaintance is essential to get much of any idea of it except for a continuous rhythmic texture that pounds and forces its way through most of the three movements.

One's initial impression is of size and weight, both considerable, and of the fact that thanks to Bloch's writing and the skill of Mrs. Lacomble, the piano holds its own with a large and none too amiable orchestra. The substance appears to be a sort of German classic style development and manipulation of straightforward thematic material.

I kept thinking, in the first movement and the last, of the variations form. The same treatment occupies about half of the middle movement, until the mood and the character of the music changes abruptly, and Bloch soothes us down with what is essentially a tiny slow movement. This last is more delicately orchestrated and contains more color than all the rest.

The Concerto Symphonique is evidence that Bloch has come a very long way from the instrumental brilliance and the outgiving emotion of "Schelomo," "Helvetia" and the Jewish Poems of his earlier years. It is a process of age and experience, also of increasing skill, from ornamental detail to austere compression, from a dramatically personal style to a much more restrained and impersonal manner. It is a process common to most composers whose lives have been long. It was true with Beethoven and Verdi, and in a way of Haydn and Wagner, of Vaughan Williams, even of Debussy.

It is all too easy, upon first acquaintance with such a work, to point out its seeming and comparative lack of color and charm, to rebel against radical change in a composer whose earlier and easier manner has been much admired. The greater effort required to perceive is grudgingly extended, and impatience may lead to premature rejection.

Professional critics and the public alike victimized themselves by doing just that. Accordingly, there will be no once-over-lightly in this review, for I suspect that the Concerto Symphonique will improve the more you hear it. (Which is a way of meaning that you and I will improve, the work remaining what it always will be, the more we hear it.) I think tunes will be recognized, and variety and feeling, and much more color than was discernible yesterday.

At any rate, the performance was vital and assumably good, and Mrs. Lacomble played the solo part with the authority of a fine keyboard technician and a dedicated musician.

Brahms and Beethoven Mr. Monteux conducted "straight." Everything went according to what was indicated in the score: no exaggerations, no rhetorical stressings, pauses or other effects for the sake of drama. The result was pure classical performance, not so exciting as these masterworks can be made, but scholarly and satisfying.

There is a case for the dramatic approach, to them, too, but this was Mr. Monteux's way of playing Overture and Symphony, and it commands respect. Incidentally, the horn passages of the trio in Beethoven's scherzo were done better than ever before in my memory, clean, mellow and euphonious.

Christian Science Monitor

SATURDAY, NOVEMBER 29, 1952 **Art—Music—Theater** **15

-Bloch Concerto at the Symphony

Corinne Lacomblé Soloist; Pierre Monteux on Podium

By **Harold Rogers**

For the week-end Symphony Hall concerts Pierre Monteux has chosen three works that draw their colors from the somber side of the musical spectrum, and the general effect on the listener is perhaps a bit darker than he would like for a steady diet.

It was the programing, not the performance, that was at fault. Monteux, now concluding the second of two weeks a guest conductor of the Boston Symphony, opened the concert yesterday with the Brahms "Tragic" Overture and gave it a strong, stirring reading with solid impact. Thus far so good.

This was followed by the first Boston performance of Ernest Bloch's Concerto Symphonique for Piano and Orchestra, for which Corinne Lacomblé was the soloist. Here we had a change in idiom, if not in mood. In the opening bars for solo piano Mrs. Lacomblé struck off the notes with great command. She continued with brilliant attack and clean delineation, taking her entrance cues from Monteux's left hand.

⁂

Bloch's rugged manner—his heavy orchestration in which dynamic statements are alternated with yearning aspiration—reminds one of his earlier works. Written in 1947 and 1948, the concerto, according to the composer, was the result of jottings accumulated through the years.

The three long movements are much alike in feeling, though the middle one has elements of an Andante and some grotesque measures that might serve as a Scherzo. But one has an uncomfortable sensation that a tumbrel—now advancing, now receding—makes its ponderous way from the first movement to the last.

The music at the half-way point on the program thus formed what one might call an unsuitable setting for such a gem as Beethoven's "Eroica" Symphony. The listener had already been called upon to respond to moods of deep contemplation, agonized wrestlings of emotions and intellect, prophecies of eventual triumph. Then, after only an intermission to catch his breath, he was again tugged by the same emotions as expressed in Beethoven's Third, a masterpiece that merits one's wholehearted participation of heart and mind.

Thus, in spite of the magnificence of Monteux's reading, the Beethoven suffered from its position on the program. Even so, its noble and stately bars received a heroic performance.

⁂

A positive observation that emerges from this concert is the remarkable versatility of Monteux's musicianship — his command of all styles. It would be difficult to single out any particular type of music as his forte. He appears to be equally as good in German music — the Brahms "Tragic," for instance, or the "Eroica—as in French, his native expression.

His Beethoven is properly Teutonic; one cannot quarrel with his interpretation, tempo, or style. His reading is considered, careful, clear, strong. He infuses everything he touches with a feeling of rightness. Whether playing Stravinsky, Debussy, Wagner, or Bloch, he displays the mark of greatness by letting each composer speak for himself.

PROVIDENCE, R. I.
BULLETIN

NOV 26 1952

Music

Boston Symphony Gives 2nd R.I. Concert At Veterans' Auditorium

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the second concert of its current Rhode Island series last evening at the Veterans' Memorial Auditorium in Providence with Pierre Monteux conducting.

The program:

Brahms, Academic Festival Overture, Op. 80
Schubert ...... Symphony in C major, No. 7
  I. Andante; Allegro ma non troppo
  II. Andante con moto
  III. Scherzo
  IV. Finale
Reger ....A Romantic Suite, Op. 125
  I. Notturno
  II. Scherzo
  III. Finale
Liszt
  "Les Preludes," Symphonic Poem, No. 3
  (After Lamartine)

This particular set of numbers stirred up more advance comment about its fitness as a proper Boston Symphony program than we recall for several years. It is not our purpose to become involved in this discussion beyond noting that most of the program stuck to C major, and to wonder why this had to be in the light of the extent of romantic symphonic literature. Since this particular problem undoubtedly did not concern more than a handful of listeners, the question whether the concert "listened" better than it looked will, we hope, be settled on its value to the majority.

For the first half of the program, full-blown symphonic sound bathed the auditorium. There was not much apparent lyricism in the Academic Festival, which was inclined to be more massive and impressive in this reading. The uncompromising honesty of Mr. Monteux's conducting in the Schubert had the effect, especially in the two final movements, of spotlighting the stupendous length of the symphony in comparison with the importance of the musical ideas which it contains.

After intermission, the Reger Suite, while still heavily romantic, displayed enough harmonic and rhythmic sophistication to keep up audience interest. Following this, Mr. Monteux decided not to leave the stage but to continue directly into the final work after the extra musicians called for by the score were assembled. The Liszt "Les Preludes" is certainly well-known, and so our attention wandered to the battery of percussion, which had been especially active all during the evening in one way or another. This is the time to go back and look up the little essay on "The Timpanist," if we recall the title correctly from the dim past. It was certainly a brilliant way to close a concert, and the audience responded with enthusiasm.

It is always a privilege to have Pierre Monteux as guest director for concerts here. His classic simplicity and straightforward approach to the music he interprets is a pleasure and a delight to watch. This was as true in this program as it was in the sharply contrasting music of Stravinsky which we heard from the same orchestra under his direction a year ago. We trust that orchestra policy will make it possible for these particular guest appearances to continue in future years.

PROVIDENCE, R. I.
JOURNAL

NOV 26 1952

Music

Boston Symphony Gives Second R.I. Concert At Veterans' Auditorium

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the second concert of its current Rhode Island series last evening at the Veterans' Memorial Auditorium in Providence with Pierre Monteux conducting.

The program:

Brahms, Academic Festival Overture, Op. 80
Schubert ...... Symphony in C major, No. 7
  I. Andante; Allegro ma non troppo
  II. Andante con moto
  III. Scherzo
  IV. Finale
Reger ....A Romantic Suite, Op. 125
  I. Notturno
  II. Scherzo
  III. Finale
Liszt
  "Les Preludes," Symphonic Poem, No. 3
  (After Lamartine)

This particular set of numbers stirred up more advance comment about its fitness as a proper Boston Symphony program than we recall for several years. It is not our purpose to become involved in this discussion beyond noting that most of the program stuck to C major, and to wonder why this had to be in the light of the extent of romantic symphonic literature. Since this particular problem undoubtedly did not concern more than a handful of listeners, the question whether the concert "listened" better than it looked will, we hope, be settled on its value to the majority.

For the first half of the program, full-blown symphonic sound bathed the auditorium. There was not much apparent lyricism in the Academic Festival, which was inclined to be more massive and impressive in this reading. The uncompromising honesty of Mr. Monteux's conducting in the Schubert had the effect, especially in the two final movements, of spotlighting the stupendous length of the symphony in comparison with the importance of the musical ideas which it contains.

After intermission, the Reger Suite, while still heavily romantic, displayed enough harmonic and rhythmic sophistication to keep up audience interest. Following this, Mr. Monteux decided not to leave the stage but to continue directly into the final work after the extra musicians called for by the score were assembled. The Liszt "Les Preludes" is certainly well-known, and so our attention wandered to the battery of percussion, which had been especially active all during the evening in one way or another. This is the time to go back and look up the little essay on "The Timpanist," if we recall the title correctly from the dim past. It was certainly a brilliant way to close a concert, and the audience responded with enthusiasm.

It is always a privilege to have Pierre Monteux as guest director for concerts here. His classic simplicity and straightforward approach to the music he interprets is a pleasure and a delight to watch. This was as true in this program as it was in the sharply contrasting music of Stravinsky which we heard from the same orchestra under his direction a year ago. We trust that orchestra policy will make it possible for these particular guest appearances to continue in future years.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

[44]

1952
1953
SEASON

BOSTON HERALD, SATURDAY, NOVEMBER 29, 1952

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the eighth program in Symphony Hall yesterday afternoon. The soloist was Corinne Lacomble. The program:
Tragic Overture, Op. 81..........Brahms
Concerto Symphonique ....Bloch
Symphony No. 3, Op. 55......Beethoven

By RUDOLPH ELIE

Of all the living composers of the very first rank, Ernest Bloch is perhaps the least often performed, although his music, all in all, is more closely allied to the tradition of the 19th century symphonists than it is to the contemporary school of dissonant contrapuntal and harmonic extensions.

This is not to say that Bloch, like Rachmaninoff, was largely uninfluenced by the newer techniques. On the contrary, Bloch has always kept up, always been contemporary, and in many ways has always been visionary himself. But his esthetic approach has nonetheless been traditional and an exceptional example of this is his new Concerto Symphonique, which made its first Boston appearance yesterday in a powerful performance by Corinne Lacomble, who brought out the work under Monteux earlier this year.

For here is a work whose every secret cannot be fathomed on one or two or even three hearings, but whose outline is so clear, and whose purpose is so communicable, that the listener is fully aware, from beginning to end, that a great musical mind is carrying him along a path he somehow knows. The materials are fresh and distinctive, it is true, and highly individual as well, though not in this case excessively Hebraic, yet there are three sign posts along the way that keep the listener oriented to the direction.

Sense of Tonality

There, first of all, a sense of tonality. Despite the modulations and dissonances of the harmonic elements, they always seem to come out in the wash, so to speak, to convey an overall sense of tonality, of belonging. Next is a rhythmic regularity established long enough to allow the mind to settle on a graspable periodicity. The first movement, with its striding rythm, is evidence enough of this, but rhythmic definition is everywhere in evidence. Next is Bloch's employment of melodic materials that are capable of being retained in the ear without being banal or commonplace. They are perhaps not great melodic ideas, but it has never been Bloch's intent to exploit melody. Rather, it has been his intent to elevate, to ennoble, to speak eloquently and with passion, and he can (as he does in the Piano Quintet, his greatest work) soar into the very uppermost levels of spiritual conviction.

Then why is he not more often performed? The answer seems to lie in the fact that Bloch, like so many living composers, has all too rarely employed the forces conventionally at his disposal, which is to say the symphony orchestra, the chamber orchestra and the string quartet. He usually requires some additional apparatus: a solo 'cello, a solo violin, a voice, a piano. That his "Schelomo" and his "Bal Shem" will be done so long as there are solo 'cellists and violinists is obvious, but who, after Mrs. Lacomble, is going to keep the Concerto Symphonique green? It is too formidable a task to prepare it, too ungrateful a one for purposes of career. And was there anything that Bloch had to say in this that he couldn't have said without the piano? It doesn't seem so to me despite the effectiveness of the medium, yet if the Concerto Symphonique were merely Symphony, (let us say) number four, its place on the standard repertoire would, I feel, be assured. As it is, I doubt if we ever hear it again, which is a pity.

It was, in any case, a powerful utterance that made its own way from the outset and grew in stature to the end. And Mrs. Lacomble is to be congratulated in essaying the work and doing it with so much conviction, not to mention so much corresponding technique.

Baton Technique

It seems unlikely that anyone in the hall could have been unaware of Pierre Monteux's extraordinarily devoted performance of the Eroica yesterday afternoon. It may have been more excitingly done at other times, but the real excitement of the occasion yesterday was the hearing of every note, every gradation of dynamic level, every luminous subtlety of the texture. There wasn't a fussy or a conceited or an over-conducted moment as Mr. Monteux demonstrated once again that he is without equal today as a chef d'orchestre, a man with a truly fantastic baton technique combined with complete command of his forces and an unimpeachable dedication to the composer's own wishes. There is no showmanship there, no playing to the galleries, no shaking of the mane. There is only music, perfectly traversed, perfectly integrated, perfomed by a great orchestra with great confindence that the conductor is not using it for purposes of display or personal exhibit.

The orchestra is out of town next week, returning on Dec. 12 to do Mozart's Serenade for 13 Wind Instruments (K. 361), Toch's Symphony No. 2, and Schubert's Unfinished Symphony, Charles Munch conducting.

NEW YORK TIMES

NOV 30 1952

Boston Sets Pension Concert

The Boston Symphony Orchestra will play a Pension Fund concert for the first time in thirteen years at Carnegie Hall, Sunday, Dec. 7, at 8:30. Margaret Harshaw, soprano, will be soloist, singing the Immolation Scene from "Die Goetterdaemmerung." Pierre Monteux will lead the the orchestra in Siegfried's Rhine Journey, from the same opera; "A Siegfried Idyll;" Beethoven's "Leonore" Overture No. 2, and Franck's Symphony in D minor.

Globe-Sun. Nov. 30

Monteux Leads Symphony: Orchestra on Tour This Week

The Boston Symphony Orchestra will give the second concert of the Sunday afternoon series today at Symphony Hall at 3 under the direction of Pierre Monteux. After the New York trip which will occupy this week, Richard Burgin will conduct the third concert of the Tuesday evening series at Sanders Theatre in Cambridge, Dec. 9. Charles Munch will return to conduct the orchestra Friday afternoon and Saturday evening, Dec. 12 and 13.

Today's program will include Brahms' Academic Festival Overture, Schubert's C major Symphony No. 7 and Strauss' "Ein Heldenleben." The Cambridge program will consist of Vaughan Williams' Fantasia on a Theme of Thomas Tallis, Mahler's "Songs of a Wayfarer" with Eunice Alberts as contralto soloist and the Fifth Symphony by Shostakovitch.

At the ninth pair of concerts Mr. Munch will introduce the Second Symphony by Ernst Toch, to be heard for the first time in the East. The symphony was composed in 1951. It was first heard in Vienna last January. The work is dedicated to Albert Schweitzer. The opening number will be Mozart's Serenade for Thirteen Wind Instruments, K. 361; the closing one: Schubert's Unfinished Symphony.

N.Y. Times
11/29/52

THE

STEEL UNION BOOKS SYMPHONIC MUSIC

Engages Pittsburgh Orchestra for Series of Concerts in Mill Towns for Workers

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

PITTSBURGH, Nov. 29—A novel experiment to take symphonic music played by a live orchestra under an eminent conductor to the workers in the steel towns in this area will be started on Tuesday. It is the product of coperative arrangement among the Pittsburgh Symphony Orchestra, the Union Steelworkers of America, C. I. O., and service and civic organizations in each town.

The opening concert in this undertaking, which in its scope and purpose is new in American concert-giving procedures, will take place in the high school auditorium of North Braddock, Pa. William Steinberg, regular conductor of the Pittsburgh orchestra, will take his full complement of players, and will conduct a regular symphonic program — Mozart's "Haffner" symphony, Copeland's "A Lincoln Portrait" and Tchaikovsky's Fourth Symphony.

Next month the orchestra will play in Johnstown, Pa.; Wierton, W. Va., and McKeesport, Pa. Later on there will be a concert either in Aliquippa, Pa., or Canton, Ohio.

The orchestra has agreed to play for a minimum guarantee of $2,000, and the union through its locals in each town is underwriting the full guarantee. The union officials have decided that there should be one price for al ltickets—$1.50—and seats probably will be sold on a first-come, first-serve basis.

Plants of United States Steel, Bethlehem Steel, Jones & Laughlin and Republic Steel are in the towns chosen for the first concerts in this plan, and top officials of all the companies have given their enthusiastic approval.

Emery Bacon, educational direc-

Continued on Page 87, Column 3

STEEL UNION BOOKS SYMPHONIC MUSIC

Continued From Page 1

tor of the steel workers' union, helped lay out the first year's program. With Charles Denby, president of the orchestra, and W. McKelvy Martin, manager, Mr. Bacon hopes to expand the scheme so that eventually it takes in every steel town in the area.

As far as the officials and conductor of the orchestra are concerned, they are willing to make concessions in such matters as halls and acoustics. Mr. Steinberg has said that he would cheerfully conduct a concert in a plant itself, if no other facilities were available.

It is the feeling of orchestra and union that this plan points the way to an exciting expansion of an orchestra's value not only to its own city but to the whole area around it. In time the Pittsburgh Orchestra may play more than a score of concerts each season in mill towns, and it may be that other orchestras in industrial centers will adopt similar schemes.

Idea Developed Last July

The idea began to take shape at a seminar conducted for leaders of the steel workers' union at Pennsylvania State College last July. At that time Mr. Martin, who is in his first year as manager of the orchestra here, explored the subject, and the union men undertook to test the reaction of their units. The response was very favorable.

As details were worked out, the union officials decided that while they would underwrite the cost they wanted the concert in each mill town to be a community effort. Committees of civic leaders drawn from the service clubs and other local groups have been formed in each town, and they are working to make each visit by the orchestra a success.

As a further indication of the cooperation between labor and the orchestra, there is a plan to ask the Pittsburgh Symphony to play a memorial program as a tribute to Philip Murray, late president of the Congress of Industrial Organizations and the United Steelworkers. This concert will take place in one of the largest halls in Pittsburgh.

Funds Raised for Orchestra

The future of the Pittsburgh Orchestra has also been tied more closely to industry in another way. Following the plan instituted in Detroit last year, where major industry contributed sizable sums to revive its symphony orchestra, Mr. Denby and officials of the principal companies in this city joined to raise funds for the Pittsburgh Orchestra.

About $100,000 was obtained in this way for this year's maintenance fund, and it is hoped that this means of support will become a permanent syste mhere.

Pittsburgh's enthusiasm for cultural good works, as evidenced by its support for its first International Festival of Contemporary Music ending today, also encompasses plans to build a new center in the city for such institutions. There are proposals to construct a new opera house and concert hall, a theatre and a home for the popular summer operetta.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV [illegible] 1952

Pension Fund Concert By Boston Symphony

For the first time in thi
years the Boston Symphony
chestra will give a conce
New York for the benefit
pension fund. The concer
follow the orchestra's se
regular visit and take plac
Carnegie Hall on Sunday
ning, Dec. 7. Pierre Monte
will guest-conduct and Ma
garet Harshaw will be soloi
The program is to include Beethoven's Leonore Overture No
2, Franck's Symphon
Wagner's Siegfried Idyl, Si
fried's Rhine Journey and t
Finale from "Götterdämmerung." At the regular Ne
subscription concert
night Mr. Monteux
Bloch's Concerto
with Corinne
pianist.

WASHINGTON, D. C.
POST

NOV 30 1952

Pierre Monteux . . . conducts Boston Symphony in Constitution Hall Thursday evening.

[45]

N. Y.
...IBUNE
...0 1952

...nd Concert ...Symphony

...time in thirteen ...Symphony Or-...e a concert in ...e benefit of its ...The concert will ...hestra's second ...d take place in ...n Sunday eve-... Pierre Monteux ...uct and Mar-... will be soloist ...to include Bee-...'s Overture No. ...mphony and ...ed Idyl, Sieg-...urney and the ...Götterdämme-...ular New York ...ert Wednesday ...x will conduct ...Symphonique ...Lacombe as

---

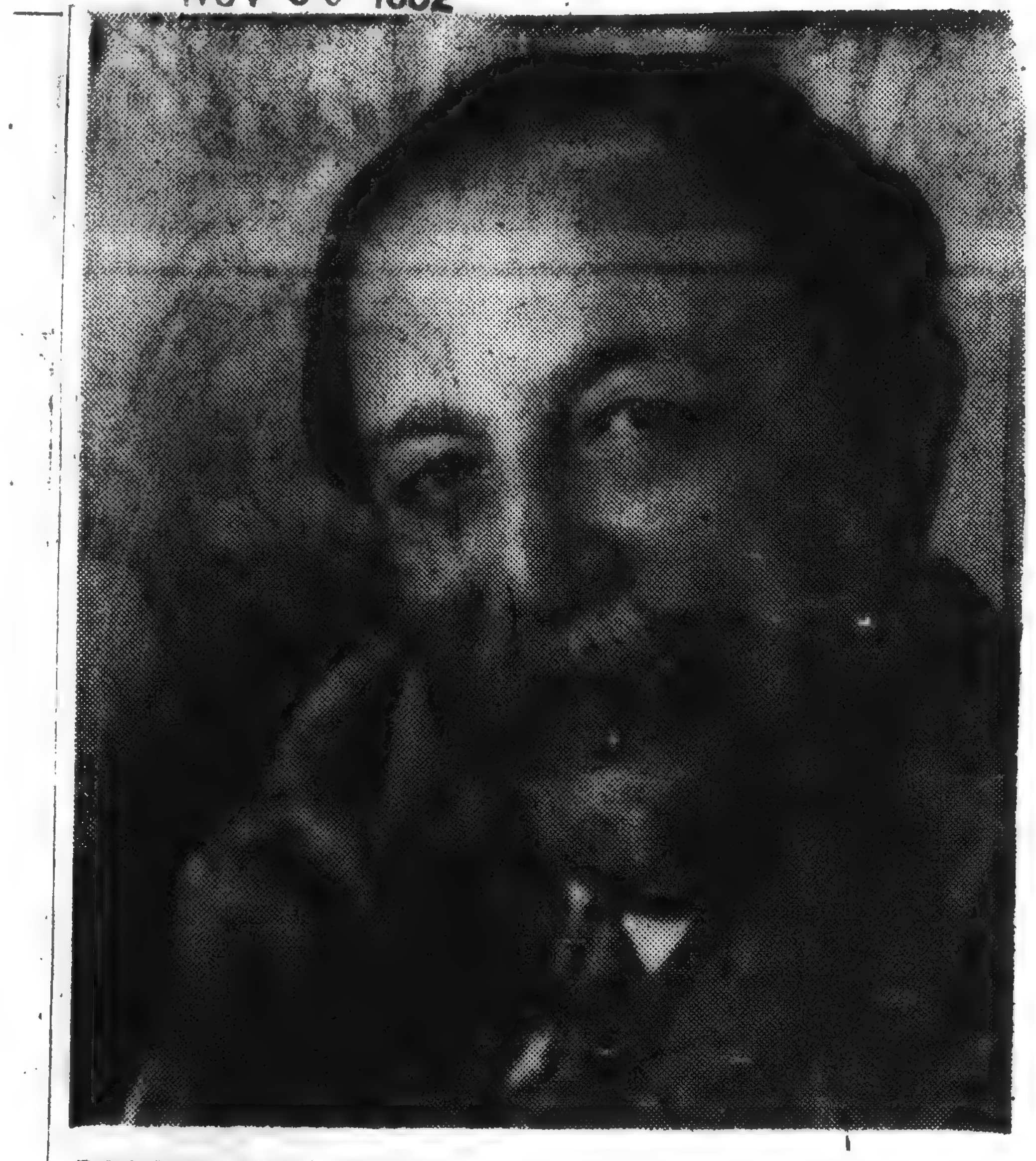
...ensionsfondskonzert ...er Boston Symphonie

Das Boston Symphonie-Orche-...r veranstaltet Sonntag, 7. De-...mber, in der Carnegie Hall ein ...onderes Konzert zugunsten des ...onsfonds des Ensemble. ...re Monteux dirigiert "Leonore ... 2" von Beethoven, die Sym-...onie von Cesar Franck sowie ...züge aus Wagner-Opern. Mar-...aret Harshaw ist die Solistin des ...bends.

In der vorangehenden Woche ...itet ebenfalls Pierre Monteux in ...en beiden Carnegie Hall-Kon-...rten das Boston Orchester. Im ...ogramm des Mittwoch-Abends, ... Dezember, sind die "tragische ...uvertüre" von Brahms sowie ...eethovens Symphonie No. 2, Co-...nte Lacomblé ist Solistin im ...oncerto Symphonique von Bloch ...ür Klavier und Orchester. Im ...amstag-Konzert kommen Sch-...anns "Vierte Symphonie", R-...ers "Romantische Suite" ... ...Strauß' "Ein Hel-... ... Aufführung.

BROOKLYN, N. Y.
EAGLE

NOV 30 1952



BOSTONIANS' GUEST—Pierre Monteux will appear Friday night at the Academy of Music as guest conductor of the Boston Symphony Orchestra.

Week's Events at Academy Feature Boston Symphony

The Boston Symphony Orchestra's second concert of the Fall season highlights the week's program of musical and other entertainment events at the Academy of Music, all of them sponsored by the Brooklyn Institute of Arts and Sciences.

Pierre Monteaux, who recently retired as director of the San Francisco Orchestra, will be the Bostonians' guest conductor in a program consisting of Siegfried's Rhine Journey, Scriabin's Poeme de l'Extase and Beethoven's Third Symphony.

This afternoon at 3 pianist Carolyn Elder will give a recital as the third event in the American Artists Series. A scholarship student at the Juilliard School, where she studied with Gaston Dethier and Josef and Rosina Lhevinne, she later trained in Europe, has a diploma from the Paris Conservatoire and was an outstanding member of Walter Gieseking's Master Class. She has given recitals both here and abroad.

The Institute Players on Tuesday evening will present Bernard Shaw's "Candida," the second of their scheduled series of five plays. Directed by Charles Avery, the cast includes Jan Owen, Erle Hall, William Bramley, Gertrude Doolittle, Jim Powell and Richard Posten.

Wednesday night Jean Erdman will appear as the second of six noted modern dancers to participate in the special series, "Evenings with the Creative Dancer." After an informal talk describing her approach to the dance, there will be a workshop demonstration with Miss Erdman soloing in "Ophelia" and, assisted by her group, performing "Daughters of the Lonesome Isle" and "Sailor in the Louvre."

"Fun with Music," popular series featuring pianist and singer Dorothy White as mistress of ceremonies, will resume next Saturday afternoon as part of the Institute's regular weekend entertainment schedule for young people. Miss White will appear four more times at monthly intervals.

...D. C.

Music

Strauss As Story Teller

...Y WARREN STOREY SMITH

...d Strauss, whose "A Hero's ...fe" (Ein Heldenleben) will be ...d at this afternoon's Sym-...ony Concert, in the superb per-...ance under Pierre Monteux, ...e of himself as "the final rep-...ntative of a development in ...tory of music." He may also ...d to have been the champion ...osing cause, namely, that of ...ative or program music.

* * *

...ly the operatic Strauss ...s on more solid ground. It is ...e point that all of his ...es for the stage have not es-...ished themselves in popular ...or. Last to appear was "Die ...iebe der Danae" that he wrote at ... It had a belated premiere at ...burg last summer and was ...ly received.

* * *

It is true that we have seen a ...d recrudesence of program mu-...as in the Bernstein Sympho-...s "Jeremiah" and "The Age of ...y." But the literal sort that ...s wrote, the narrative, blow-...y variety, is probably done ... Even Strauss knew when it ...s time for him to quit.

* * *

...er and later years ...te a considerable ... "absolute" music but, ...ostly recognizably of his ...ip, it is not of the essen-... Strauss. To function at his ...Strauss needed the stimulus ...a poetic concept of some sort. ...respect he resembles Wag-...was not the instinctive ...that Strauss was, even ...the bigger musical figure. ...has been quoted as say-...gner is a composer in the ...s of the first class. I am ...r in the front rank of ... class."

* * *

...of program music ...s still doing pretty well ...nual polls of American ...programs he comes not ...the big six: Beethoven, ... Tchaikovsky, ... Ravel ...

* * *

...of the Monteux "Held-... performances of Nov. 21 ... that tone poem has again ... a controversial issue in ... parts. This revival of the ...after 15 years, and a finer ...stration of its musical val-...ld not be imagined, had the ... reviewers evenly divided. ...two proponents, one apolo-...for liking a piece so old-...ashioned. The other quite shame-...ssly rejoiced in it.

* * *

Admittedly, this musical storytelling is old-fashioned. I still maintain that it is engrossing tonal drama. But the trouble with tonal drama is that you have to know before hand what it is about. A knowledge of the program is indispensable. But to grasp every detail, one must be familiar with the printed score.

* * *

Some of the audience reactions were amusing. One young man of my acquaintance, who approached the piece absolutely cold, mistook the snapping, snarling Adversaries for bird calls. Another decided, in regard to The Hero's Wooing, that the maidenly coyness and coquettishness of the wooed was Mrs. Strauss giving Richard a curtain lecture. And still another thought that in The Hero's Works of Peace section Strauss was quoting those themes from "Don Juan" and other previous compositions of his with humorous and parodistic intent. He was never more serious in his life than in this episode, and in portions of it seldom more elequent. Consider that lovely passage, in G-flat, where the song "Dream in the Twilight" is combined with a theme from "Don Quixote."

* * *

And this brings me to a controversial issue that is by no means a local one. Is Strauss the hero in question? The quoting from himself is regarded by many as proof positive. Yet how else could he have expressed creative activity? Strauss' hero winds up in retirement, thought that he himself would. As a matter of fact, he kept on working to the end. However, "Ein Heldenlenen" is not concerned with any individual. It is, like "Die Meistersinger," the boldly creative spirit in conflict with Philistinism. In the "Domestica," of course, Strauss drew his own likeness, and faithfully.

* * *

It was not long before the Adversaries, both the shrill and the stupid ones (those fifths in the tubas) were being labelled "the music critics." With this idea Strauss finally fell in, whatever his first thought may have been. In the avowedly autobiographical "Intermezzo" he quotes the first Adversary theme when Frau Storch (Strauss) remarks that a celebrated critic had called her her husband's better half!

* * *

To those who find this tone poem too long and too repetitious, I would say that an heroic subject requires heroic treatment, as Beethoven himself was aware, and that there is only enough repetition to make the colossal design clear and convincing.

* * *

Omitted last Sunday from the category of the musically venerable was Gustave Charpentier: born June 25, 1860. To the composer of "Louise" my sincere apologies.

* * *

The Concerts

Besides the "Heldenleben," Mr. Monteux will offer at today's Symphony Concert Brahms' "Academic Festival Overture" and Schubert's Ninth Symphony.

* * *

At Jordan Hall this afternoon the eminent Polish pianist, Jan Smeterlin, will be heard in recital. On Tuesday evening the Conservator Chorus under Lorna Cooke ... Varon, will give there its an

---

...con-...ony in ...nday

NEW YORK TIMES

NOV 30 1952

MORALE BUILDERS

Orchestra Pension Funds Are Vital to Players

By HOWARD TAUBMAN

THE Boston Symphony Orchestra will play a special concert in New York next Sunday for the benefit of its Pension Fund. Since this fund is the oldest of its kind in this country—its inception goes back to 1903—its structure and importance are worth examination.

The value of a pension fund to any orchestra ought to be self-evident, and the fact is that nearly every major ensemble in the United States and a few minor ones maintain such set-ups. We have heard a lot about economic security in our generation, and no one requires it more than the musician. He functions in a profession of such high skill that it takes him many years to acquire sufficient competence to win and hold a seat in a major symphony orchestra. It is a profession, furthermore, in which the opportunities for employment, unhappily, seem to be diminishing.

It has been found practicable and advisable to retire some orchestral players before they are 60. Playing in an orchestra, particularly a major ensemble with a heavy schedule, is an exacting and exhausting profession. You cannot get by, as a rule, with routine effort.

For the peace of mind of the musician, then, a sound pension fund is an essential. It is also invaluable for the artistic standards of the orchestra. It provides an incentive for keeping able musicians, and it gives the conductor and management leeway in the necessary tasks of infusing the orchestra with fresh, young blood periodically.

Beneficiaries

The Boston Symphony's fund is noteworthy because it has now reached a point where it can disburse maximum payments of $2,440—or 50 per cent of the basic minimum annual salary. At the present time, moreover, it is making payments of varying size up to the maximum to seventy beneficiaries. These include not only retired musicians but also the widows of former Boston Symphony men. No other pension fund in America has such a list of beneficiaries, and probably no other has capital and working funds of comparable size.

Look at the fund's annual report for the year ended Oct. 31, 1951. The Permanent Fund of the Boston Symphony Orchestra Pension Institution (its full, legal title) was $372,133.84, and the General Fund was $189,142.88.

Don't jump to the conclusion that these impressive figures are natural concomitants of conservative New England ways. The building of Boston's pension organization into the stable institution it now is was accomplished only in the last fifteen years, and it was done by the cooperation of imaginative musicians and sympathetic directors and management.

At its founding and in its early years the Boston Symphony's pension approach was curiously limited and clannish. A few of the musicians established it themselves, and they insisted on keeping it as exclusive as a Greek letter society. About a third of the instrumentalists were admitted, and the others were told that they were not wanted

By the middle Thirties the affairs of the fund, which had expanded its membership by this time, were chaotic. The Boston Symphony's trustees had to contribute fairly large sums to keep the fund from disintegration. At this point it was decided to seek a better arrangement.

New Program

Rosario Mazzeo, personnel manager of the orchestra, was the leader in studying the situation. A modest man, he prefers not to have attention drawn to his work. The fact remains that he spent several years in devising a new program, and he became so skillful at actuarial figures that he might have been offered an important post with an insurance company if he had not made it clear that he wanted, above all, to remain a musician.

The new set-up was adopted a little more than ten years ago, and revisions have been made in dues and benefit payments as cost of living and salary have gone up. Each member of the orchestra belongs to the fund; so does Charles Munch, the conductor, at his own request. Each paid an initiation fee, and each pays more than $150 a year in dues. The trustees match the members' dues and make supplementary contributions. George E. Judd, the manager, serves as treasurer, and declines to take any payment for his administrative work.

Additional sums come in through special admissions charged for attendance at rehearsals in Boston and at Tanglewood. And the annual pension fund concerts, to which the players and conductor contribute their services, usually raise helpful amounts.

Nearly all pension fund concerts, whatever the orchestra, offer specia musical value, and are worth supporting for the pleasure you get from them. The New York Philharmonic, for example, will offer Vladimir Horowitz on Jan. 12 in the Tchaikovsky concerto on the twenty-fifth anniversary of his American debut with the same orchestra in the same concerto. But pension concerts have more than musical connotations; they help raise funds that are vital to an orchestra's morale.

U.S.
TOUR
Advance
Clippings

U.S.
Tour
REVUES

POPS

1952
1953
SEASON

Boston Symphony Orchestra, Charles Munch conducting, No. 12, E.—The Boston guests opened their New York season with an inspired reading of Berlioz's Royal Hunt and Storm from Les Troyens, in which the superb virtuoso qualities of the orchestra showed themselves to greatest advantage. Nicole Henriot, French pianist, was soloist in a clean-cut, graceful, if rather uninspired reading of Schumann's Piano Concerto. The romanticism of the work seemed better expressed in the orchestral accompanist by Mr. Munch. Walter Piston's Symphony No. 4 received its local premiere; this is music of masterly construction and technical skill. It surprises with the eloquence of its thematic ideas and the powerfulness of its dramatic, dynamic climaxes. In classical form, the four movements are filled with such invigorating new content that the symphony may be called an important addition to the contemporary symphonic repertoire. The concert closed with the Prelude and Liebestod from Wagner's Tristan and Isolde, in which Mr. Munch and the orchestra elicited a maximum of expressiveness and orchestral beauty.

A. C.

Musical Courier
Dec 1

No. 15, A.—Alexei Haieff's Concerto for Piano and Orchestra, with Leo Smit as the competent soloist (announced as the "first concert performance in New York," but actually heard locally last spring at the Columbia University Festival) was the modern item on the Bostonians' brilliant Saturday matinee program. Mr. Haieff's score makes great technical and interpretative demands. The contrapuntal hurdles were negotiated with ease by the ensemble and soloist. The opus holds three movements marked Moderato, Allegro and Andante, Allegro, and the idiom at times verges on the atonal. The composer took several bows from his box at the invitation of Mr. Munch. The reception was warm.

Tonal treats came via Bach's Suite No. 2, in B minor, for flute and strings, which featured Doriot Anthony, the Boston Symphony's new first flutist as the acclaimed soloist. Her tone is full and warm, and her playing established her as an artist fully qualified to be the first member of her sex to hold a first-desk spot in the famed orchestra. Brahms' Symphony No. 1, vividly performed by Mr. Munch and his instrumentalists, sent the audience home in a happy mood.

H. I. B.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
DEC 4 - 1952

Pierre Monteux At Carnegie Hall

By MILES KASTENDIECK

PIERRE MONTEUX came as guest conductor with the Boston Symphony to Carnegie Hall last night. Along with some substantial Brahms and Beethoven, he brought Bloch's "Concerto Symphonique for Piano and Orchestra" for its first New York concert performance.

As a work of substantial proportions itself, this concerto follows the symphonic concept of Brahms and pianistic style of Tschaikovsky. The former makes the piano more an integral part of the orchestra than a solo instrument. The latter assigns the pianist scale passages, choral treatments, and octaves quite reminiscent of the Russian composer's famous concerto.

Well Integrated

This is solid music, romantic in content and rich in orchestration. It has something to say as Bloch's music invariably does and says it with forecefulness. Its style may be too rhapsodic and its assertiveness too unrelieved for unqualified acceptance but it proclaims an exceptionally accomplished composer.

That most of it held attention may be attributed to a well-integrated performance by Monteux, the soloist Corinne Lacomble and the orchestra. Mrs. Lacomble had both the technical facility and strength to cope with the piano part.

Though somewhat matter-of-fact in her manner of playing, she put the work across to an admiring audience. It responded because the contemporary idiom did not obscure melodic content readily grasped and for the most part attractive.

The concert began with Brahms' "Academic Festival" overture and closed with Beethoven's "Eroica" symphony. Aristocrat that he is among conductors, Monteux interpreted these with that sense of authority and quality that never fails to give the music its due. The orchestra was in top form.

This Clipping From
NEWARK, N. J.
NEWS
DEC 3 - 1952

Boston Symphony

Orchestra Thrills Large Audience at Mosque in Cesar Franck's D Minor Symphony

BY CHARLES HAUFLER

The opening last night of the Griffith Music Foundation's orchestra series coincided with one of the worst nights for concertgoing—and practically everything else—in several seasons. Yet there was a large audience at the Mosque to greet the Boston Symphony in its return under Pierre Monteux. And the musicians gave a performance that must have made every one forget about the discomforts and hazards of the snowy weather.

As on past occasions here, the Bostonians thrilled listeners and received tumultuous applause. Under the guidance of the rotund, diminutive French veteran, who is the very antithesis of the agile, athletic type conductor, the instrumentalists rose to heights of brilliance and eloquence. A little wave of Monteux's hand, a slight nod or shrug and miracles of power and expressiveness emerged from the orchestra.

They were at their best in the major offering on the program, Cesar Franck's D Minor Symphony and we can't remember ever hearing that familiar work played more effectively. Its lyric beauty, mystical atmosphere, gentle melancholy, raptures and great sonoroties captivated the listener.

It was a revelation of superb orchestral virtuosity, with lovely tonal effects and contrasts and polished playing abounding throughout the number. Sometimes Monteux's accents and emphasis differed from other interpretations, but it was all wonderful.

An ovation followed the performance and the conductor of course was recalled and shared the plaudits with the orchestra, which, surprisingly, included a girl, a flautist, the first we ever recall seeing among the Bostonians. Another appeared lated at a harp.

The richness of the Franck work was preceded by a sterner note in the dramatic "Lenore" Overture, No. 2, of Beethoven. And there was no lack of contrast in the other numbers on the bill, as well. They were Wagner's "Siegfried Idyll" and Scriabin's "Poem of Ecstacy."

The soothing, easy flow of the Wagner piece, revealing that composer in one of his more tender moods, opened the second half of the program and was followed by the Russian's impressionistic-type symphonic rhapsody. The latter, while less formal than its predecessors, was highly romantic in character though quite repetitious in pattern.

It is a composition to tax the resources of an orchestra and resources are just what the Bostonians have plenty of. They rose to the occasion in a display of prowess and a command of tonal riches attaining a climax that opened your eyes. It didn't seem possible that mild little Mr. Monteux could draw this out of his men, but there it was.

NEW YORK, N. Y.
TELEGRAPH
DEC 3 - 1952

Boston Symphony In Concert Here

For the first time in 13 years the Boston Symphony Orchestra will give a Pension Fund Concert in New York. The concert will follow this orchestra's subscription concert here next Wednesday evening and Saturday afternoon, and take place in Carnegie Hall on Sunday evening, December 7. Pierre Monteux will be the guest conductor and Margaret Harshaw will be the soloist.

This Clipping From
BROOKLYN, N. Y.
EAGLE
DEC 2 - 1952

Boston Symphony Concert Boxholders

Boxholders are announced for the second concert of the season of the Boston Symphony Orchestra, Charles Munch, director, on Friday evening at the Academy of Music.

Among those who will entertain are Mrs. Edward C. Blum, Mrs. Robert E. Blum and Mrs. Darwin R. James. Also holding boxes are Friends School, Adelphi Alumni, and the Packer Collegiate Institute. Officers of the United States Naval Station will be the guests of the Brooklyn Institute of Arts and Sciences, and blind veterans and their escorts will be the guests of the Brooklyn Committee for the Boston Symphony Concerts.

The concert on Friday will be directed by Pierre Monteux, recently retired director of the San Francisco Symphony Orchestra, as guest conductor.

The concert will open with the Academic Festival Overture by Brahms, and will continue with Siegfried's Rhine Journey by Wagner, and the Poeme de l'Extase by Scriabin. The evening will close with the Eroica Symphony by Beethoven.

This Clipping From
BOSTON, MASS.
POST
DEC 1 - 1952

Symphony Orchestra

Pierre Monteux conducted a survey course in Romantic music yesterday afternoon at Symphony Hall when he led the Boston Symphony Orchestra in three outstanding examples of the various Romantic moods: The glorification of emotion in Schubert's Symphony No. 9 in C major, the reversion to folkish simplicity in Brahms Academic Festival Overture, and the apotheosis of intense ambition in Richard Strauss' Ein Heldenleben.

The French have a national capacity for appreciating and absorbing the cultural characteristics of others, and Mr. Monteux demonstrates his Gallic adaptability by presenting the Academic Festival Overture not in a formal French manner but with all the ebullience and hearty good humor of the Teutonic student corps.

When Robert Schumann called Schubert's Symphony No. 9 in C major "a heavenly symphony" it is to be feared that he was confusing divinity with infinity, for the work suffers from the third of Aristotle's requisites for a work of art; it unquestionably has a beginning, it undoubtedly has a middle, but it approaches a conclusion with extraordinary reluctance. The performance yesterday suffered, as always, from 'embarras de richesse' not because of Monteux' reading of the score, which was singularly vibrant, but from Schubert's excessively thick frosting of an already rich cake. Judicious cutting would increase the value as a staple in our symphonic fare.

It has been suggested that Strauss' Ein Heldenleben should not have been resurrected from the dust in which it has lain for nearly 15 years on the ground that it is hopelessly dated and that we are no longer in sympathy with the milieu from which it sprang. Ein Heldenleben is no more outdated than the great novels of the Romantic period, and it would be regrettable if our age found it impossible to respond intelligently to anything other than works approved by our contemporary aesthetic. Mr. Monteux, whose life span has nearly coincided with that of the composer he was interpreting, has an evident and profound understanding of the Strauss spirit. His interpretation is solidly based on an intuitive appreciation of the Zeitgeist which gave birth to its composition.

With yesterday's concert Mr. Monteux brings to a close his current series of performances as guest conductor. The orchestra, responding magnificently to the quiet instructions and small movements of the conductor's baton, has never sounded better. We are sorry to see him go and wait with keen anticipation for his return to our podium.

TUCKER KEISER.

This Clipping From
NEW YORK, N. Y.
Journal American (B'klyn Sect.)
DEC 3 - 1952

Boston Symphony Gives 2nd Concert

The Boston Symphony Orchestra will return to the Brooklyn Academy of Music to give the second concert of the season Friday evening, at 8:30 o'clock.

Pierre Monteux, recently retired director of the San Francisco Orchestra, will appear as guest conductor. The program will open with the Academic Festival Overture by Brahms, and will include Siegfried's Rhine Journey by Wagner, and the Poeme de l'Extase by Scriabin.

Boston Symphony Orchestra, Charles Munch conducting, No. 12, E.—The Boston guests opened their New York season with an inspired reading of Berlioz's Royal Hunt and Storm from Les Troyens, in which the superb virtuoso qualities of the orchestra showed themselves to greatest advantage. Nicole Henriot, French pianist, was soloist in a clean-cut, graceful, if rather uninspired reading of Schumann's Piano Concerto. The romanticism of the work seemed better expressed in the orchestral accompanist by Mr. Munch. Walter Piston's Symphony No. 4 received its local premiere;

Musical Courier
Dec. 1

this is music of masterly construction and technical skill. It surprises with the eloquence of its thematic ideas and the powerfulness of its dramatic, dynamic climaxes. In classical form, the four movements are filled with such invigorating new content that the symphony may be called an important addition to the contemporary symphonic repertoire. The concert closed with the Prelude and Liebestod from Wagner's Tristan and Isolde, in which Mr. Munch and the orchestra elicited a maximum of expressiveness and orchestral beauty.

A. C.

No. 15, A.—Alexei Haieff's Concerto for Piano and Orchestra, with Leo Smit as the competent soloist (announced as the "first concert performance in New York," but actually heard locally last spring at the Columbia University Festival) was the modern item on the Bostonians' brilliant Saturday matinee program. Mr. Haieff's score makes great technical and interpretative demands. The contrapuntal hurdles were negotiated with ease by the ensemble and soloist. The opus holds three movements marked Moderato, Allegro and Andante, Allegro, and the idiom at times verges on the atonal. The composer took several bows from his box at the invitation of Mr. Munch. The reception was warm.

Tonal treats came via Bach's Suite No. 2, in B minor, for flute and strings, which featured Doriot Anthony, the Boston Symphony's new first flutist as the acclaimed soloist. Her tone is full and warm, and her playing established her as an artist fully qualified to be the first member of her sex to hold a first-desk spot in the famed orchestra. Brahms' Symphony No. 1, vividly performed by Mr. Munch and his instrumentalists, sent the audience home in a happy mood.

H. I. B.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
DEC 4 - 1952

Pierre Monteux At Carnegie Hall

By MILES KASTENDIECK

PIERRE MONTEUX came as guest conductor with the Boston Symphony to Carnegie Hall last night. Along with some substantial Brahms and Beethoven, he brought Bloch's "Concerto Symphonique for Piano and Orchestra" for its first New York concert performance.

As a work of substantial proportions itself, this concerto follows the symphonic concept of Brahms and pianistic style of Tschaikovsky. The former makes the piano more an integral part of the orchestra than a solo instrument. The latter assigns the pianist scale passages, choral treatments, and octaves quite reminiscent of the Russian composer's famous concerto.

Well Integrated

This is solid music, romantic in content and rich in orchestration. It has something to say as Bloch's music invariably does and says it with forecefulness. Its style may be too rhapsodic and its assertiveness too unrelieved for unqualified acceptance but it proclaims an exceptionally accomplished composer.

That most of it held attention may be attributed to a well-integrated performance by Monteux, the soloist Corinne Lacombie and the orchestra. Mrs. Lacombie had both the technical facility and strength to cope with the piano part.

Though somewhat matter-of-fact in her manner of playing, she put the work across to an admiring audience. It responded because the contemporary idiom did not obscure melodic content readily grasped and for the most part attractive.

The concert began with Brahms' "Academic Festival" overture and closed with Beethoven's "Eroica" symphony. Aristocrat that he is among conductors, Monteux interpreted these with that sense of authority and quality that never fails to give the music its due. The orchestra was in top form.

This Clipping From
NEWARK, N. J.
NEWS
DEC 3 - 1952

Boston Symphony

Orchestra Thrills Large Audience at Mosque in Cesar Franck's D Minor Symphony

BY CHARLES HAUFLER

The opening last night of the Griffith Music Foundation's orchestra series coincided with one of the worst nights for concertgoing—and practically everything else—in several seasons. Yet there was a large audience at the Mosque to greet the Boston Symphony in its return under Pierre Monteux. And the musicians gave a performance that must have made every one forget about the discomforts and hazards of the snowy weather.

As on past occasions here, the Bostonians thrilled listeners and received tumultuous applause. Under the guidance of the rotund, diminutive French veteran, who is the very antithesis of the agile, athletic type conductor, the instrumentalists rose to heights of brilliance and eloquence. A little wave of Monteux's hand, a slight nod or shrug and miracles of power and expressiveness emerged from the orchestra.

They were at their best in the major offering on the program, Cesar Franck's D Minor Symphony and we can't remember ever hearing that familiar work played more effectively. Its lyric beauty, mystical atmosphere, gentle melancholy, raptures and great sonoroties captivated the listener.

It was a revelation of superb orchestral virtuosity, with lovely tonal effects and contrasts and polished playing abounding throughout the number. Sometimes Monteux's accents and emphasis differed from other interpretations, but it was all wonderful.

An ovation followed the performance and the conductor of course was recalled and shared the plaudits with the orchestra, which, surprisingly, included a girl, a flautist, the first we ever recall seeing among the Bostonians. Another appeared lated at a harp.

The richness of the Franck work was preceded by a sterner note in the dramatic "Lenore" Overture, No. 2, of Beethoven. And there was no lack of contrast in the other numbers on the bill, as well. They were Wagner's "Siegfried Idyll" and Scriabin's "Poem of Ecstacy."

The soothing, easy flow of the Wagner piece, revealing that composer in one of his more tender moods, opened the second half of the program and was followed by the Russian's impressionistic-type symphonic rhapsody. The latter, while less formal than its predecessors, was highly romantic in character though quite repetitious in pattern.

It is a composition to tax the resources of an orchestra and resources are just what the Bostonians have plenty of. They rose to the occasion in a display of prowess and a command of tonal riches attaining a climax that opened your eyes. It didn't seem possible that mild little Mr. Monteux could draw this out of his men, but there it was.

NEW YORK, N. Y.
TELEGRAPH
DEC 3 - 1952

Boston Symphony In Concert Here

For the first time in 13 years the Boston Symphony Orchestra will give a Pension Fund Concert in New York. The concert will follow this orchestra's subscription concert here next Wednesday evening and Saturday afternoon, and take place in Carnegie Hall on Sunday evening, December 7. Pierre Monteux will be the guest conductor and Margaret Harshaw will be the soloist.

This Clipping From
BROOKLYN, N. Y.
EAGLE
DEC 2 - 1952

Boston Symphony Concert Boxholders

Boxholders are announced for the second concert of the season of the Boston Symphony Orchestra, Charles Munch, director, on Friday evening at the Academy of Music.

Among those who will entertain are Mrs. Edward C. Blum, Mrs. Robert E. Blum and Mrs. Darwin R. James. Also holding boxes are Friends School, Adelphi Alumni, and the Packer Collegiate Institute. Officers of the United States Naval Station will be the guests of the Brooklyn Institute of Arts and Sciences, and blind veterans and their escorts will be the guests of the Brooklyn Committee for the Boston Symphony Concerts.

The concert on Friday will be directed by Pierre Monteux, recently retired director of the San Francisco Symphony Orchestra, as guest conductor.

The concert will open with the Academic Festival Overture by Brahms, and will continue with Siegfried's Rhine Journey by Wagner, and the Poeme de l'Extase by Scriabin. The evening will close with the Eroica Symphony by Beethoven.

This Clipping From
BOSTON, MASS.
POST
DEC 1 - 1952

Symphony Orchestra

Pierre Monteux conducted a survey course in Romantic music yesterday afternoon at Symphony Hall when he led the Boston Symphony Orchestra in three outstanding examples of the various Romantic moods: The glorification of emotion in Schubert's Symphony No. 9 in C major, the reversion to folkish simplicity in Brahms Academic Festival Overture, and the apotheosis of intense ambition in Richard Strauss' Ein Heldenleben.

The French have a national capacity for appreciating and absorbing the cultural characteristics of others, and Mr. Monteux demonstrates his Gallic adaptability by presenting the Academic Festival Overture not in a formal French manner but with all the ebullience and hearty good humor of the Teutonic student corps.

When Robert Schumann called Schubert's Symphony No. 9 in C major "a heavenly symphony" it is to be feared that he was confusing divinity with infinity, for the work suffers from the third of Aristotle's requisites for a work of art; it unquestionably has a beginning, it undoubtedly has a middle but it approaches a conclusion with extraordinary reluctance. The performance yesterday suffered, as always, from 'embarras de richesse' not because of Monteux' reading of the score, which was singularly vibrant, but from Schubert's excessively thick frosting of an already rich cake. Judicious cutting would increase the value as a staple in our symphonic fare.

It has been suggested that Strauss' Ein Heldenleben should not have been resurrected from the dust in which it has lain for nearly 15 years on the ground that it is hopelessly dated and that we are no longer in sympathy with the milieu from which it sprang. Ein Heldenleben is no more outdated than the great novels of the Romantic period, and it would be regrettable if our age found it impossible to respond intelligently to anything other than works approved by our contemporary aesthetic. Mr. Monteux, whose life span has nearly coincided with that of the composer he was interpreting, has an evident and profound understanding of the Strauss spirit. His interpretation is solidly based on an intuitive appreciation of the Zeitgeist which gave birth to its composition.

With yesterday's concert Mr. Monteux brings to a close his current series of performances as guest conductor. The orchestra, responding magnificently to the quiet instructions and small movements of the conductor's baton, has never sounded better. We are sorry to see him go and wait with keen anticipation for his return to our podium.

TUCKER KEISER.

This Clipping From
NEW YORK, N. Y.
Journal American (B'klyn Sect.)
DEC 3 - 1952

Boston Symphony Gives 2nd Concert

The Boston Symphony Orchestra will return to the Brooklyn Academy of Music to give the second concert of the season Friday evening, at 8:30 o'clock.

Pierre Monteux, recently retired director of the San Francisco Orchestra, will appear as guest conductor. The program will open with the Academic Festival Overture by Brahms, and will include Siegfried's Rhine Journey by Wagner, and the Poeme de l'Extase by Scriabin.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MUSIC

Boston Symphony Orchestra

By VIRGIL THOMSON

CARNEGIE HALL

[illegible]

Nothing Happened

THE Boston Symphony Orchestra, playing last night in Carnegie Hall under Pierre Monteux, [illegible] a conservative program. The [illegible] was all good music — Brahms, Beethoven and Bloch — [illegible] the playing was all good playing. But the reviewer would not have chosen any of it had the occasion not been Pierre Monteux's [illegible] appearance this season in New York.

• • •

Even in this event he felt some disappointment. Whether the music had been ill-chosen to bring out the conductor's best, or whether it was just one of those evenings when nothing takes fire, we shall never know. Anyway, the concert plodded along. It plodded elegantly as to tone and equilibrium, but plod it did; and at ten forty-five Beethoven's "Eroica" had its finale still to go. Up to that time all had been delicate, precise, slow-paced; and nothing had left the ground. So, feeling the call of his deadline, your reviewer took flight himself.

• • •

Ernest Bloch's Concerto Symphonique (sic) for Piano and Orchestra was first performed in New York in the winter of 1949-'50 at a concert of the N. B. C. Symphony Orchestra, with Ernest Ansermet conducting and Corinne Lacomble playing the piano part. Last night she played it again, and very handsomely, with a masculine tone and power. The fact that the earlier concert was broadcast does not, as the editors of the Boston Symphony program book imagine, make last night's its first concert performance in New York. Composed in 1947 and 1948, the work has had performances elsewhere in America, too, and also abroad. On no level does it constitute a novelty.

• • •

It is not, in this listener's estimate, a strong piece; but it is an animated one. It reminds at once of the rock-like brooding of Rachmaninoff's famous Prelude in C-sharp minor and of the calisthenic insistence ("physical jerks," the English call them) of the Martinu fast movements. Its expressive content, beyond these resemblances, escapes me. The work is loud a great deal of the time, but never ugly.

• • •

The Boston Symphony Orchestra was never ugly, either, last night. Indeed, its physical sound, if one may distinguish that from music's communicative power, was lovelier than usual. Especially beautiful were the sounds of oboe and horn (from the first desks). Clarity and equilibration of the whole were present too. On an evening when everybody played well nothing happened. Well, that kind of evening can happen too.

Corinne Lacomble

Moss

Piano soloist with the Boston Symphony Orchestra

This Clipping From
NEW YORK TIMES
DEC 4 - 1952

BOSTON SYMPHONY AT CARNEGIE HALL

Concerto Symphonique Has Its First Performance Here —Pierre Monteux Conducts

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux conducting, Corinne Lacomble, pianist. At Carnegie Hall.
Tragic Overture, Op. 81..............Brahms
Concerto symphonique, for piano and orchestra (first N. Y. performance)....Bloch
Symphony No. 3 ....Beethoven

By OLIN DOWNES

The concert of the Boston Symphony Orchestra, Pierre Monteux conducting, last night in Carnegie Hall, began with a performance of Brahms "Academic" Overture, which is Brahms in the least pedantic vein of his whole creative career. It is a wonderfully joyous, waggish piece, filled with the spirit of youth and the campus. Curiously, it was given the poorest performance of the evening, a reading far from the vigor, sturdiness, and brilliancy of orchestral color, rare with Brahms, with which this music is invested.

The rewarding features of this program were the performances of Ernest Bloch's "Concerto Symphonique for piano and orchestra," with Corinne Lacomblé as the soloist, and afterward the remarkable interpretation of Beethoven's "Eroica" Symphony.

The Bloch Concerto is by a master of form and of composer's device, writing in a more eclectic way than that of the Bloch of earlier symphonic works, but nevertheless — Bloch, with his broodings and furies and mystical reveries. The work is perhaps overlong for its material, though it is all plausible enough. One speculates whether a cut or two would not improve rather than cripple it —if this would not bring us in more concentrated and powerful statement the central ideas and the main moods of the work.

There are passages of exterior effect and dramatic rhetoric, and there are others that stand out, of strange broodings and retrospect. These passages could not have been written, perhaps, by the earlier Bloch, though they are forshadowed in many of his scores. They appear to reflect a matured perspective, none too optimistic, of the human lot and destiny. Or we may read things into the score of which Bloch never dreamed.

But whether music has a definite expressive conception or not, it is the accretion of an individual artist's thought and experience, and as he is, so will it be. Mr. Bloch had at least one definite purpose in composing this Concerto. He doubtless intended an effective symphonic piece with an important piano part for such an accomplished virtuoso and musician as Miss Accomblé has proved herself to be. He has accomplished this with an experienced craftsmanship to be expected of him. But he has said other things that are not only craftsmanship but are the creative product of an artist's entire career.

The crowning feature of the occasion was the "Eroica" Symphony and here was another aspect of maturity, in Mr. Monteux's interpretation of that incomparable work.

This being the case, with Mr. Monteux at the helm, one simply concluded again that if any one symphony is greater than all the others, it is the lonely and incomparable "Eroica." There is nothing worse to be said of it, because there is nothing that words can express about such a masterpiece that are particularly worth the saying. It more than sufficed the audience which packed the hall that it listened to a masterly performance of the Eroica.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
DEC 4 - 1952

Music

Monteux Conducts Bloch Work

By ROBERT BAGAR.

With the estimable Pierre Monteux on the podium, the Boston Symphony Orchestra on its second visit this season gave last evening the first of four concerts in New York (three at Carnegie Hall and Friday's at Brooklyn). The fourth, on Sunday evening, is a special event, specifically one of the orchestra's pension fund concerts.

A work new to local audiences made its appearance in last night's program. This was the "Concerto Symhonique" for Piano and Orchestra by Ernest Bloch. It was composed during 1947-48 and given initial hearings at the Edinburgh Festival on Sept. 3, 1949, and the London Promenade Concerts three days later. In both the composer conducted and the soloist, as last evening, was Corinne Lacomble.

Agreeable Performance.

The Concerto seemed to take with the gathering, although their response was not what you might call an ovation. It fell upon the listening faculties of your reporter with considerably less conviction. And that had nothing whatever to do with its performance, which came off agreeably enough, both pianistically and orchestrally. It had rather to do with the work itself, which, for all the very manifest skill in the workmanship, lacks (a) variety, (b) freshness and, therefore (c), interesting appeal.

19th Century Style.

Much of the music goes 19th century on us. There is a good deal of the repetitive in it. And there is much besides that sounds reminiscent. Nor does the composer's device of using certain motives in all three of its movements help clarify the situation.

Mr. Monteux and his musicians gave a spirited account of the Brahms "Academic Festival "Overture. They collaborated very well indeed in the Beethoven "Eroica," excepting a tendency on the part of accompanying instruments to drag during the second movement.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 4 - 1952

M. T. Kelleher Named to Catholic Post

Will Head National Service Committee

Fire Comr. Michael T. Kelleher has been named chairman of the National Catholic Community Service executive committtee, it was announced yesterday in Washington by Abp. Karl J. Alter of Cincinnati, president of the board of trustees.

Kelleher, a Knight of Malta who has served on the executive committee since 1950, fills a vacancy caused by the death of Francis T. Matthews, former Navy secretary and U. S. ambassador to Eire.

Kelleher's activities as a Catholic layman have been recognized by the award of the Grand Cross, Knight of The Equestrian Order of the Holy Sepulchre of Jerusalem; and by election as vice-president of the order's Eastern Lieutenancy.

He has been outstanding in community affairs for many years.

He is vice-president of March & McLennan, Inc., a trustee of Children's Hospital, Faulkner Hospital, Provident Institution for Savings, Boston Symphony Orchestra, and Northeastern University.

He is a member of Carney Hospital's advisory board and a member of the Massachusetts General Hospital Corporation. He serves as chairman of the Citizen's Committee for the Armed Forces of Metropolitan Boston, and is a member of the Armed Forces Advisory Committee.

He is a director of Filene's, State Street Trust Company, Boston Garden-Arena Corporation, the Sheraton Plaza Corporation and of other corporate groups. He was president of the Boston Chamber of Commerce in 1947-48.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
DEC 4 - 1952

AT THE MOSQUE

Many at symphony

([illegible] from yesterday's late editions)

By BLANCHE ALTSHULER

In spite of the weather the Boston Symphony drew a large and responsive audience last night at the Mosque. Opening the Griffith-sponsored Symphony Series Pierre Monteux conducted a wide ranging program of sure-fire favorites.

The Beethoven "Lenore Overture, No. 2" got off to a cold start, with some of the seams showing, some the more than a hundred separate human beings go through the mo[illegible] bringing to [illegible] the deepest and most intimate feelings of some genius, perhaps long dead.

When the magic works, there is a vivid and unforgettable experience for the thousands of listeners. When it doesn't, we shouldn't grumble.

Scriabin "Poem of Ecstasy" were potent magic. The Wagner was overflowing with the love and tenderness he poured into the birthday present he had written for his wife after the birth of their child, whom he named Siegfried. The Scriabin tone poem was almost painfully ecstatic, but genuine and moving. Franck's Symphony in D Minor completed the program, rounding off a memorable concert.

This Clipping From
NEW YORK, N. Y.
POST
DEC 4 - 1952

WORDS and MUSIC

By Harriett Johnson

Monteux Conducts Bloch Concerto

The seemingly imperturbable Pierre Monteux (poker-face, cryptic-eye, efficient-beat), lent his special dignity to the Boston Symphony Orchestra concert last night in Carnegie Hall when he made his initial appearance of the season as guest conductor. A study in black and white—white mustache, black eyes and hair — the conductor's approach to an orchestra is about as clear; minimum theatrics, maximum music.

Monteux without fuss or furbelow opened the program with Brahms' Academic Overture; closed with Beethoven's "Eroica" symphony, and sandwiched between an impressive concerto for the piano by Ernest Bloch. The conductor is a master of creating orchestral balance, of giving unbiased, profound musical recreations minus unnecessary outward display. Last night's concert found him in excellent form in this regard.

His most provocative contribution, however, was the programming of a recent work by the contemporary master, Swiss-born Ernest Bloch, now 72 and living in Oregon. This concerto, Symphonique for Piano and Orchestra, completed in 1948 and first performed at the 1949 Edinburgh Festival with Corinne Lacomble as soloist, was brilliantly played last night by the same pianist.

Last night's performance benefited from having had extensive rehearsals in California and in the East, Mrs. Lacomble (born Frederick) being a native American now living in the sun-kissed state. She and Monteux had played the music together earlier this season with the San Francisco Symphony.

The three-movement work has vigorous rhythmic dash with two movements, first and second, also encompassing wistfulness and poignancy. Each of these ends quietly despite much accent, cross accent and percussive complexity therein.

The concerto is well integrated between the solo instrument and orchestra; it is not a virtuoso piece in the superficial sense and yet it does not strike deeply into the tragic or profound emotions like much of Bloch's music. Nonetheless it is music that compels the interest.

Miss Lacomble and Monteux were temperamentally a sympathetic team. The pianist was first rate as soloist and ensemble player.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
WASHINGTON, D. C.
STAR
DEC 5 - 1952

News of Music

Boston Symphony Conducted Impressively Here by Monteux

By Elena de Sayn

Pierre Monteux, leading the Boston Symphony Orchestra as guest conductor in Constitution Hall last night, gave a concert which will not be easily forgotten. A virtuoso of the baton and a commanding figure on the podium, he dominated the orchestra by the strength of his personality tracting gestures or side-shows of tracting gestures or side-show of personal display.

Last night's concert was the first in many years that Mr. Monteux dedicated to German music: lifting thereby a self-imposed ban on German compositions since World War I. He not only brought out an unfamiliar work by Max Reger, but included also Richard Strauss' "A Hero's Life," which he refused to conduct nearly 40 years ago.

This tone-poem, descriptive of the composer's roads to success, of his wooing the woman he married, his fighting the prejudice against his music and, finally, his rising above worldly opinion, takes in all resources of conductor and orchestra emotionally and technically.

To co-ordinate the poliphony, representing the many elements in this piece of program music, reouires imagination and artistic vision. Mr. Monteux's description was vivid, as were the sonorities he drew from the orchestra, distinctive for strength and beauty of tone and refinement.

Concertmaster Richard Burgin played an important part in the performance. His assignment as solo-violinist, was to portray the multiple personality of Pauline de Ahna, once a prima donna soprano and later Strauss' temperamental wife whose engagement followed a tempestuous scene. His life-long devotion to her resulted in many magnificent orchestral and operatic works, not counting the songs, one of which "Dream at Twilight," dedicated to her, was so eloquently quoted toward the end of the tenor-poem by the tenor-tuba, viola and bass clarinet, that Mr. Burgin, an accomplished technician, had no difficulty in presenting the cadenzas in Strauss' opus and in Schumann's "Symphony No. 4" on the program.

Reger's "Romantic Suite" was new to Washington. As the composer is reputed to be dry and mechanical, it came as a surprise to hear such rich and expansive music from his pen. Conformed to a poem by Eichendorff, the selection is of a contemplative nature, descriptive of a moonlit valley. The section with the lilting waltz was charmingly done, as was the entire suite. Schumann's last symphony, which opened the concert, did not sound as mellow as the rest of the program, but served the musicians well to warm up.

This Clipping From
NEW YORK TIMES
DEC 5 - 1952

MUSIC NOTES

Events today: Philharmonic-Symphony, Dimitri Mitropoulos conducting, Lelia Gousseau, pianist, Carnegie Hall, 2:30 P. M.; "Lohengrin," Metropolitan Opera, 8; Rudolf Serkin, pianist, Carnegie Hall, 8:30; New York University Glee Club, Town Hall, 8:30.

Also Suzanne Kales, pianist, Carnegie Recital Hall, 8:30; Boston Symphony Orchestra, Pierre Monteux conducting, Brooklyn Academy, 8:30; Festival of Music, Tremont Temple, 2064 Grand Concourse, the Bronx, 8:15.

The festival will be offered under the auspices of the Tremont Temple Sisterhood tomorrow evening at 8:15 o'clock at the Temple.

DEC. 7 - N.Y. TIMES

Munch to Conduct in Boston

Charles Munch has returned from his three weeks' vacation and will conduct the concerts in Boston next Friday afternoon and Saturday evening. He will then give the first performance in the Eastern states of the new Symphony No. 2 by Ernst Toch. The work is dedicated to Albert Schweitzer. The program will open with Mozart's Serenade in B flat major for Thirteen Wind Instruments, K. 361. The closing number will be Schubert's Unfinished Symphony, which Mr. Munch has not yet conducted in Boston.

New York Times Dec. 5, 1952

[From Late Editions of Yesterday's TIMES.]

BOSTON SYMPHONY AT CARNEGIE HALL

Concerto Symphonique Has Its First Performance Here —Pierre Monteux Conducts

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux conducting, Corinne Lacomble, pianist. At Carnegie Hall.
Academic Overture ....Brahms
Concerto symphonique, for piano and orchestra (first N. Y. performance)....Bloch
Symphony No. 3 ....Beethoven

By OLIN DOWNES

The concert of the Boston Symphony Orchestra, Pierre Monteux conducting, last night in Carnegie Hall, began with a performance of Brahms "Academic" Overture, which is Brahms in the least pedantic vein of his whole creative career. It is a wonderfully joyous, waggish piece, filled with the spirit of youth and the campus. Curiously, it was given the poorest performance of the evening, a reading far from the vigor, sturdiness, and brilliancy of orchestral color, rare with Brahms, with which this music is invested.

The rewarding features of this program were the performances of Ernest Bloch's Concerto Symphonique for piano and orchestra, with Corinne Lacomblé as the soloist, and afterward the remarkable interpretation of Beethoven's "Eroica" Symphony.

The Bloch Concerto is by a master of form and of composer's device, writing in a more eclectic way than that of the Bloch of earlier symphonic works, but nevertheless — Bloch, with his broodings and furies and mystical reveries. The work is perhaps overlong for its material, though it is all plausible enough. One speculates whether a cut or two would not improve rather than cripple it —if this would not bring us in more concentrated and powerful statement the central ideas and the main moods of the work.

There are passages of exterior effect and dramatic rhetoric, and there are others that stand out, of strange broodings and retrospect. These passages could not have been written, perhaps, by the earlier Bloch, though they are forshadowed in many of his scores. They appear to reflect a matured perspective, none too optimistic, of the human lot and destiny. Or we may read things into the score of which Bloch never dreamed.

But whether music has a definite expressive conception or not, it is the accretion of an individual artist's thought and experience, and as he is, so will it be. Mr. Bloch had at least one definite purpose in composing this Concerto. He doubtless intended an effective symphonic piece with an important piano part for such an accomplished virtuoso and musician as Miss Lacomble has proved herself to be. He has accomplished this with an experienced craftsmanship to be expected of him. But he has said other things that are not only craftsmanship but are the creative product of an artist's entire career.

The crowning feature of the occasion was the "Eroica" Symphony and here was another aspect of maturity, in Mr. Monteux's interpretation of that incomparable work.

This being the case, with Mr. Monteux at the helm, one simply concluded again that if any one symphony is greater than all the others, it is the lonely and incomparable "Eroica." There is nothing more to be said of it, because there is nothing that words can express about such a masterpiece that are particularly worth the saying It more than sufficed the audience which packed the hall that it listened to a masterly performance of the Eroica.

Theatre Troupes in Denmark

Traveling theatre troupes are planning to present 400 performances in 150 communities in rural regions of Denmark, the United Nations Educational, Scientific and Cultural Organization says. Danish cooperative societies are sponsors for the traveling theatre groups.

Music Notes

N.Y. Tribune - Dec. 5

Boston Symphony Tonight

Pierre Monteux will conduct the Boston Symphony Orchestra in the second concert of its series at the Brooklyn Academy of Music at 8:30 tonight. The program includes Brahms' "Academic Festival" Overture, the Rhine Journey from Wagner's "Gotterdammerung," Scriabin's "Le Poeme de l'Extase" and Beethovens "Eroica" symphony.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
DEC 6 - 1952

Boston Symphony In Benefit Concert

The Boston Symphony Orchestra gives a special concert tomorrow evening in Carnegie Hall for the benefit of its Pension Fund.

Both the guest conductor, Pierre Monteux, and the soloist, Margaret Harshaw, will donate their services for the cause.

The chosen works include the Second "Leonore" Overture of Beethoven, the Franck Symphony, and three excerpts from the Wagnerian "Ring"—"Siegfried Idyl," "Siegfried's Rhine Journey," and, with Miss Harshaw to sing the lines of Brunnehilde, the Immolation Scene from "Goetterdaemmerung."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 7 - 1952

By Jay S. Harrison

Monteux Conducts

Pierre Monteux, conducting the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall, gave further evidence (though none was required) that the justness of his musical instincts blankets the German repertory with the same halo he provides the French. A conservative program was his pleasure. It included Schumann's Symphony No. 4, in D minor, Op. 120, Richard Strauss' "Ein Heldenleben" and Max Reger's "A Romantic Suite," Op. 125, a three-movement tone-poem last heard here thirty years ago.

Mr. Monteux's Schumann—as is also the case with his Brahms—gains from the conductor's refusal to allow the music to grow stodgy in rhythm and lackadaisical in phrase. Frankly, neither of these qualities is alien to Schumann. But Mr. Monteux, through a process best described, perhaps, as rhythmic animation, pins wings to measures which otherwise settle down to a loping gait of no direction.

This is not to imply that the conductor tampers with the composer's printed instructions. What he does do, however, is beat time for phrases rather than bars, with the result that ideas unfold as a unit, not merely as a collection of individual thoughts. Thus, the continuity which Schumann envisioned by writing a long symphony in one movement was upheld from the introductory chord to the closing cadence.

Something of the same might be remarked in connection with Mr. Monteux's reading of Richard Strauss' "Ein Heldenleben." Here again he saw the piece as a whole, not as a compendium of disconnected sentiments and expressive bric-a-brac. Moreover, he does not attempt to underplay the grand, dizzy and rather vulgar passions that constitute the "Hero's Life." It is a gaudy, bespangled work, and Mr. Monteux charges through it like a cavalier. And the orchestra, save for an occasional and unaccountable squawk in the woodwinds, sounded as we have come to expect the Boston Symphony Orchestra to sound. That is, majestic, sonorous and loud.

Max Reger's "A Romantic Suite," whose only other New York performance was also conducted by Mr. Monteux, is a period piece. Throughout its course a trunkload of influences vie for the composer's attention, which method, in the end, lends neither distinction nor character to the music. The score is overstuffed, flimsy, and it moves by fits and starts. It is a relic of a faded age and its resurrection at this time did not give cause for rejoicing.

Monitor Dec. 6

Symphony Programs

Charles Munch, back from his three-week vacation, will conduct the Symphony Hall concerts by the Boston Symphony Orchestra next Friday afternoon and Saturday evening. He will then give the first performance in the Eastern states of Ernst Toch's new Symphony No. 2, which is dedicated to Albert Schweitzer.

He will open with Mozart's Serenade in B-flat major for Thirteen Wind Instruments, K. 361, and the closing number will be Schubert's "Unfinished" Symphony, which Mr. Munch has not yet conducted in Boston.

Richard Burgin, associate conductor, will lead the third concert of the Cambridge series in Sanders Theater on Tuesday evening (Dec. 9). The program will consist of Vaughan Williams' Fantasia on a Theme by Thomas Tallis, Mahler's "Songs of a Wayfarer" with Eunice Alberts as contralto soloist, and the Fifth Symphony of Shostakovitch.

The third concert of the Tuesday evening series at Symphony Hall will be given on Dec. 16

This Clipping From
NEW YOR MES
DEC 7 - 1952

MONTEUX CONDUCTS STRAUSS TONE POEM

Directs the Boston Symphony at Carnegie Hall in Reading of 'Ein Heldenleben'

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux conducting. At Carnegie Hall.
Symphony No. 4 in D minor ....Schumann
Romantic Suite, Op. 125 ....Reger
Ein Heldenleben ....Strauss

By NOEL STRAUS

The concert given by the Boston Symphony Orchestra, under Pierre Monteux, yesterday afternoon at Carnegie Hall reached its peak in a noteworthy performance of Richard Strauss' tone poem, "Ein Heldenleben." This was, indeed, a masterly reading of a masterly work.

In its early days, "Ein Heldenleben" was considered the most unendurable of Strauss' orchestral compositions. Not only was the music deemed ugly in the extreme, but also the fact, made clear by the composer, that he himself was the hero it celebrated was enough in itself to damn the score in most circles.

Today, half a century since its first hearing in this country, the tone poem holds a high place in its creator's output. It contains pages as fine as any to be found in his other works in the category. And we begin to see that it was not merely himself, but every important creative artist opening up new paths, that Strauss had in mind as the protagonist of this masterpiece.

There was thrust and grandeur in Mr. Monteux's interpretation. The treatment of the music depicting the hero in the first section was vivid and completely comprehending, and the ensuing divisions, concerned with the gradual conversion of the hero's friends and opponents to his cause and his final triumph, were as graphically set forth.

Clarity of Detail

But it was the clarity of every detail, the unusual transparency of the playing, that made the performance especially outstanding. There are measures in the division devoted to quotations from Strauss' own compositions that are usually made obscure to the ear. But this time they came through clearly, among them the reference in the tenor tuba to the song, "Traum durch die Daemmerung," which is nearly always buried beneath the other instrumental parts.

Mr. Monteux also did well by the "Romantic Suite" of Reger. This late opus of the German contrapuntist does not represent him at his best. The three movements of the suite, based on poems by Eichendorff, have sensuousness of sound to commend them and are pleasing enough, but they leave an impression of want of definite direction because of their vagueness of structure and constantly shifting chromatic harmonies.

NEW WORKS: On Friday Ernst Toch's Symphony No. 2 will be played for the first time in America by the Boston Symphony, under Charles Munch. . . . When the Trenton Symphony opened its new season under Guglielmo Sabatini last week, it offered its listeners a world première, the first performance of "The Pentagon," a symphonic suite by Dr. Otto Helbig, professor of music at New Jersey State Teachers College. . . The all-Stravinsky concert to be presented by the New Friends of Music on Dec. 21 will include the first performance in New York of his new Cantata based on anonymous English poems of the fifteenth and sixteenth centuries. Jennie Tourel and Hugues Cuenod will be the soloists. . . . The Juilliard String Quartet will celebrate the League of Composers' thirtieth anniversary with a concert at the Museum of Modern Art on Feb. 18 which will include the première of Irving Fine's String Quartet and the first local performance of Wallingford Riegger's Piano Quintet.

TIMES Dec. 7, 1952

[49]

This Clipping From

HARSHAW, MONTEUX WIN CONCERT CHEERS

Margaret Harshaw and Pierre Monteux won ovations from a large audience that gathered last night at Carnegie Hall in a concert that raised $[illegible]00 for the benefit of the Pension Fund of the Boston Symphony Orchestra. Both artists contributed their services.

They collaborated in the same work they did together last summer at Tanglewood, the "Immolation Scene" from Wagner's "Goetterdaemmerung." The performance brought the audience to its feet in [illegible] and the members of the Boston Symphony applauded their [illegible] as much as the ordinary listeners.

The other works of the program were Beethoven's Overture to "Leonore" No. 2, the Franck Symphony, Wagner's "A Siegfried Idyll" and Siegfried's "Rhine Journey." The event was the first [illegible] concert [illegible] here [illegible]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 8 - 1952

Boston Symphony

The Boston Symphony Orchestra, under the guest conductorship of Pierre Monteux, returned to Carnegie Hall last night to give a special concert for the benefit of its pension fund, which is now in its fiftieth year. The program included Beethoven's second "Leonore" overture, Cesar Franck's Symphony and, in the Wagnerian second half, the "Siegfried Idyll" and the Daybreak and Rhine Journey music and the Immolation scene from "Götterdämmerung." Margaret Harshaw sang Brünnhilde's lines in this epic finale.

Miss Harshaw, now one of the Metropolitan's leading Wagnerian sopranos, had sung in "Götterdämmerung" in that opera house last season, and her singing of its closing scene yesterday fully conveyed the emotional sweep and intensity of the music. There were times when her fine voice was not fully focused, but its climactic top notes were imposing in power and quality and there was tenderness as well as proclamative fervor. The orchestral playing under Mr. Monteux was memorable for its color and sonority and compelling expressive conviction; the earlier "Götterdämmerung" excerpts received a similar interpretation, while the performance of the "Siegfried Idyll" had a persuasive lyric intimacy without excess of sentiment. The orchestra was also in good form in an eloquent, unaffected presentation of the Franck symphony.

F. D. P.

Sibelius Is 87

HELSINKI, Dec. 8 (Reuters)—Finnish composer Jean Sibelius celebrated his 87th birthday quietly in his home at Jaervenpaa, outside Helsinki, today.

Telegrams and gifts arrived from both sides of the Iron Curtain.

Conductor Pierre Monteux, center, and soprano Margaret Harshaw with Paul Revere bowl replicas for their services at concert of Boston Symphony orchestra in Carnegie hall, N. Y. Rosario Mazzeo, orchestra personnel manager pension fund director, makes presentations.

U.S. TOUR Advance Clippings

This Clipping From
NEW YORK, N. Y.
NEWSWEEK

Boyd Neel's Twentieth

The Boyd Neel Orchestra has played all over Europe and in Australia and New Zealand. But that sterling chamber orchestra, foremost of its kind in the world, waited until its twentieth-anniversary season to perform for the first time in the United States and Canada. The ensemble began its first North American tour at St. John's, Newfoundland, on Oct. 5 and played four dates in that city—becoming thereby the first live orchestra to have ever played in St. John's.

Last week, the Boyd Neel Orchestra made its bow to New York City at the Haarlem Philharmonic Society in the Waldorf-Astoria and with the New Friends of Music at Town Hall. On both occasions, the group was greeted by the warmest enthusiasm and the most grateful response. For the English orchestra knows how to make music in a manner both relaxed and comfortable, yet distinguished, [illegible], and artistic in every way. The Boyd Neel Orchestra possesses that rare quality of making [illegible] for music [illegible].

Boyd Neel and orchestra: They all "feel the same at the same moment"

Newsweek—Ed Wergeles

The orchestra was founded twenty years ago when young Dr. Boyd Neel [illegible] group of [illegible] friends, mostly budding professional [illegible] to make [illegible] kind of music [illegible] orchestras didn't [illegible]. Dr. Neel was a medical man, but [illegible] members [illegible] Cambridge he [illegible] "scrape through medical exams and then rush back to music." Several months later, on June 22, 1933, the Boyd Neel Orchestra gave its first public performance at Aeolian Hall, in London. Dr. Neel no longer practices medicine.

By 1935, the orchestra had made its first phonograph record—and since then Dr. Neel himself cannot remember how many disks his orchestra has made (for English Decca and its American label, London). But he does recall that just previous to the coming of the 33⅓ rpm speed the Boyd Neel Orchestra recordings were second in number only to the Boston Symphony (and its alter ego the Boston Pops).

The group found its first international acclaim when it played at the Salzburg Festival in 1937. Since then it has played at the Edinburgh Festival in 1948 and 1951, and last summer performed at Aix-en-Provence in France.

Despite its busy schedule, however, the Boyd Neel Orchestra per se does not pay its own way, and all of its members—roughly from eighteen to 28, depending on the score to be played—supplement their income with jobs with other musical organizations. There are no signed contracts within the Boyd Neel Orchestra, but all members consider it a point of honor to put Boyd Neel engagements first. Neel says that they keep together through "faith, hope, and a little charity."

The turnover in membership is high, for players constantly go on to solo work. Aside from Dr. Neel, however, two of the original group are still on hand: Max Gilbert, first violist, and Eileen McCarthy, cellist. But the high standards of the orchestra make replacement no problem; there are always more than enough applicants. In choosing them, Dr. Neel says he regards "talking to them more important than how they play—it's their approach to music." For the secret of the Boyd Neel Orchestra, he maintains, is that "we all suddenly feel the same at the same moment."

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
DEC 8 - 1952

Hindemith Conducts a Memorable Concert

By MILES KASTENDIECK

PAUL HINDEMITH conducted a concert of his own works for the New Friends of Music in Town Hall last night. A miniature cross-section of 30 years of composing, the program revealed the essence of Hindemith quite remarkably. His presence and the expert playing of the Philharmonic chamber ensemble made the event memorable.

Marked as a first New York performance was the Septet (1948), an ingenious creation for wind instruments. Remarkably skillful both in the handling of the instruments and in the writing itself, the work transcends its elegant technique.

It makes pleasurable as well as good listening, and its humor is delightful. While one movement is played backward in order to make another, the payoff is the finale, one of the most amazing examples of modern fugal writing.

The program opened with the Kammermusik Opus 36, No. 2 (1925) in which Laszlo Varga was the accomplished cellist. The Konzertmusik, Opus 49, (1931) turned out to be the only "cerebral" piece. The Kammermusik Opus 24, No. 1 (1921) brought the concert to a lively and stimulating close.

Hindemith's reputation might well be enhanced by virtue of this event. It drew the Friends' largest audience. Their response was as warm as Hindemith himself was genial.

He took special pains to praise Leonid Hambro for playing the piano part in the Konzertmusik. Hambro replaced Hortense Monath on little more than 24-four hours notice. He had never seen the music before.

In the wonderland of this chamber music, Hindemith sometimes suggests the famous white rabbit of "Alice in Wonderland."

The hurry-hurry character of some movements; the short, curt phrases; and the scurrying woodwinds; all these characteristics reveal an individual of agile mind, of delicate craftsmanship, and of wry humor.

Bostonians

Pierre Monteux and the Boston Symphony gave two Carnegie Hall concerts over the weekend. The regular Saturday matinee program followed conservative lines with Schumann's Fourth Symphony, Reger's unfamiliar "Romantic Suite," and Strauss' "Ein Heldenleben."

The Pension Fund concert hewed to the standard line with Beethoven's "Leonore" No. 2, Franck's Symphony, and Wagner's Siegfried Idyl," Siegfried's Rhine Journey, and the "immolation" scene from "Goetterdaemmerung."

Of special note was Margaret Harshaw's exciting and commanding performance of the "immolation" scene last night. On the threshold of her career as a soprano, she augurs well for the stability of the Wagnerian wing at the Met.

Philharmonic

In its 110th season, the Philharmonic-Symphony celebrated its birthday yesterday by playing Beethoven's Fifth Symphony. The first concert took place on Dec. 7, 1842. In historical mood, Mitropoulos also included Sousa's "Stars and Stripes Forever," recalling Dec. 7, 1941.

U.S. TOUR REVUES

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 9 - 1952

Concert for Children

Members of the Boston Symphony Orchestra, under the direction of Harry Dubbs, will present a Christmas concert for children at the Newton High School, Saturday, at 10:30 a. m. Tickets will be sold through the schools. Under the auspices of the Newton Council of Parent-Teacher Associations, the concert will feature as soloists the Dennison Puppeteers; Phillip Kaplan, flutist, and James Remley, narrator. The program will include "The Man Who Invented Music—A Musical Story" by Don Gillis, Haydn's "Toy Symphony" and Eric Coates' "Cinderella."

POPS

[50]

This Clipping From
NEW YORK TIMES
DEC 8 - 1952

HARSHAW, MONTEUX WIN CONCERT CHEERS

Margaret Harshaw and Pierre Monteux won ovations from a large audience that gathered last night at Carnegie Hall in a concert that raised $6,000 for the benefit of the Pension Fund of the Boston Symphony Orchestra. Both artists contributed their services.

They collaborated in the same work they did together last summer at Tanglewood, the "Immolation Scene" from Wagner's "Goetterdaemmerung." The performance brought the audience to its feet in cheers and the members of the Boston Symphony applauded their benefactors as much as the ordinary listeners.

The other works of the program were Beethoven's Overture to "Leonora" No. 2, the Franck Symphony, Wagner's "A Siegfried Idyll" and Siegfried's "Rhine Journey." The event was the first benefit concert the orchestra has played here for its pension fund in thirteen years.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 8 - 1952

Boston Symphony

The Boston Symphony Orchestra, under the guest conductorship of Pierre Monteux, returned to Carnegie Hall last night to give a special concert for the benefit of its pension fund, which is now in its fiftieth year. The program included Beethoven's second "Leonore" overture, Cesar Franck's Symphony and, in the Wagnerian second half, the "Siegfried Idyll" and the Daybreak and Rhine Journey music and the Immolation scene from "Götterdämmerung." Margaret Harshaw sang Brünnhilde's lines in this epic finale.

Miss Harshaw, now one of the Metropolitan's leading Wagnerian sopranos, had sung in "Götterdämmerung" in that opera house last season, and her singing of its closing scene yesterday fully conveyed the emotional sweep and intensity of the music. There were times when her fine voice was not fully focused, but its climactic top notes were imposing in power and quality and there was tenderness as well as proclamative fervor. The orchestral playing under Mr. Monteux was memorable for its color and sonority and compelling expressive conviction; the earlier "Götterdämmerung" excerpts received a similar interpretation; while the performance of the "Siegfried Idyll" had a persuasive lyric intimacy without excess of sentiment. The orchestra was also in good form in an eloquent, unaffected presentation of the Franck symphony.

F. D. P.

Sibelius Is 87

HELSINKI, Dec. 8 (Reuters)—Finnish composer Jean Sibelius celebrated his 87th birthday quietly in his home at Jaervenpaa, outside Helsinki, today.

Telegrams and gifts arrived from both sides of the Iron Curtain.

Globe [illegible] /52

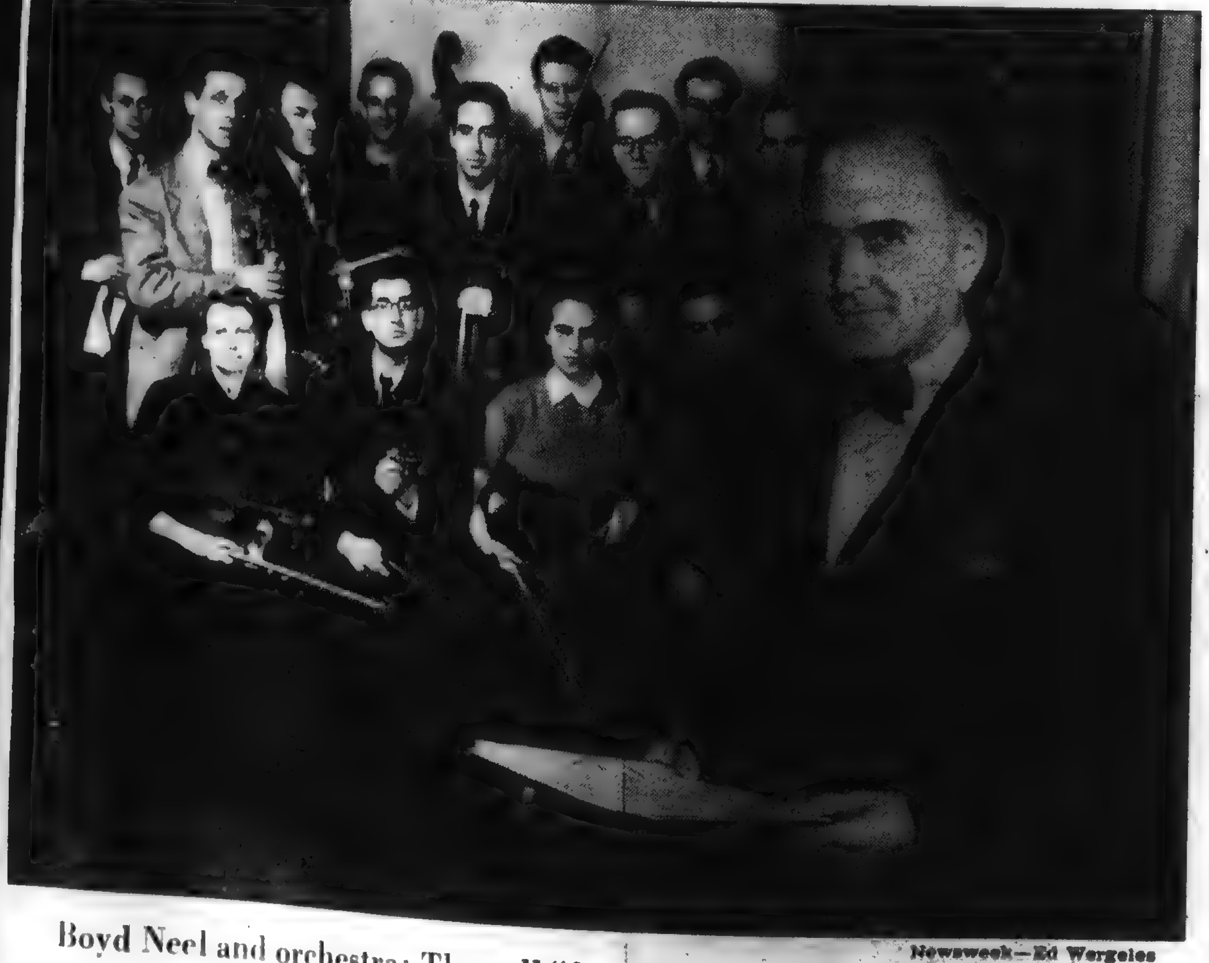
Conductor Pierre Monteux, center, and soprano Margaret Harshaw with Paul Revere bowl replicas for their services at concert of Boston Symphony orchestra in Carnegie hall, N. Y. Rosario Mazzeo, orchestra personnel manager pension fund director, makes presentations.

This Clipping From
NEW YORK, N. Y.
NEWSWEEK
DEC 8 - 1952

Boyd Neel's Twentieth

The Boyd Neel Orchestra has played all over Europe and in Australia and New Zealand. But that sterling chamber orchestra, foremost of its kind in the world, waited until its twentieth-anniversary season to perform for the first time in the United States and Canada. The ensemble began its first North American tour at St. John's, Newfoundland, on Oct. 5 and played four dates in that city—becoming thereby the first live orchestra to have ever played in St. John's.

Last week, the Boyd Neel Orchestra made its bow to New York City at the Haarlem Philharmonic Society in the Waldorf-Astoria and with the New Friends of Music at Town Hall. On both occasions, the group was greeted by the warmest enthusiasm and the most grateful response. For the English orchestra knows how to make music in a manner both relaxed and comfortable, yet distinguished, coordinated, and artistic in every way. The Boyd Neel Orchestra possesses that rare quality of making music for music's sake.



Newsweek—Ed Wergeles

Boyd Neel and orchestra: They all "feel the same at the same moment"

The orchestra was founded twenty years ago when young Dr. Boyd Neel and a group of his friends, mostly budding professional musicians, met to make the kind of music big orchestras didn't make. Dr. Neel was a medical man, but he remembers that at Cambridge he would "scrape through medical exams and then rush back to my music." Several months later, on June 22, 1933, the Boyd Neel Orchestra gave its first public performance at Aeolian Hall, in London. Dr. Neel no longer practices medicine.

By 1935, the orchestra had made its first phonograph record—and since then Dr. Neel himself cannot remember how many disks his orchestra has made (for English Decca and its American label, London). But he does recall that just previous to the coming of the 33⅓ rpm speed the Boyd Neel Orchestra recordings were second in number only to the Boston Symphony (and its alter ego the Boston Pops).

The group found its first international acclaim when it played at the Salzburg Festival in 1937. Since then it has played at the Edinburgh Festival in 1948 and 1951, and last summer performed at Aix-en-Provence in France.

Despite its busy schedule, however, the Boyd Neel Orchestra per se does not pay its own way, and all of its members—roughly from eighteen to 28, depending on the score to be played—supplement their income with jobs with other musical organizations. There are no signed contracts within the Boyd Neel Orchestra, but all members consider it a point of honor to put Boyd Neel engagements first. Neel says that they keep together through "faith, hope, and a little charity."

The turnover in membership is high, for players constantly go on to solo work. Aside from Dr. Neel, however, two of the original group are still on hand: Max Gilbert, first violist, and Eileen McCarthy, cellist. But the high standards of the orchestra make replacement no problem; there are always more than enough applicants. In choosing them, Dr. Neel says he regards "talking to them more important than how they play—it's their approach to music." For the secret of the Boyd Neel Orchestra, he maintains, is that "we all suddenly feel the same at the same moment."

60

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
DEC 8 - 1952

Hindemith Conducts a Memorable Concert

By MILES KASTENDIECK

PAUL HINDEMITH conducted a concert of his own works for the New Friends of Music in Town Hall last night. A miniature cross-section of 30 years of composing, the program revealed the essence of Hindemith quite remarkably. His presence and the expert playing of the Philharmonic chamber ensemble made the event memorable.

Marked as a first New York performance was the Septet (1948), an ingenious creation for wind instruments. Remarkably skillful both in the handling of the instruments and in the writing itself, the work transcends its elegant technique.

It makes pleasurable as well as good listening, and its humor is delightful. While one movement is played backward in order to make another, the pay-off is the finale, one of the most amazing examples of modern fugal writing.

The program opened with the Kammermusik Opus 36, No. 2 (1925) in which Laszlo Varga was the accomplished cellist. The Konzertmusik, Opus 49, (1931) turned out to be the only "cerebral" piece. The Kammermusik Opus 24, No. 1 (1921) brought the concert to a lively and stimulating close.

Hindemith's reputation might well be enhanced by virtue of this event. It drew the Friends' largest audience. Their response was as warm as Hindemith himself was genial.

He took special pains to praise Leonid Hambro for playing the piano part in the Konzertmusik. Hambro replaced Hortense Monath on little more than 24-four hours notice. He had never seen the music before.

In the wonderland of this chamber music, Hindemith sometimes suggests the famous white rabbit of "Alice in Wonderland."

The hurry-hurry character of some movements; the short, curt phrases; and the scurrying woodwinds; all these characteristics reveal an individual of agile mind, of delicate craftsmanship, and of wry humor.

Bostonians

Pierre Monteux and the Boston Symphony gave two Carnegie Hall concerts over the weekend. The regular Saturday matinee program followed conservative lines with Schumann's Fourth Symphony, Reger's unfamiliar "Romantic Suite," and Strauss' "Ein Heldenleben."

The Pension Fund concert hewed to the standard line with Beethoven's "Leonore" No. 2, Franck's Symphony, and Wagner's Siegfried Idyl," Siegfried's Rhine Journey, and the "immolation" scene from "Goetterdaemmerung."

Of special note was Margaret Harshaw's exciting and commanding performance of the "immolation" scene last night. On the threshold of her career as a soprano, she augurs well for the stability of the Wagnerian wing at the Met.

Philharmonic

In its 110th season, the Philharmonic-Symphony celebrated its birthday yesterday by playing Beethoven's Fifth Symphony. The first concert took place on Dec. 7, 1842. In historical mood, Mitropoulos also included Sousa's "Stars and Stripes Forever," recalling Dec. 7, 1941.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 9 - 1952

Concert for Children

Members of the Boston Symphony Orchestra, under the direction of Harry Dubbs, will present a Christmas concert for children at the Newton High School, Saturday, at 10:30 a. m. Tickets will be sold through the schools. Under the auspices of the Newton Council of Parent-Teacher Associations, the concert will feature as soloists the Dennison Puppeteers; Phillip Kaplan, flutist, and James Remley, narrator. The program will include "The Man Who Invented Music—A Musical Story" by Don Gillis, Haydn's "Toy Symphony" and Eric Coates' "Cinderella."

[50]

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

1952
1953
SEASON

This Clipping From
VARIETY
NEW YORK, N. Y.

DEC 10 1952

Boston Symph Bullish With '51-'52 $1,474,000 Biz, Only 48G Deficit

Boston, Dec. 9.

While other symphony orchestra presidents and managers cry the blues and point volubly to deficits, the Boston Symphony Orchestra's approach is different. Management realizes that mounting costs are affecting operations, and that it had a small deficit last season, but feeling here is bullish, with BSO execs less inclined to mention deficits than to point out what service it renders for monies received and laid out.

Fact that the BSO has the biggest take, biggest budget and longest performing season (47 weeks) of the Big Three (Boston, Philadelphia Orchestra and N. Y. Philharmonic), as well as the biggest top ($6, as compared with the Philharmonic's $4.25), may affect its bullish attitude. But not one symph folded during the war, points out the BSO's manager, George E. Judd, and there's less chance of any giving up now because of financial difficulties, he says.

The BSO earned roughly $1,500,000 last season ('51-'52), ending with a deficit of about $50,000, which was carried against the reserve fund. Season before ('50-'51), orch did better, adding $70,000 to the reserve fund. The BSO went into a hole last season because the Berkshire Music Center cost it $70,000 to run. Without the school the BSO would have had a surplus of $22,000.

With its regular season of 109 concerts at Symphony Hall; Pops season of 58 more; 23 Esplanade concerts; 16 at the Berkshire Festival; 11 for the Pension Fund, plus 15 concerts in Europe, the BSO played the impressive number of 232 concerts last season.

Breakdown of earnings includes $1,000,000 for ticket sales (regular season, $400,000; six tours, $190,000; Pops, $140,000; Berkshire Festival, $245,000; Pension Fund concerts, $22,000; school benefit, $16,000). Also, record royalties, $150,000; Symphony Hall rentals, $35,000; program advertising, $45,000, and tuitions, $25,000, for an additional $255,000. This, plus $34,000 from endowment fund; $175,000 from "Friends" and contributors, and $10,000 from radio broadcasts, for another $219,000, brought a grand total of $1,474,000 in receipts.

Operating expenses ran to $1,522,000, for a $48,000 deficit on the '51-'52 season.

This Clipping From
VARIETY
NEW YORK, N. Y.

DEC 10 1952

N.Y. Music Crix Following Legiters' Lead, Rapping Concerts; Thomson's Blast

Keeping pace with N. Y. legit critics for sharp comment and graceful wordage are Gotham's music reviewers, with the Herald Tribune's Virgil Thomson leading the pack. Last week, for instance, composer-critic Thomson had himself a bit of a field day (or field week), rapping the Boston Symphony Orchestra one day for old-hat programming, praising the N. Y. Philharmonic the next for maestro Dimitri Mitropoulos' predilection for modern music, while at the same time taking occasion for a few sideswipes at the Met Opera. All this in some fancy verbiage, even for Thomson.

Reviewing the Philharmonic's weekend set of concerts, Thomson said that "the Philharmonic's new way, the Mitropoulos way, is to play with more care for musical sound than has previously been the preoccupation of this orchestra . . . And as a result, the Philharmonic, under his leadership, sounds more and more like the fine musical instrument that it is and less and less like a passing subway express."

Yet a couple of sentences prior, Thomson had rapped the playing of the final number, where "the conductor had lost his flame, and the music went rackety in the old Philharmonic way."

But ending his review, Thomson showered Mitropoulos again with praise and got in his needle at the Met. "Mitropoulos, in any case, has improved the Philharmonic, and I think the modern music he plays is at the bottom of that change. I would add 'Metropolitan Opera please note' if I thought that institution had any confidence in my judgment. This last remark is a sideswipe; let it pass."

This Clipping From
INDIANAPOLIS, IND.
STAR

DEC 11 1952

New Discs Feature Mozart Variety

THERE is a good deal fine Mozart in the music recordings we have sampled this week. From Columbia there is Serkin's performance of the piano concerto No. 22 with Pablo Casals and the 1951 Perpignan Festival orchestra; from Victor, a new interpretation of the "Turkish" concerto by Jascha Heifetz and the London Symphony Orchestra, and a production of the Requiem Mass by the Robert Shaw Chorale that fills a long-felt want.

The Serkin disc was selected for review from among the five Mozart piano and flute concerti which comprise the second volume of Columbia's notable **Perpignan festival series.** It maintains the high musical and technical standards noted in other works of this excellent series previously mentioned here. Serkin's playing of this charming music is subtle and poetic. He evokes the mood of its exquisite andante beautifully. It's among Mozart's most inspired.

SHAW REVEALS the somber, poignant magnificence of **Mozart's Requiem** with a clarity enhanced by Victor's "New Orthophonic" sound in a recording that follows happily after last month's release of his "Christmas Hymns and Carols." The interpretative problem here, of course, is more challenging, but he meets it squarely. The man is versatile. He manages the RCA Victor Orchestra quite as skillfully as he does his superb chorus. His soloists are good, too, although you'll have to look on the record label to find their names. Here is an important addition to the Victor catalogue.

The silken Heifetz touch recaptures the youthful zest of **Mozart's "Turkish" concerto** admirably, with sensitive phrasing and purity of tone. It continues the exemplary collaboration of the violinist and the London Symphony under Sir Malcolm Sargent begun so brilliantly in their recording of the Bruch concerto earlier this fall. Its grace and elegance suit the Heifetz style. There also is a first-rate recording of Mozart's "Marriage of Figaro" overture coupled with Schumann's "Genoveva" overture and **Handel's "Water Music" suite** by the Boston Orchestra under Charles Munch on the Victor list this month. The orchestra plays with its usual impressive blend of richness and refinement. The "Water Music" sparkles.

BUT THERE is no end of top-drawer recordings on this month's list. Among other major works is Columbia's **"Anthology of Church Organ Music"** in which E. Power Biggs presides at the grand instrument in Boston's Symphony Hall. His interpretative powers and masterful technique are handsomely employed in "Cathedral Voluntaries and Processionals" by Purcell, Vaughn Williams, Walond, Parry, Murrill, Marcello, Buxtehude, J. S. Bach, Mattheson, Schubert, and Strauss. Not the least of the program's appeal lies in the fact that most of his selections are rare as well as choice.

This Clipping From
SAN ANTONIO, TEX.
EXPRESS

DEC 12 1952

700 TO TAKE PART

Symphony, Alessandro To Offer Berlioz Mass

The San Antonio Symphony and Musical Director Victor Alessandro will present San Antonio's first performance of the mighty Berlioz "Grande Messe des Morts" (Requiem), an undertaking which enlists some 700 instrumentalists and vocalists, at Municipal Auditorium Saturday night in the sixth subscription concert.

The extensive Berlioz Mass will be the second in a cycle of musical memorials to the late Max Reiter, the orchestra's founding conductor.

DAVID LLOYD

David Lloyd, well-known concert tenor, will be soloist for the Requiem. Also participating will be a 500-voice chorus, made up of the Singers' Society of the Symphony, prepared by Charles Stone, and the University of Texas Singers, prepared by Lee Fiser.

The extended orchestra will be further augmented by 32 tympani and four brass bands numbering more than 90 additional musicians. The bands, according to Berlioz' instructions, will be placed at four corners of San Antonio's large 6,000-seat auditorium.

The Mass has ten sections: Requiem, Dies Irae and Tuba Mirum, Quid Sum Miser, Rex Tremendae, Quarens Me, Lacrymosa, Offertorium, Hostias, Sanctus (with tenor solo) and Agnus Die. The performance time fills a concert evening, with intermission following the Lacrymosa.

The Mass was first performed in Paris, Dec. 5, 1837, in honor of General Damremont, who had been killed in the recent Algerian campaign. The first performance in America was at a May Music Festival in New York, May 4, 1881. One of the more recent performances was given by the Boston Symphony at Tanglewood last August.

David Lloyd's concert and oratorio work has been outstanding with this country's leading symphonic groups. He has been soloist with the Boston Symphony a dozen times both in Boston and at Tanglewood, where the late Serge Koussevitzky engaged him early in his career.

He has created roles in concert performances of Opera with the New York Philharmonic-Symphony under Dimitri Mitropoulos, and he has sung the Beethoven Ninth Symphony more than 25 times, including the Boston Symphony's recording of the work.

His exploits in the festival field are no less impressive, for he has appeared at Edinburgh, Worcester, Ann Arbor, Bethlehem, the Philadelphia Bach Festival, Hollywood Bowl, and, most recently, the new Brandeis Festival, with Leonard Berstein conducting.

Following the San Antonio performance of the Requiem a second will be given Sunday afternoon at the University of Texas in Austin under sponsorship of the University's Cultural Entertainment Committee.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

DEC [illegible] 1952

Szigeti At Symphony

JOSEPH SZIGETI, world-famous concert violinist, is in Cincinnati this week, making his seventh appearance in two decades with the Symphony Orchestra at the regular subscription concerts, directed by Thor Johnson. The usual pair of concerts are scheduled—Friday afternoon and Saturday evening, December 12 and 13.

Perhaps one of the most traveled of virtuosi after two round-the-world and annual American and European tours, Szigeti returned this season after appearances this summer at the Edinburg Festival, the International Festival of Paris, and an extensive concert tour throughout England, Scotland, Ireland, Wales, Belgium, Switzerland, Italy, Austria and Turkey. He began his current season in the United States in mid-November, with three appearances as soloist with the New York Philharmonic-Symphony.

★ ★ ★

AMONG THE most recent in the long record of honors accorded him was "Musical America's" national radio poll wherein Szigeti, along with Heifetz and Kreisler, was awarded the year's prize "for having served most faithfully the cause of serious music."

Much credit is due this artist in starting the vogue for many new concerti and for reintroducing into the orchestral repertory long neglected ones. In his previous visits to Cincinnati, he drew on his vast repertoire of classical and romantic works. For his current concerts, he will introduce to Cincinnati audiences the new violin concerto by Frank Martin, noted Swiss composer. Szigeti gave a number of performances of this composition abroad this summer, winning great acclaim for himself and for the composer.

★ ★ ★

THE AMERICAN premiere of the concerto was given in November when Szigeti played it with the New York Philharmonic. Following the performance, he received a telephone call from the Boston Symphony Orchestra, inviting him to come to Boston and to present it at one of their December subscription concerts, although he was not scheduled to appear with that orchestra this season.

Szigeti is highly enthusiastic over this concerto and is already programming it for his appearances in London and Vienna during the early part of the 1953-54 season.

This Clipping From
INDIANAPOLIS, IND.
STAR

DEC 12 1952

Berkshire Quartet Concert At I.U.

Bloomington, Ind.—A concert by the Berkshire Quartet, in residence at the Indiana University School of Music, will be at 8:30 p.m. Monday, in Recital Hall of the music building.

Natasha Magg, pianist, wife of Fritz Magg, cellist with the Quartet, will be assisting artist for the concert. Other members of the Quartet are Albert Lazan, violin; David Dawson, viola, and Urico Rossi, violin.

The program will be as follows: Quartet in A Major by Mozart; Quintet for Piano and Strings by Walter Bricht, and Quartet in C Minor, Opus 51, No. 1 by Brahms.

[51]

Clipping From
NATI, OHIO
QUIRER
1 1 1952

ti At
hony

SZIGETI, world-fa-
t violinist, is in Cin-
week, making his
arance in two decades
mphony Orchestra at
subscription concerts,
Thor Johnson. The
f concerts are sched-
afternoon and Satur-
December 12 and 13.
ne of the most trav-
osl after two round-
nd annual American
an tours, Szigeti re-
season after appear-
mmer at the Edinburg
International Festival
an extensive concert
hout England, Scot-
d, Wales, Belgium,
Italy, Austria and
began his current
United States in mid-
ith three appearances
vith the New York
-Symphony.

★ ★

HE most recent in the
of honors accorded
usical America's" na-
poll wherein Szigeti,
Heifetz and Kreisler,
the year's prize "for
d most faithfully the
ous music."
t is due this artist in
vogue for many new
er reintroducing into
l repertory long neg-
In his previous
nnati, he drew on his
e of classical and ro-
s. For his current
will introduce to Cin-
nces the new violin
Frank Martin, noted
ser. Szigeti gave a
performances of this
abroad this summer,
t acclaim for himself
composer.

★ ★

RICAN premiere of
was given in Novem-
zigeti played it with
k Philharmonic. Fol-
performance, he re-
ephone call from the
hony Orchestra, in-
come to Boston and
at one of their De-
cription concerts, al-
was not scheduled to
that orchestra this

highly enthusiastic
certo and is already
it for his appear-
don and Vienna dur-
part of the 1953-54

Monitor —

New Toch Music in Boston Première

Composer's Second Symphony Acclaimed as a Masterpiece

By **Harold Rogers**

One hesitates to hail a new symphony as a masterpiece, however good it may sound on first hearing. Certain works so welcomed in the past have promptly fallen into oblivion, while others, peremptorily condemned, have long outlived their would-be executioners. A single hearing is generally not enough.

Yet Ernst Toch's new Symphony No. 2, as heard yesterday in its Boston première in Symphony Hall, has all the earmarks of greatness. Few other contemporary pieces have left such a definite impression, when first heard, of rightness, originality, and completeness. It's the kind of composition that has a great deal to say, emotionally and intellectually, and says it in a refreshing and entertaining way.

In his dedication to Albert Schweitzer—"To the man who kindled this work in me, To the lonely seer in a time of darkness, To the only victor in a world of victims" — Toch sums up the driving energies that bring his symphony vividly to life. Refining fire, vision, and victory — these three qualities stand forth like mountain peaks.

Another source of powerful inspiration, according to Toch, was the Bible text: "I will not let thee go except thou bless me." He feels that Schweitzer's life not only typifies the wrestling of Jacob with the angel, but that the symphony itself, while in process of composition, made the same demand upon its composer: "I will not let thee go except thou [complete] me."

* * *

It is its insistent struggle, its muscular virility, that gives Toch's symphony its power of communication. It is honestly forthright, boldly stated, uncompromising in its integrity, musically and spiritually.

The opening Allegro fanatico makes strong affirmative statements, flourished by the brasses. The composer uses germinal motifs that are developed contrapuntally with much interest. He seeks a variety of timbres in the use of versatile timpani, of other-worldly Bartókian strings played sul ponticello, of full bass or woodwind sonorities. His orchestral fabric is a tightly woven tapestry of many colors. The deep browns of turmoil work themselves into the greens of hope and the blues of faith, and emerge in the blazing white of spiritual conquest.

The second movement—"very light, skimming, shadowy"—is the Scherzo and is least expressive of the symphony's general aim. Here we find relaxation and wit as a busy little motif works its merry way through the woodwinds, strings, four-handed piano, and harps. A sentimental melody is carried by the strings.

In the Adagio we find a contemplative nocturne, through which the melodies find their original way. Their turns are usually unexpected, but always right. Then we find a deeper, vibrant emotion in a long ranging melody that builds into a climax with the brass in glorious triumph. Does this movement depict "the lonely seer in time of darkness"?

* * *

Spontaneous activity again appears in the final Allegro. Over a spinning rhythm the theme is tossed like a ball from choir to choir. The organ introduces its deep sonorities, and the climax then builds to a victorious sunburst—again with the brasses on top.

The conclusion is as dramatic as it is original. The timpani, playing alone, decrease the momentum until it has almost stopped. Then, by a stunning report, the timpanist brings the work to a breathless halt.

As each movement has its logical contour, a virtue that many contemporary works seem to lack, so the symphony as a whole has its contour, another point in its favor. Composed in 1951, it speaks in the idiom of our day.

Charles Munch conducted his forces of the Boston Symphony with verve and brilliance. He opened the concert with a masterful reading of Mozart's winning Serenade in B-flat major for 13 Wind Instruments, and he brought it to a close with Schubert's "Unfinished" Symphony. This was the first time Mr. Munch has conducted the "Unfinished" in Boston.

This Clipping From
BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the ninth program of the 72d season in Symphony Hall yesterday afternoon. The program:

Serenade in B-flat for 13 Winds (K.361) .... Mozart
Symphony No. 2, Op. 73 .... Toch
Symphony in B minor, Unfinished .... Schubert

By **RUDOLPH ELIE**

"I have a great wish that cannot be fulfilled, shouted Ernst Toch, addressing himself to Charles Munch and the members of the Boston Symphony orchestra from the balcony during a pause in the rehearsal of his Symphony No. 2 Thursday afternoon. "I wish I could always have such a great performance."

It may be some time before the composer, a small, dark, self-effacing man just turned 65, always does get such a great performance of his work as it got yesterday afternoon at the Boston premiere of the work. It may be some time, indeed, before his work is performed again in Boston but it seems only too clear none the less that he has achieved an immense work in this symphony.

Immense in conception as well as in organization and orchestration (it requires, in addition to the usual forces, organ, piano four hands and two sets of timpani), it has its inspiration in the personality and character of Albert Schweitzer, and it is dedicated to this Christ-like man of the 20th century. It needs neither dedication nor the Biblical motto "I will not let thee go except thou bless me," however, to convey, from the very outset, the profound atmosphere of consecration surrounding this symphony.

It is not an enjoyable work, which is to say there is nothing ingratiating, nothing to please, or to curry favor; on the contrary, a more vehement means of musical expression is not easy to imagine. The first movement begins with a proclamation in the brass of nearly unparalleled concert-hall force, to be followed by a surging, even chaotic revelation that subsides into a quieter meditation only to burst out anew in a recapitulation that brings to the fore the curiously powerful eight-note motto that thereafter seems to dominate the whole work.

This is followed by a swift, more lightly scored scherzo that surrounds the central thematic material with rapid staccato figurations of a drily dissonant character alternately performed by piano four hands and two harps. The effect is somehow magical, though again without suggesting either a spirit of playfulness or of sheer joy in movement: its purpose is unmistakably serious. The adagio is not sad, or melancholy, or even pathetic: it is sheer tragedy, pausing in its central moments to evoke a dark pastoral mood, but returning again to its tragic atmosphere to end in a melodic reflection of great impact by the first violin. With the finale the symphony returns to the violence, the vehemence and rhapsodic savagery of the first to culminate in a turbulent ocean of sound and one of the most impressive closes in any symphonic work.

It is nearly impossible to state with any degree of accuracy the "school" this work belongs in. Fragmentary evidences of the procedures and methods of nearly everyone from Franck to Hindemith and from Schoenberg to Bartok suggest themselves throughout. It is exceedingly chromatic in style, and its harmonies seem entirely atonal. Save in the first movement, the rhythms are fairly regular, though the rhythmic values undergo constant shift. Meanwhile, the melodic patterns suggest the angular, jagged lines of Hindemith. But it is unfair to the composer to suggest such parallels; he has assimilated all the diverse and contrary elements of his time (and his time has seen the greatest musical revolution that ever took place), and has forged them into a language of his own.

Like the languages of his contemporaries, it is not a charming one. It is a difficult language, with violent accents, that even in repose is latent with unrest and unease and a sense of being lost. And, while recognizing in it the presence of a great mind and a great creative force, I could not help but wonder, upon listening to the sublime objectivity of the Schubert that followed, whether in 2052 some equally unclairvoyant observer might refer to this work as "sublimly objective." Or, to compare it with a work more in the vein, such as Beethoven's Fifth, to refer to its eight-note motto as marvelously symptomatic of mid-20th century striving for the liberation of man? I would give anything to know.

It must be added that Mr. Munch, whose connections with Albert Schweitzer are even closer than those of Ernst Toch, gave this stupendously difficult work a reading of the utmost conviction, and the orchestra can only be praised sufficiently by saying that, after all, it is the Boston Symphony. It must also be added that the concert began with an enchanting performance of Mozart's Serenade for 13 Wind Instruments, which is the sort of thing I, for one, would like to hear more of.

Next week's progam offers Honegger's "La Danse des Morts" for narrator, soloists, chorus and orchestra, and works by Debussy and Ravel. Gerard Souzay is the principal soloist.

This Clipping From
SAN ANTONIO, TEX.
EXPRESS
DEC 1 3 1952

A Reiter Tribute in Great Music

Most fittingly, for the second successive season, San Antonio Symphony Orchestra is dedicating its "one big night" to the memory of its founder-conductor, the late Dr. Max Reiter.

For this evening an enlarged orchestra will join with the Symphony's own singing group —an impressive company under Charles Stone's direction—and The University of Texas choir with Lee Fiser as its leader, to present the massive, rather infrequently heard Berlioz Requiem.

David Lloyd, tenor, who has sung with the Boston Symphony and New York Philharmonic orchestras and has appeared in music festivals all the way from Edinburgh to Hollywood, will give the impressive solo numbers.

Tonight's single number—the master work of an early 19th Century French composer, Hector Berlioz, a daring innovator who held his audiences with his brilliant musical coloring and extravagant emotionalism, "the extravagance of genius"—ranks among the greatest achievements in its field. But, like Beethoven's "Missa Solemnis" and his Ninth Symphony, the Requiem imposes heavily on the performers' skill and endurance.

Hence tonight's audience in the Municipal Auditorium may feel—as they assuredly will realize before the presentation is finished—that they have had a rare musical experience. No doubt those listeners will get some inkling of the arduous labors which have gone into its making. As a tribute to Max Reiter, that was toil devotedly pursued.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 13 1952

MUSIC

Toch's Second Symphony Is Conducted by Munch

By **CYRUS DURGIN**

Charles Munch, refreshed by a three-week vacation, returned yesterday afternoon to the conductor's stand of the Boston Symphony Orchestra. He brought with him, for first local performance, the Second Symphony of Ernst Toch composed in 1951. This violent and extraordinarily interesting score occupies the middle portion of an otherwise classical and soothing program, which begins with Mozart's Serenade in B-flat for Thirteen Wind Instruments (K. 361), and ends with Schubert's "Unfinished" Symphony.

It is 19 years since we heard a new orchestral piece by Toch, the transplanted Viennese who is now an American citizen and professor of composition at the University of Southern California. That at the age of 64 he should have written so contemporary a work is remarkable. You would have expected from a younger man a Symphony that reflects all too disturbingly the anxieties and the turbulence of our world today.

Perhaps I am finding in the music more than Toch put there, for the score is dedicated to that exemplary and revered man of peace, Dr. Albert Schweitzer. A motto derived from Genesis stands on the title page: "I will not let thee go except thou bless me." Yet there is much, among the pages of stress and anger, of explosive outbursts, of brief repose that seems uneasy, that might startle the good doctor of Lambarene.

What Toch wished to convey, apart from purely musical expression, only he can tell. But this I do know, that the Second Symphony is remarkably attractive for all its wrath and dissonance. I think it has stature, certainly it has great power. The dissonance is not that of the arid theoretician, writing to prove something, but the passionate outpouring of an artist with something on his soul.

The use of the orchestra is individual and most clever. Toch appreciates the value of variety, and the texture does not remain the same for very long. Quickly the music builds up into a vast fabric for the full orchestra, and as quickly thins to a few instruments, or even one. The concluding measures are for tympani alone, pounded as hard as possible. (In Los Angeles a few days ago, the tympanist burst the membrane of his drum at that point; Szulc appeared to muster the desired volume without breaking through!)

There are frequent little solo effects against a murmurous though discordant background; few measures pass without some ingenious play of counterpart. With all the dissonance, there is no lack of melody, but—and this is a large but—the melody is never fat or lush; it is that partly-out-of-key melody which is of our times and which runs in its own freedom of intervals. Much of it, incidentally, comes out of the powerful brass.

The Second Symphony had a good reception yesterday, in which Toch shared. This is a score which ought to be repeated before the season is out.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

[52]

1952
1953
SEASON

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

DEC 14 1952

In the Realm of Music—By Kenneth Gill

AFM to Weigh More Flexible Scale for Symphony Recording in U. S.

Today
2.30 p. m.—Buffalo Philharmonic Orch. Kleinhans Music Hall.
Tomorrow
8.00 p. m.—Opera Workshop Kensington High School.
Tuesday
8.30 p. m.—Buffalo Philharmonic Orch. Kleinhans Music Hall.
Thursday
8.30 p. m.—Amherst Symphony Orch. Williamsville High School.

James C. Petrillo

What should be good news to symphony societies is the announcement that at its next business session, the International Executive Board of the American Federation of Musicians will attempt to establish a more flexible scale for symphony recording in this country.

It seems that the advent of long play records has flooded the national market with recordings of European orchestras. Union President James C. Petrillo posted a stop-sign for American conductors thinking in terms of European recording and with one or two exceptions, the ban was heeded.

Fritz Mahler, Erie Philharmonic conductor, has posed a solution that makes plenty of sense, and possibly dollars, for the smaller society. He suggests that the smaller orchestras be allowed the opportunity to compete with the foreign market, which exists mostly on the recording of lesser-known works, and which, of course, means a restricted sale.

Mahler's greatest point is that such a policy will protect the major orchestras and will also provide additional sustenance, both artistically and financially, for the junior circle.

Mahler stands well equipped to debate this subject with anyone. His successful terms of directorial office in the European centers as a young man make him familiar with European thinking. His progressive work with the Erie group since 1947 has brought many new works to the audiences of that area, as well as winning Mr. Mahler a medal from the Bruckner Society. His record of consistent conducting is well known in international circles.

From a financial standpoint, recording contracts would do much to balance the budgets for the symphony society and could be turned very appropriately to pension funds, a vital need if we are to encourage the players themselves. Only the major orchestras have been able to establish pensions to any degree of success, with the Boston Symphony pointing the way ~~over these past~~ 15 years and now being able to disperse payments equal to 50% of a basic salary.

Here is a case of management and employe working together in cool, calculated manner, not only aiding the worthy servant, but building morale for the entire organization.

That classical music is important to the recording industry is borne out by a recent survey by the industry's association. This year it is estimated that $65,000,000 worth of classical records alone will be sold. This is a large portion of the anticipated $200,000,000 gross in record sales.

It is estimated that this large percentage will keep on rising due to LP production. Recent catalogs open up a whole new world for collectors as far as choice is concerned. In years past, a collector budgeted to purchase the only recording of his favorite work. Today, a dozen readings are available to him.

Labels are many now in contrast to the big two or three of yesteryear and these same little companies are not only existing, but prospering. It is from them that the collector gets his ideas, and those ideas are mostly European.

There's a new recording medium which is bound to make itself felt, and the American Federation of Musicians should find it just as important on the agenda of the next meeting. We mean, of course, the tape recorder.

Two years ago, tape recorders were gossip. Today, American homes are using better than half a million of these machines, with a host of dealers marketing studio-recorded programs. As far as price comparing is concerned, tapes are as cheap, if not cheaper, than the discs. On top of that, the home recorder selects from air-wave and concert what he personally likes.

Apparently, some locals of the AF of M have foreseen the effect of this invention, for at the beginning of the season New York's Local 802 refused Richard Kay permission to tape-record his cello recitals at Town Hall.

The federation defended itself on this decision by saying that it sought to prevent such taped performances from finding their way on to commercial records, minus the usua royalty.

But what about the disc reviews on Anna Russell's Town Hall recordings, taken recently when the British comedienne appeared in all her ludicrous mimicry? The concert was taped and produced, complete with audience reaction, and the word is that the platters are going like hotcakes.

We could point to a great many other performances where the spontaneous reaction of the artist to the audience made for better home listening.

And so, the American Federation of Muscians will consider Mr. Mahler's suggestion, and we sincerely hope that it is the big boon that symphony so eagerly seeks.

Menotti's Amahl

Isabel Yeager, administrator of the Opera Workshop, announces the cast for tomorrow evening's performance of Menotti's Christmas opera, Amahl and the Night Visitors.

Charles Pettis will be the boy soprano in the title role; Patricia Brechtel, the mother; William Fraser, Kaspar; Verner Gibson, Melchior; Cyrus Hamlin, Balthazar; and John Burrow the page. The dancers will be Judith Schwartz and Charles Alessi, while the chorus of shepherds will be made up of members of the Workshop.

Beverly Price will be oboist, and Walter Peek and Mildred Stickney accompanists.

The performance, to be directed by Leonard Treash, will take place in the Kensington High School and is open to the public free It is sponsored jointly by the Department of Recreation and the Parent-Teacher Association.

Christmas Concerts

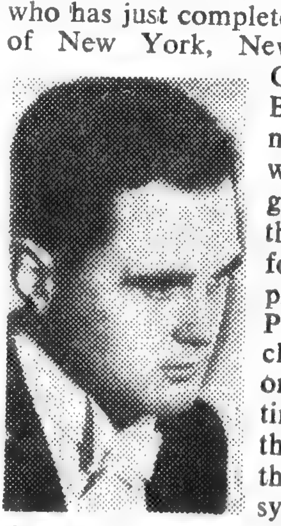
The Amherst Symphony Orchestra will present the first in its pair of Christmas festival concerts at Williamsville Central High School, Thursday night. The second of this series will be given next Sunday afternoon in Amherst Central High School.

Joseph Wincenc will conduct both concerts which program lighter Christmas works headed by a world premiere of Leroy Anderson's Christmas Festival. Scarlatti's Concerto No. 1 in G Major for Oboe and String Orchestra will have Ezra Kotzin as the soloist. Kotzin is well known to Buffalo concert-goers for his extensive playing throughout the area.

The choral work in these concerts will be provided by the combined senior choirs of the Amherst and Williamsville High schools. In addition to short Christmas anthems, the chorus will combine with the orchestra for the Hallelujah Chorus from Handel's Messiah. Lawrence Hemink and Walter Reitz will alternate as directors.

This evening the Holland Men's Club presents its annual Christmas Musical at Holland Central School. Featured will be the Colden Choral Society, directed by William Miller and accompanied by Mrs. Herbert Chapman. Piano solos will be performed by Mrs. Henry Lesser.

Symphony Soloist


Eugene Istomin

Eugene Istomin, the young pianist who has just completed a ten-day tour of New York, New England and Canada with the Buffalo Philharmonic Orchestra, will appear as guest artist with the orchestra, performing the Chopin Concerto for Piano and Orchestra in F Minor. Milton Katims will conduct the orchestra in this third pair of symphony concertos to be presented in Kleinhans Music Hall this afternoon and Tuesday evening.

In a few years Istomin has established an enviable musical reputation both in the United States and in Europe. Although only in his mid-twenties, young Istomin has appeared three times at Pablo Casals' Prades Festival in France, has played with top orchestras under great conductors, and his name has been featured on recital programs from coast to coast. Istomin is making his third appearance with the Buffalo Philharmonic Orchestra.

For the orchestral portion of the program, Katims has chosen the Overture to The Italian in Algiers by Rossini, Morton Gould's Spirituals for String Choir and Orchestra, and Brahms' Symphony in C Minor.

In the Churches

Members of the Chromatic Club will be special guests at a service of Christmas music in the Central Presbyterian Church this evening. Christmas carols from Scotland, Bohemia, England and France will be sung by the choir in addition to Clokey's When the Christ Child Came.

W. William Wagner will conduct. The solo quartet comprises Isabelle Tardif, soprano; Virginia Davis, contralto; Raymond Danley, tenor, and Leonard Krantz, bass. Organ, strings and harp will be the accompaniment.

Handel's Messiah will be given at First Presbyterian Church this afternoon. The Christmas portion of the oratorio will be directed by Squire Haskins, with Florence Ralston, Dorothy Harp, John Priebe and Earl Obermeyer performing as soloists.

Westminster Church holds its fourth annual Christmas Candlelight Service this evening, with Hans Vigeland, organist and choirmaster, directing carols of many nations. The soloists will be Shirley Ainsworth Hellrich, mezzo-soprano; Ardis Molitor Obermeyer, soprano, and N. Robert Jantz, baritone.

Far and Wide

C. J. Kleinsteuber

Charles J. Kleinsteuber, Jr., Buffalo harpist, has been appointed to head the harp department at Stephens College, Columbia, Mo., effective at the start of the second semester. Kleinsteuber, who has appeared locally as a member of the Buffalo Philharmonic Pops Orchestra, the Amherst Symphony Orchestra, and many entertainment groups is a graduate of Oberlin Conservatory and has studied at Curtis Institute and with Carlos Salzedo.

Word is out that Walter Hendel, conductor of the Dallas Symphony, has been named musical director of the Chautauqua Symphony for next Summer.

William Steinberg parts company with his Pittsburgh Symphony Orchestra for ~~a week to guest~~ conduct the Cleveland Orchestra. He programs two premieres for Cleveland, the Schubert 6th Symphony and the Mahler 5th.

When 150 voices take part in Wooster College's Christmas program today, the director will be John R. Carruth, former Buffalo organist.

Henry Aaron, who returned to his post in the Met Opera Orchestra, is also the new conductor of the Westchester Chamber Orchestra.

Howard Vandenburg, converted Buffalo baritone, recently made his debut as a dramatic tenor in Strauss' Arabella at the Munich Opera.

This Clipping From
TOLEDO, OHIO
BLADE

DEC 14 1952

Boston Led 'Cum Laude' By Monteux

By IRVING KOLODIN

NEW YORK, Dec. 13—One of the most reassuring sights an audience at a symphony concert can behold in this time is the figure of Pierre Monteux making a stately progress from the wings to the podium. As experienced at a recent visit of the Boston Symphony Orchestra to Carnegie Hall, it gave both zest and solidity to the playing of a program of B's which ran a reverse course from Brahms ("Academic Festival" overture) to Beethhoven ("Eroica") with Ernest Bloch's unfamiliar "Concerto Symphonique" in between.

A novelty of the Edinburgh Festival of 1949, Bloch's eminently playable work blends some traits of the composer's well-loved "Concerto Grosso" with other equally well-loved traits of the Rachmaninoff type of piano concerto.

If his intent was to create a "popular" work, one must await the judgment of the future to determine his success, for that is one value no critic can honestly assess.

Monteux's Brahms was a little crisper, more animated that one usually hears in this work, but it graduated cum laude. For most of his listeners, however, the evening reached a notable climax in his powerful, thoroughgoing direction of the "Eroica."

This Clipping From
DALLAS, TEX.
NEWS

DEC 14 1952

The Musical Digest

By IRVING KOLODIN

'Papa' Monteux Is Comforting Presence

MONTEUX

NEW YORK, Dec. 13.—One of the most reassuring sights an audience at a symphony concert can behold in this time is the figure of Pierre Monteux making a stately progress from the wings to the podium. As experienced at a recent visit of the Boston Symphony Orchestra to Carnegie Hall, it gave both zest and solidity to the playing of a program of B's which ran a reverse course from Brahms ("Academic Festival" Overture) to Beethoven ("Eroica") with Ernest Bloch's unfamiliar "Concerto Symphonique" in between.

A novelty of the Edinburgh Festival of 1949, Bloch's eminently playable work blends some traits of the composer's well-loved "Concerto Grosso" with other equally well-loved traits of the Rachmaninov type of piano concerto. Display work for the solo instrument comes and goes within a symphonic framework, though hardly with the originality of thought or the ingenuity of statement one would expect from a composer of Bloch's normal inclination.

If his intent was to create a "popular" work, one must wait the judgment of the future to determine his success, for that is one value no critic can honestly assess. As on the occasion of its previous performances in Edinburgh, London and San Francisco, the soloist was Corinne Lacomble, a pianist of solid abilities.

Monteux's Brahms was a little crisper, more animated than one usually hears in this work, but it graduated cum laude. For most of his listeners, however, the evening reached a notable climax in his powerful, thoroughgoing direction of the "Eroica." If Napoleon, whose career inspired it, and Monteux, who conducted it, are both Frenchmen, they had a remarkable affinity in Beethoven.

THIS SEASON'S concerts for the benefit of the Philadelphia Orchestra's Pension Fund will offer a tempting variety of events in the Academy of Music. Included are a concert version of Menotti's "The Consul" under the direction of Thomas Schippers, a concert to be directed by Victor de Sabata and a Palm Sunday program in which Hilde Gueden, soprano of the Metropolitan Opera, will participate with the orchestra under the direction of Eugene Ormandy.

(Copyright, 1952, by the Saturday Review)

Symphony Programs

The Boston Symphony Orchestra, conducted by Charles Munch, will give its third concert in the series tonight in Symphony Hall. The program will include Handel's Concerto Grosso No. 4, Schubert's "Unfinished" Symphony, and Tchaikovsky's Fourth Symphony.

The first Boston performance of Honegger's "Danse des Morts" will take place at the week-end concerts by the Boston Symphony in Symphony Hall.

The soloists will be Maraquita Moll, soprano; Betty Allen, contralto, Gerard Souzay, baritone, and Arnold Moss, narrator. Choral portions will be supplied by the New England Conservatory Chorus, prepared by Lorna Cooke deVaron.

Monitor - Tues. Dec 16

Open Rehearsal

The Boston Symphony Orchestra will hold its third open public rehearsal of the season on Wednesday evening at 7:30 in Symphony Hall. Charles Munch will rehearse the orchestra and soloists for the first Boston performance of Honegger's "Danse des Morts," to be heard at the week-end concerts.

This Clipping From
SAN FRANCISCO, CAL.
NEWS

New York Is Just Suburb of S. F.

By Marjory M. Fisher
The News Music Editor

NEW YORK CITY, Dec. 16.—There is a thrill—and a San Franciscan—at every turn! With Pierre and Doris Monteux holding court backstage at Carnegie Hall after a Boston Symphony concert; Ruth Slenczynski and her husband, George Born, at a hotel down the street; John Nicolls sitting across the aisle from me at the "Met"; and Ross McKee walking hatless down 57th-st and coming face to face with Peggy Turnley and me—it is sometimes necessary to pinch oneself to make sure this is New York and not San Francisco!

Picking up a paper and finding Lois Hartzell pictured with a chef serving her the specialty of the house, and hearing via the grape vine that Wilma Spence had done a beautiful Tosca at City Center Opera prior to my arrival—also served to indicate that San Franciscans are doing very well in the vicinity of Broadway.

It is easier to crash the stage entrance to Carnegie Hall than that of the San Francisco Opera House! I just walked in, and no one tried to stop me. Monteux was on stage conducting a Wagnerian group. Margaret Harshaw (absent from the San Francisco Opera Company in recent seasons) was about to go out on the stage to sing the Immolation Scene. And so I sat just off stage and listened.

Monteux greeted me as "a breath of San Francisco." He led the way to his dressing room where Doris was awaiting him. (Fifi was absent, having been left at the hotel.) They told me Corinne Lacomble had played beautifully with the orchestra earlier in the week, and had taken a plane back to San Francisco that morning.

♣ ♣ ♣ ♣

MUNCH'S "WATER MUSIC"

[illegible] song cycle "Schwanengesang," [illegible] one of his most beau[illegible] this list, too, hence the [illegible] (which he didn't indicate), in[illegible] a new tenor of most ad[illegible] style and cultivation. He [illegible] Munteanu, and he does [illegible] for Westminster as accompanied by Franz Holetschek in [illegible] distinguished style and we [illegible] I think, hear much more of [illegible] the future.

A curiosity of a most engaging [illegible] is Offenbach's "La Vie Parisienne" as sung by Jennie Tourel with the Columbia Symphony under Jean Morel. Gay, [illegible] and wholly entertaining it is, too, and for more serious [illegible] there are four mezzo arias from "Carmen" splendidly sung.

Four Beethoven violin sonatas [illegible] on the current list. They are [illegible] 12, No. 2 and Op. 30, No. 3 [illegible] on the Remington label [illegible] played by Helen Airoff and [illegible] Schneiderhan, and Op. 23 [illegible] Op. 30, No. 1 as played by [illegible] Fournier for Westminster. [illegible] Westminster disc is well [illegible] of the Remington in every [illegible] but the Remington is well [illegible] the same.

[illegible] versions of Handel's "Water Music" are now available, [illegible] by Charles Munch and the Boston Symphony orchestra for [illegible] (10"), the other by Sir Hamilton Harty (who made the [illegible] and the London [illegible] for Columbia (12"). [illegible] Munch's performance, typi[illegible] enough, is bright, energetic, and generally faster paced than [illegible] Hamilton's, which is broader and more spacious. The Columbia edition [illegible] Royal [illegible] the other [illegible] Mozart's [illegible] and Schumann's Overture to "Genoveva." [illegible] the [illegible] recording [illegible] complete "Water Music" is [illegible] ahead of Sir

---

This Clipping From
BOSTON, MASS.
TRAVELER

[illegible] BOSTON SYMPHONY [illegible] through recent [illegible] will be [illegible] o'clock Thursday, Jan. 5, in Hamilton Hall, Salem. Under [illegible] auspices of the North Shore [illegible] of France, Louis Spey[illegible] will be the speaker.

A charter Symphony member, [illegible] P. Benson is honorary chairman. Headed by Mrs. Sidney Felton, the committee includes Miss Eleanor Ran[illegible] Miss Alice Feenan, Mmes. [illegible] Robert B. [illegible] James [illegible] Ann S. Cole, and the [illegible] and Mrs. Bradford Gale.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 18 1952

MARRAQUITA MOLL will be soprano soloist with the Boston Symphony in this week's Friday-Saturday concerts.

Bruno of Hollywood Monitor, Dec 19

Mariquita Moll will be the soprano soloist for the first Boston performance of Honegger's "Danse des Morts," to be heard at the week-end concerts by the Boston Symphony Orchestra in Symphony Hall.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

DEC 18 1952

FRENCH BARITONE Gerard Souzay will be asoloist at the Boston Symphony Orchestra concerts Friday afternoon and Saturday evening, and also at the open rehearsal Wednesday at 7:30, all in Symphony Hall.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 19 1952

Friends of Symphony Elect Francis Hatch

Francis W. Hatch Jr., prominent Bostonian, was elected vice chairman of the Friends of the Boston Symphony Orchestra at the December meeting of the orchestra's trustees.

Hatch, reporting on the orchestra's activities in 1952, said that by the end of the year 155 concerts will have been given in Greater Boston alone.

Forty concerts also were performed in 13 Eastern cities outside the state.

Principal revenue was provided through the 48 Friday afternoon and Saturday performances.

A tolr of five countries in Europe was made possible by the American Committee of the Congress for Cultural Freedom.

Boston Post

Dec. 19, 1952

Symphony Post for Francis W. Hatch, Jr.

Francis W. Hatch, Jr., has been elected vice chairman of the Friends of the Boston Symphony Orchestra by the trustees, it was announced last night. Oliver Wolcott is chairman.

In a report of 1952 activities, Mr. Hatch pointed out the orchestra by Dec. 31, will have given 155 concerts in Greater Boston.

The 48 Friday afternoon and Saturday evening performances provide the principal source of revenue. More than 20 free concerts were given during the year.

Dec 19

Conservatory Orchestra

BY WARREN STOREY SMITH

The concert of the New England Conservatory Orchestra at Jordan Hall last evening was more eventful than most. Making his local debut as conductor was young Herbert Blomstedt, an exchange student from Sweden. Mr. Blomstedt conducted the first performance of a brand new work by Leland Procter, of the faculty, bearing the provocative title "Intimations." Through his "Sinfonie singuliere," composed in 1845 but not played until 60 years later, Mr. Blomstedt introduced to us the Swedish composer, Franz Berwald (1796-1868), now regarded in his own country as its outstanding 19th century master.

Between the numbers by Procter and Berwald, Alfred Krips, of the faculty, played Mozart's G major Concerto with his Boston Symphony deskmate and academic colleague, Richard Burgin, as conductor. One of the most attractive of Mozart's Violin Concertos, with a particularly beautiful slow movement, this is not one of the best known. Mr. Krips' performance of it was tasteful and technically expert, and Mr. Burgin and the orchestra provided a sympathetic accompaniment.

The Berwald Symphony would have sounded "singular" indeed to the ears of 1845. Berwald's music was, in fact, looked upon as freakish and bizarre. Today the work seems fresh and original and its deliberate excentricities merely diverting. In including the Scherzo in the midst of the Adagio Berwald anticipated Franck by nearly 50 years. In this symphony Mr. Blomstedt proved himself a conductor-born and the orchestra quite outdid itself.

Mr. Procter's piece is at once a series of mood pictures and also of studies in rhythm, timbre and modern dissonance. There is enough in them to warrant a re-hearing. Present in the audience, Mr. Procter was warmly applauded. So, for that matter, were Messrs. Krips and Blomstedt.

Boston Globe

, 1952 Dec. 19,

MUSIC

Conservatory Orchestra Plays New Procter Work

By CYRUS DURGIN

The student orchestra of the New England Conservatory gave the first performance, in Jordan Hall last night, of Leland Procter's "Intimations." The work began a mostly novel program that included Mozart's G major Violin Concerto (K. 216), with Alfred Krips as soloist, and ended with the first Boston performance of the "Sinfonie singuliere" by Franz Berwald. Herbert Blomstedt, young exchange student from Stockholm, conducted the music of Procter and Berwald; the Mozart Concerto was conducted by Richard Burgin.

Mr. Procter, a member of the Conservatory faculty, is a man with a fluent technic in writing orchestral counterpoint. "Intimations," composed this year, is an interesting score, if somewhat dryly academic and not exactly brimming with vitality or inward motion. But in its countrapuntal aspects, and in the contrasts of timbres and colors, the music has a definite appeal. Not unnaturally, the idiom is largely dissonant. The composer was present and was cordially applauded.

Mr. Krips, of both the Boston Symphony and the Conservatory faculty, delivered a fine performance of Mozart's lovely and lyrical Concerto. The grace of phrasing, the delicacy of nuances, the resourceful technic and a silken tone all proclaimed the polished artist.

Franz Berwald was an exact contemporary of Franz Schubert, though he lived 40 years longer, and seems to have been regarded as an eccentric if not a dangerous musical character. "Sinfonie singuliere," as used here, means "Odd Symphony," or perhaps "Crazy Symphony." It is not at all crazy, although there are a few surprise loud bangs and chords, but a piquant and bubbling work by an obviously minor creative talent. It was pleasant to hear it.

Mr. Blomstedt is said to be about 20. His manner has that instinctive grasp of fundamentals which proclaims the born conductor. His talent is evident and considerable. The orchestra, although it does not play especially well in matters of ensemble, precise attack and intonation, gave him all that he asked in the way of rhythmic verve, and he accomplished quite a bit in coaxing a certain flexibility from them. This young man, I think, has a future with the baton.

Friends of Symphony Elect Francis Hatch

Francis W. Hatch Jr., prominent Bostonian, was elected vice chairman of the Friends of the Boston Symphony Orchestra at the December meeting of the orchestra's trustees.

Hatch, reporting on the orchestra's activities in 1952, said that by the end of the year 155 concerts will have been given in Greater Boston alone.

Forty concerts also were performed in 13 Eastern cities outside the state.

Principal revenue was provided through the 48 Friday afternoon and Saturday performances.

A tolr of five countries in Europe was made possible by the American Committee of the Congress for Cultural Freedom.

U.S. TOUR Advance clippings

U.S. TOUR Revues

POPS

[54]

1952
1953
SEASON

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, DECEMBER 18, 1952

ly' on Stage — Preview of Honegger Cantata

Charles Munch and Arthur Honegger, photographed in Paris last spring. Mr. Munch will conduct the first Boston performances of Honegger's "Danse des Morts" at the week-end concerts by the Boston Symphony Orchestra.

Boston Première Scheduled For the 'Danse des Morts'

By Klaus George Roy

Throughout history there have been paintings, poems, plays, and music which, in literal or symbolic terms, have mirrored their epoch. At times they have been prophesies or at least presentiments.

Such a work is the French-Swiss composer Arthur Honegger's "La Danse des Morts," to be given in its first Boston performance this week end by the Boston Symphony Orchestra, Charles Munch conducting. Singing in French, the New England Conservatory Chorus, prepared by Lorna Cooke deVaron, will assist.

Only two previous performances of "La Danse" have been given in this country. The first was in April, 1949, by the Fort Wayne Orchestra under Igor Buketoff, and the second by the Boston Symphony and the Berkshire Festival Chorus at Tanglewood on Aug. 3 of this year.

Of the soloists who participated in that second performance, the young Negro contralto Betty Allen will again be heard on Friday and Saturday, as will Arnold Moss as the narrator. Mariquita Moll will sing the soprano part, and Gérard Souzay the baritone solos.

* * *

"The Dance of the Dead" is a cantata about 30 minutes in length, written in 1938 and dedicated to Paul Sacher. It was given its première by that noted champion of new music in Basel, Switzerland, on March 1, 1940. Three months later, France fell under the onslaught of the German armies.

Perhaps in no other country have poets and musicians shown a keener awareness of the intertwining of art and history than in France, and in no other country do writers and composers work more closely together.

One of France's outstanding literary figures is Paul Claudel, who has written masterly libretti for Stravinsky, Milhaud, and Honegger. The text for Honegger's oratorio "Jeanne d'Arc au Bûcher," dated 1936, was Claudel's.

After the poet attended the first performance of that work, also given in Basel, he immediately set to work on "La Danse des Morts" under the spell of an impression received there — the famous 53 woodcuts on that theme by Hans Holbein the Younger (1497-1543).

This theme, which has brought forth music from Liszt ("Totentanz"), Saint-Saëns ("Danse Macabre"), and others, became in Claudel's hands a graphic means of illustrating terror, destruction, and eventual spiritual triumph. He draws on the Old Testament, utilizing both Ezekiel and Job. He employs both the French and Latin languages. He allows the widest possible emotional variety in a compressed temporal frame.

For Honegger, who has always felt a kinship with the larger musical canvases, this was potent material. His music is scored for a strong orchestra, which uses organ, piano, cymbals, rattle or ratchet, snaredrums, wood blocks, triangle, and whip —in addition to the usual complement of strings, winds, and brass. The composer asks for a mixed chorus, three soloists—baritone, soprano, and contralto —and a narrator whose lines are carefully integrated with the music.

* * *

The work is divided into seven sections, performed without interruption. The opening is a dialogue between the narrator and the chorus, taken from Ezekiel 37, a prophecy of resurrection.

Part two is the actual dance, bringing into play all available forces and descriptive means. At the climax the traditional melody of the Dies Irae is heard in the high trumpet.

The third part is a Lamento, a baritone solo with text from the Book of Job, containing the words "I know that my redeemer liveth." The chorus continues in in part four with a plaint in Latin, called "Sanglots" (weeping), which can be musically expressed in such varied ways.

Parts five and six are called "The Lord's Response" and "Hope in the Cross." In the latter all soloists take part. The work closes with an "Affirmation," in which the chorus sings of victory and invincibility.

Perhaps contrary to a listener's expectations, the music ends softly, with the soprano uttering what Claudel has marked as "rire célestiel," a celestial smile.

Beacon Hill Revivals

The Beacon Hill today begins revivals of "Cyrano de Bergerac," starring José Ferrer, and "The Private Life of Henry VIII," starring Charles Laughton, Merle Oberon, and Robert Donat.

This Clipping From
BOSTON, MASS.
POST
DEC 19 1952

Symphony Post for Francis W. Hatch, Jr.

Francis W. Hatch, Jr., has been elected vice chairman of the Friends of the Boston Symphony Orchestra by the trustees, it was announced last night. Oliver Wolcott is chairman.

In a report of 1952 activities, Mr. Hatch pointed out the orchestra by Dec. 31, will have given 155 concerts in Greater Boston.

The 48 Friday afternoon and Saturday evening performances provide the principal source of revenue. More than 20 free concerts were given during the year.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 20 1952

MUSIC

Munch Directs Honegger "Dance of the Dead"

Tenth pair of regular concerts by the [redacted]ony Orchestra, Charles Munch, conductor, at Symphony Hall. The program: Debussy, "Printemps," Suite Symphonique; Debussy, "Prelude to the Afternoon of a Faun"; Ravel, Three Songs "Don Quixote to Dulcinea" (Gerard Souzay, baritone soloist) (firs performance at these concerts); Honegger, "La Danse des Morts" (soloists: Arnold Moss, Narrator; Gerard Souzay; Mariquita Moll, soprano; Betty Allen, contralto; the New England Conservatory Chorus, Lorna Cooke De Varon, conductor) (first performance in Boston)

By CYRUS DURGIN

Arthur Honegger's vivid and remarkable "Danse des Morts" had just as much impact upon its first Boston performance yesterday afternoon as when Mr. Munch and the Boston Symphony gave it at the Tanglewood Festival last August. This is a most ingenious and imaginative score in its depiction of Jehovah's promise of resurrection in the flesh and the sight of God.

Two reasonable qualifications could have been made regarding this Boston premiere: that such a darksome score is hardly appropriate for the last symphony concerts before Christmas and that it would have been better to sing it in English, which was the case at Tanglewood.

To be sure, the French word qualities and quantities naturally fit the music better, but for an American audience the text, all-important in this work, carries more dramatic weight in our own tongue. Nonetheless, the New England Conservatory Chorus (giving a splendid account of itself in all respects) and Narrator Arnold Moss did nobly with the Gallic difficulties. As for Mr. Souzay, to the tongue and manner bred, he delivered a noble performance of the long part for baritone.

The "Danse des Morts" is a prodigious accomplishment in creating a musical mood — equivalent of Holbein's famous woodcuts. As fantasy it is tremendously exciting, and as music it is of the highest power of invention and technic. That moment in the second movement, when the "Carmagnole," a snatch of "Sur le pont d'Avignon" and the Dies Irae (from the trumpet) come roaring out together, sends a shiver down your back. The concluding eerie vocal melody, admirably projected by Mariquita Moll, is another passage of unearthly effect. All concerned in this performance, including the contralto soloist of beautiful tone quality, Betty Allen, deserve the highest praise.

Ravel's songs, the last music he completed, 20 years ago, are virtually never heard with the orchestral accompaniment, although they have become familiar in the voice-and-piano version. Oddly enough, for that wizard of the sensuous and colorful orchestra, the piano accompaniment is almost as substantial as the orchestration. Mr. Souzay sang the three numbers with absolute beauty of tone, style and enunciation. Finally, after much applause, Mr. Munch repeated the second, the Chanson Epique, an occurrence very rare at the Boston Symphony concerts.

It was good to hear again Debussy's neglected "Printemps" Suite, especially in this revised version which reflects the fully developed style of the composer. Mr. Munch conducted this, as indeed the whole of an exacting program, in his best and most eloquent vein In conclusion, a word of praise for Doriot Anthony's flute solo in "The Afternoon of a Faun," and one for the Boston Symphony's percussion section, which worked frantically and superbly most of the afternoon.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For the current pair of Symphony Concerts Charles Munch has assembled an all-French program. A holiday flavor in the first part, devoted to Debussy's early "Printemps" and Prelude to "The Afternoon of a Faun" and Ravel's three songs, "Don Quixote to Dulcinea" (sung by Gerard Souzay), is dissipated in the second half, given over to the first local performance of Honegger's choral "Dance of the Dead."

Unheard at Symphony Hall since 1923, "Printemps" bears about the same relation to the later work of Debussy that "Rienzi" bears to the characteristic music of Wagner. Until the final descent into sheer commonplace, it makes agreeable listening and it received a sumptuous performance yesterday. Mr. Munch's version of the "Faun" is distinctly more disembodied than that of Koussevitzky. That it greatly pleased yesterday's audience was evidenced by the lengthy applause, and Mr. Munch bade first flutist, Doriot Anthony, take a solo bow.

The last music that Ravel wrote, "Don Quichotte a Dulcinee," is among his very best. Not before that had we heard these songs with the intended orchestral accompaniment. Mr. Souzay sang then understandingly and Mr. Munch had him repeat the second one, the "Chanson epique."

Mr. Munch presented "La Danse des Morts" at Tanglewood last summer and one can see why he was anxious to disclose it to Boston. It is a powerful piece, grim and grisly in spots, though it ends on a hopeful note. The most striking of the seven sections is the second, which gives the work its name. Honegger here combines the Revolutionary "Carmagnole" with "Sur le pont d'Avignon," while the "Dies Irae" shrills overhead. Taken as a whole, it is a composition of remarkable quality and we should not be satisfied with one hearing of it.

The extremely difficult choral part was safely entrusted to the chorus of the New England Conservatory, as superbly drilled by Lorna Cooke deVaron. This was that body's first major assignment at the Symphony concerts and it covered itself with glory, both tonally and interpretatively. Other participants in this significant local premier were Arnold Moss, as narrator; Mr. Souzay as the all-important baritone (and again he was excellent.) and Mariquita Moll, soprano and Betty Allen, contralto, who filled their lesser roles acceptibly. Mr. Munch's direction can be characterized as inspired.

[55]

Christian Science Monitor

STON, SATURDAY, DECEMBER 20, 1952 **Art—Music—Theater** ** 7

-Honegger Work in Boston Première

'La Danse des Morts' in Symphony Program

By Harold Rogers

If Charles Munch will continue to program valid, exciting, and inspired contemporary works—as he has done these past two weeks in Symphony Hall—he will make musical history in the United States.

Last week he gave the Boston première of Ernst Toch's new Symphony No. 2, a work of masterful proportions and sweeping dignity.

At the Boston Symphony concerts this week he is presenting the initial Boston performances of Arthur Honegger's "La Danse des Morts" for baritone, soprano, contralto, narrator, chorus, and orchestra. Brilliantly original in its scoring and stimulating in Mr. Munch's dramatic presentation, "The Dance of the Dead" reinforces an impression that becomes more insistent with each passing year—that Honegger belongs to that select group of not more than four of five known as the world's greatest living composers.

* * *

Much of "La Danse des Morts" is cataclysmic. It depicts the apocalyptic imagery of Ezekiel where the resurrection is expressed in human terms: "Thus saith the Lord God unto these bones; Behold, I will cause breath to enter into you, and ye shall live: And I will lay sinews upon you, and will bring up flesh upon you, and cover you with skin, and put breath in you, and ye shall live; and ye shall know that I am the Lord."

Paul Claudel, who wrote the cantata's text, was originally inspired by a series of woodcuts by Hans Holbein the Younger (1497-1543). Honegger expresses these starkly descriptive pictures in music that is frighteningly realistic. The listener may find himself drawn into an experience similar to Elijah's wind, earthquake, and fire, and after the storm is over he hears, in the serene melody intoned by the soprano, the "still small voice" of victory and benediction.

* * *

In the seven sections the narrator presents the first 10 verses of Chapter 37 in Ezekiel. These are interspersed with choral commentary and solo work. The narrator in these performances is Arnold Moss, whose presentations were eloquently declamatory.

Mariquita Moll, the soprano, shared honors in the sixth section with the contralto, Betty Allen; and while the two voices are not matched in timbre, they are in balance, beauty, and grace. Miss Moll sang with a clear radiance, strong and true, and her expression of "the celestial smile" at the conclusion caught the ethereal quality that speaks of the sublime. Miss Allen has a remarkable contralto—rich, full, steady—which she handles with ease.

The burden of the solo work, however, fell to Gérard Souzay, the young French baritone who made his Boston debut two seasons ago at the Morning Musicales. Here we have a lyric voice controlled with such authority that M. Souzay gives the impression of having reserves of untapped power.

His excellent work in the Honegger was preceded by an even more sensitive performance of Ravel's last compositions—the three songs of "Don Quichotte à Dulcinée." M. Souzay had sung these rare, gemlike compositions at his Morning Musicale recital. With orchestra, however, they are even more delicately wrought, and M. Souzay responded to each nuance with every fiber.

* * *

The audience, in turn, responded so clamorously to M. Souzay that Mr. Munch signaled for an encore—the prayer, "Chanson épique." M. Souzay's instant success was merited and remarkable.

Mr. Munch opened this French program with two of Debussy's masterworks—"Printemps" and "Prélude à l'après-midi d'un Faune." These pieces, evoked by the conductor's sensitivity and polished to a cut-glass delicacy, were sensuously appealing in the new-old way that he has with music of his native country. Hardly anything can equal in brilliance and excitement a French program with Charles Munch at the helm.

* * *

The remarkably fine choral work for "La Danse des Morts" was provided by the Chorus of the New England Conservatory of Music. Lorna Cooke deVaron, its conductor, took a well-earned bow for her part in the preparation of the work. The French texts were enunciated with clarity; the chorus sang with unity and verve.

Mr. Munch will open his program next week with the instrumental Sinfonia from Bach's Christmas Oratorio. Otherwise it will consist of Mozart's last three symphonies—the E-flat, G minor, and C major.

BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

[illegible]

By RUDOLPH ELIE

OF ALL THE LIVING composers [illegible] Arthur Honegger has by [illegible] to make [illegible] contact [illegible] to music.

Wh[illegible] goes to the heart, the mind, the discerning [illegible] Honegger goes to the heart or perhaps more correctly, to the [illegible] you do not [illegible] reflect upon or evaluate or even think about it, for it engulfs you whether you want it to or not in exactly the same way the great choral passages of the B minor mass or the "Messiah" or even the "Ode to Joy" do.

Indeed, a strong case could be made that Honegger's methods in this great contemporary work derive not too circuitously from Sebastian Bach himself. For "The Dance of Death," inspired by the grim scenes of Hans Holbein the Younger so entitled, employs the Bach apparatus in detail though, of course, on a more gigantic scale. (Not more gigantic, it may be said, than Bach himself would have used, had it been available to him.)

THERE IS FIRST of all the chorus which, as in the St. John Passion, impersonates the diverse forces at work, now as a crowd, again as a celestial commentator and again as observer, conscience and suppliant. It is used—as Bach used it—as an instrument capable of extreme violence or of great tenderness to underscore the significance of the essential theme of the narrative, in this case the affirmation of life after death.

There is next the narration, in Bach given by one or more personified characters in accompanied or unaccompanied recitative, but in Honegger declaimed in dramatic emphasis (and at this point the performance of Arnold Moss must be particularly applauded for its intensity of mood and clarity of diction). There is then the solo voice employed melodically in meditation of the subject, as for example the beautiful Lament superbly sung by Gerard Souzay over the melodic and rhythmic obbligato of the orchestra—exactly as in Bach. Finally, there is the orchestra and organ serving to hold all these forces together, yet also to enrich the tonal and even pictorial palette.

That Honegger employs a harmonic idiom 200 years removed from Bach, and one that may seem to some vehement and disorderly, is beside the point, for there were those in Bach's own day who chided him for what seemed to them vehemence and disorder. The important thing here is that while the harmonies may one day seem clearer and the melodies more immediately assimilable (though they certainly are immediate enough!), the essential emotional and musico-dramatic impact is of the here and now. This [illegible] on the [illegible] line, which [illegible] music [illegible] will [illegible] and grow and take firm root in the [illegible] of man [illegible] speaks [illegible] the heart of man.

THIS WAS A PERFORMANCE of great authority. No one today, perhaps, knows Honegger's esthetic quite so profoundly as Mr. Munch, who, coincidentally enough, is even more [illegible] to the esthetic of Bach. Mr. Moss and Mr. Souzay were [illegible] in their roles, and Ma[illegible] Moll and Betty Allen as [illegible] and contralto soloists [illegible] were [illegible] to [illegible] New England Conservatory Chorus, of which Lorna [illegible] de Varon is conductor, proved to be of high competence, achieving tone quality and volume without forcing. All in all, the forces combined to give this contemporary classic, which takes its place along with "King David," "St. Joan" and the Fourth and Fifth Symphonies as one of the finest works of our times.

The first half of the program may be summed up in one word: [illegible]uisite. It brought out to high [illegible]nence Mr. Munch's abilities [illegible] Debussy, and introduced to [illegible] audience one of the most artistic and male singers [illegible] the day in Gerard Souzay, [illegible]ose traversal of Ravel's "Don Quichotte a Dulcinee" was so well received Mr. Munch asked him to encore the second section [illegible]. This, so I understand, is [illegible] third encore to occur at these concerts in 40 years.

Next week's program offers, besides the Sinfonia from Bach's "Christmas Oratorio," three symphonies of Mozart and this, so I understand, is the first time anything like this has occurred in 72 years.

This Clipping From
BOSTON, MASS.
HERALD
DEC 21 1952

Hatch Vice Chairman Of Symphony Friends

Francis W. Hatch, Jr., is the new vice chairman of the Friends of the Boston Symphony Orchestra.

Orchestra trustees announced his election to the group of which Oliver Wolcott is chairman.

Hatch reported that by Dec. 31 of this year the Boston Symphony will have given 155 concerts in greater Boston, 21 of which were free to the public. On tour the orchestra gave 40 performances in 13 eastern cities.

This Clipping From
BOSTON, MASS.
RECORD
DEC 22 1952

MUNCH CHOOSES CHRISTMAS MUSIC

Charles Munch has chosen the music of Mozart for the Boston Symphony Orchestra program of Christmas week, at Symphony Hall next Friday afternoon and Saturday evening. It will begin with the instrumental Sinfonia from the Christmas Oratorio of Bach and otherwise consist of the last three symphonies of Mozart: in E flat, G minor and C major ("Jupiter").

This Clipping From
NEW YORK TIMES
DEC 21 1952

7 WIN COMMISSIONS FOR MUSIC SCORES

Rogers, Riegger, Persichetti and 4 Foreigners Named by Koussevitzky Foundation

Special to THE NEW YORK TIMES.

WASHINGTON, Dec. 20—The Serge Koussevitzky Music Foundation in the Library of Congress today announced seven commissions for major scores to be added to the foundation's library of contemporary music. Three of the composers to receive the commissions, which include varying cash awards, are Americans.

The composers and the types of works they were commissioned to write during the coming year were announced after a meeting of the foundation's advisory board, of which Mrs. Olga Koussevitzky, wife of the late conductor of the Boston Symphony, is chairman.

The four recipients from other countries and the types of work commissioned follow:

Carlos Chavez of Mexico, an orchestral work; Raymond Chevreuille of Belgium, an orchestral work; Georges Enesco of Rumania, an orchestral work, and Paul Ben-Haim of Israel, an orchestral composition for the King David Festival to be held in Jerusalem.

The three Americans are: Bernard Rogers of the Eastman School of Music, Rochester, N. Y., a trio for strings; Wallingford Riegger of New York, with the suggestion that the composition be made a work for two pianos, and Vincent Persichetti of Philadelphia, a quintet for piano and strings.

The Koussevitzky Foundation in the Library of Congres was established in December, 1949, by the Koussevitzky Music Foundation, Inc., now celebrating the tenth anniversary of its creation by Dr. Koussevitzky.

The two foundations, which work together in carrying out the founder's wish to stimulate contemporary composition, have commissioned more than fifty works by composers in the United States, Europe and Latin America. Many of them have been added to the repertoire of symphony orchestras and chamber music ensembles.

A statement issued today by the foundation said that "through the generosity and wisdom of Dr. and Mrs. Koussevitzky, the world's resources for the study of twentieth-century music have been increased.

"The Serge Koussevitzky Foundation in the Library of Congress provides a permanently active stimulus in behalf of the art of music and for the accumulation of important sources for its study and investigation."

This Clipping From
NEW YORK TIMES
DEC 22 1952

Fund Commissions Symphony

BOSTON, Dec. 21 (AP)—The trustees of the Paderewski Fund announced today that Robert F Kurka of New York had been commissioned to compose a work for full symphony orchestra. Its initial performance will be given by the Boston Symphony Orchestra during the 1953-54 season.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 22 1952

COMPOSER GIVEN HELP

Boston—(AP)—The trustees of the Paderewski Fund yesterday announced Robert F. Kudka of New York has been commissioned to compose a work for full symphony orchestra. Its first performance will be given by the Boston Symphony Orchestra during the 1953-54 season.

[56]

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952-1953 SEASON

Herald Dec. 21

Symphony 'First Lady' Is Flute's Magic

She Adores Orchestra's 103 Men, They Find Her Hats Cacophonous

By FRED BRADY

DORIOT ANTHONY

The magic behind the new first flute of the Boston Symphony is Miss Doriot Anthony, the first lady to be a first anything in the 72-year-old company of first gentlemen musicians.

She looks like a ballerina, she adores the 103 men of the orchestra and they don't like her hats.

And they—the musical peers of this nation—they play tricks on her. Like "setting off a live lobster in my dressing room."

CRITICAL ACCLAIM

But there are no tricks when Miss Anthony plays, in a way that has won her critical acclaim in her first season. The New York Times said of her debut there in a Bach suite: "Her intonation was perfect and there was breath enough for each note to have its proper roundness of sonority."

The Herald critics and others in Boston have said as much of her work but at the same time they had to be concerned with the fact that she is the first women to be a principal player in the orchestra.

They had to be concerned because when her selection was announced after the retirement of the famed Georges Laurent a great many lorgnettes and eyebrows were lifted.

That's no secret to Miss Anthony but she says: "Good heavens, I'm used to it. Anywhere I ever went I was usually the only woman wind player, even in the Hollywood studios."

She smiled what in an older woman might be a coy smile—Miss Anthony is 30—and said: "But always, the men in the orchestra have been so wonderful."

SOME MAKE FACES

The other day in the Green Room at Symphony Hall the men of the orchestra kept poking their heads in the doorway and they weren't so wonderful. Only Charles Munch, wrapped in a long muffler against the rain, gave her a dignified goodbye.

The others, well. Some of them said: "Bye, bye." Some of them winked. Some of them made faces.

"See," Miss Anthony laughed, "now you understand about the lobster."

But of course onstage is another world for the Streater, Ill., girl whose mother, once a concert circuit flutist, taught her when she was a child.

Miss Anthony, who is as gay as an air for flute and strings, said of her early training: "I was so awful no one ever dreamed I had any future. Until I got a man teacher." She laughed and added: "That changed things."

The man teacher was Ralph Johnson, a former pupil of Laurent, at the New England Conservatory. After that she had a busy professional career for a young lady, with the National Symphony in Washington, D. C., with Massine's ballet orchestra and seven seasons with the Los Angeles Philharmonic.

But Boston, that, well, "Boston was up there on a planet by itself."

But last spring she heard there was a vacancy and "whenever there's a vacancy, I apply for it." She auditioned for Munch at Tanglewood.

What is the secret of that success? Miss Anthony says—rain and a small Munch smile.

There she was, a girl just off a plane from Hollywood and she had to play things like Debussy's "L'Apres-Midi," Ravel's "Daphnis et Chloe," the Brahms Fourth. And she had to play them for an audition committee which included the celebrated Munch and her predecessor, Laurent.

"ENCOURAGING SMILE"

"Just when I started to play at Tanglewood it started to rain. It was so beautiful, so green in the rain. It reminded me of rehearsals in Vermont when it rained. The whole thing was inspired."

But even at that, she said, "I suddenly had a feeling that I didn't know anything.

"And then Munch gave me the most encouraging smile. A small one, you know. Then I went on."

Munch later told critics that Miss Anthony was easily the best of all those auditioned and there were many. Laurent congratulated her, too, as he once had her mother whom he heard play aboard a European liner.

The Vermont spot which she remembered is the family summer home at Cuttingsville, near Rutland. She likes to go there for the hiking.

The Times called Miss Anthony a fashion-plate of a flutist and it held for the other day when she wore a tweed suit, a sparking ascot and red pumps. But, she explains, "I try not to have too many clothes."

The last questions she didn't answer too quickly because she was laughing too hard. But she finally admitted that the man she marries doesn't have to be a musician, just "the right one."

And asked: "Miss Anthony, are there Stage-Door Johnnies now at Symphony Hall? she grinned and answered: "At various times, sure."

At that critical point she remembered she had to go practice.

Darius Milhaud to Conduct Symphony

Herald Dec 28, 52

The Boston Symphony Orchestra under the direction of Charles Munch will give the 12th program of the Friday and Saturday series this week to be followed by the concerts of the Sunday afternoon series, January 4 and the Tuesday evening series on January 6, all in Symphony Hall.

Next Friday afternoon and Saturday evening Darious Milhaud will be the guest conductor for the second half of the program presenting for the first time in Boston his "Introduction et Marche Funebre," his First Symphony (composed for the Chicago Orchestra) and his "Kentuckiana." Mr. Munch will introduce the concert with an orchestration he has just made of Bach's timely Chorale Prelude and Chorale, "The Old Year is Out." This will be followed by Schumann's Second Symphony in C major.

On Sunday afternoon, the soloist will be Arthur Grumiaux, the Belgian violinist who will be heard in Brahms' Concerto. The program will open with Handel's Concerto Grosso Op. 6, No. 4 and end with the Second Symphony by Ernst Toch, recently introduced at these concerts.

Mozart's Symphonic Trilogy

Orchestra in Masterworks Under Munch

By Harold Rogers

According to observations set down by Tovey, the program chosen by Charles Munch this week is ideal.

Mozart's last three symphonies, according to the musicoligist, "express the healthiest of reactions on each other, and the very fact that they are all in Mozart's ripest style makes the full range of that style appear more vividly than in any other circumstances. Consequently, they make an ideal program when played in their chronological order . . ."

One might quibble with Sir Donald and ask for the interposition of a concerto for the sake of greater tonal variety. But it's true that the symphonies, heard consecutively, offer a panoramic sweep that can be gained in no other way.

Thus in the E-flat major, the G minor, and the C major—as played at the week-end concerts by the Boston Symphony Orchestra—we find the quintessence of Mozart's genius, the full range of his style from youthful exuberance to the tenderness of mature emotion. We are repeatedly impressed by the latter quality in the G minor Symphony, or in any minor passage, for that matter. For as some one has said, something very special always happens when Mozart goes into the minor.

* * *

In the Andante of the E-flat, or the Menuetto of the G minor, or Andante cantabile of the C major, Mozart seems to sound the depths of his own spirit, yet his sadness is always infused with a bright hope. Composed within seven weeks during the summer of 1788, they are all woven of the same colors, all conjoined into one magnificent tapestry.

Mr. Munch chose a smaller orchestra of classical dimensions for the first two symphonies, and for the third, the "Jupiter," he brought in all the strings. Thus the last one gave the impression of being more of a finale piece—for its augmentation in sound, if for nothing else.

But even so, it is the finale piece. Its bright key, its sunny moods and vigorous energies, its lofty eloquence—these things inevitably state that it couldn't be played first or in the middle. And the fourth movement, calling for an orchestra of virtuosos, is plainly the finale of the finales.

* * *

As is usual in Mr. Munch's readings, his tempos were generally tightened — sometimes a little too much so—especially in the Allegro movements. The Andantes were all done with great care, and he brought forth the Menuettos with much grandeur and nobility. Mr. Munch's love of clarity set forth Mozart's colors in prismatic detail. Only occasionally did the lines blur when the tempo was too fast.

The conductor opened the Symphony Hall concert yesterday afternoon with his only bow to the Yule season this year—Bach's Sinfonia from the Christmas Oratorio. Here we had the apt musical picturization of the Christmas scene — the pastoral qualities combined with the wonder and meaning of Christmas. Mr. Munch used a very small orchestra — of seraphic strings and buoyant woodwinds. It was like a gem in the hands of a master jeweler.

Darius Milhaud will be the guest conductor for the second half of next week's concerts. He will offer his "Introduction and Marche Funèbre," his First Symphony, and his "Kentuckiana." Mr. Munch will play his own arrangement of Bach's "The Old Year Is Out" and also Schumann's Second Symphony.

Boston Globe - Dec. 28, 1952

Darius Milhaud Guest Conductor at Next Symphony Concerts

The Boston Symphony Orchestra under the direction of Charles Munch will give the 12th program of the Friday and Saturday series this week, to be followed by the concerts of the Sunday afternoon series, Jan. 4 and the Tuesday evening series on Jan. 6, all in Symphony Hall.

Next Friday afternoon and Saturday evening Darius Milhaud will be the guest conductor for the second half of the program, presenting for the first time in Boston his "Introduction et Marche Funebre," his First Symphony (composed for the Chicago Orchestra and his "Kentuckiana." Mr. Munch will introduce the concert with an orchestration he has just made of Bach's timely Chorale Prelude and Chorale, "The Old Year is Out." This will be followed by Schumann's Second Symphony in C major.

On Sunday afternoon the soloist will be Arthur Grumiaux, the Belgian violinist, who wil be heard in Brahms' Concerto. The program will open with Handel's Concerto Grosso Op. 6, No. 4 and end with the Second Symphony by Ernst Toch, recently introduced at these concerts.

PORTSMOUTH, VA.
STAR

DEC 26 1952

COULD MAN DO BETTER?

Man-made trans-Atlantic flights today are commonplace. Even a new speed record is hardly considered exciting news. But recently a trans-Atlantic flight was made that, as far as man knows, is historical. Though it may be disregarded by the political histories of the time, the event was significant. A Manx Shearwater, a homing bird about the size of a crow, completed a 3,000 mile journey across an unknown ocean path in twelve days and eighteen hours.

The bird was released from the Logan International Airport, Boston, Mass., by Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra, who is a member of the Massachussetts Audubon Society. It flew to Ronald M Lockly, a world authority on the Manx Shearwater, on the Island of Skokholm in Wales.

The bird, of course, will not be feted with a ticker-tape parade. Such a reception, suitable for man, would hardly be the thing for a bird. Yet certainly this bird deserves a fine welcome, a long rest and treatment as good as any Manx Shearwater has ever received.

Its flight will be largely ignored by man, who should heed it. Man should pause a moment to consider this bird. Instinctively it followed to the end its purpose in life. It sought and found its true home.

Could man do better?

E BOSTON HERALD, SATURDAY, DECEMBER 27, 1952

MUSIC

Symphony Concert

The B[illegible] Symphony Orche[illegible] Charles Munch conducting, gave [illegible] of the 72d season in Symphony Hall yesterday afternoon [illegible] Christmas Oratorio [illegible]

By RUDOLPH ELIE

WHEN MR. MUNCH announced the programming of Mozart's [illegible] of symphonies for [illegible] I must confess [illegible] entertained a good deal [illegible] could turn out [illegible] mind whether [illegible] best [illegible]

[illegible] on the one hand [illegible] drama [illegible] these three works as a [illegible] Mozart [illegible] among the Saint-Foix make excellent case for the fact these three works, composed respectively on June 26, July [illegible] and Aug. [illegible] of the year [illegible] were conceived as a musical entity. This author describes the trio as follows: "The E flat symphony represents an immense portico through which the composer [illegible] us to see all the warm and poetic beauty thronging his mind before surrendering [illegible] it before our eyes to a struggle of exalted passion to be manifest in the Symphony in G minor; and finally he invites our presence as a sort of apotheosis of his musical genius freed from all shackles in what has become to be known as the "Jupiter" Symphony."

If this is true—and there isn't too much in Mozart's own words to suggest he himself would have expressed himself in such terms—the idea of doing them as a trilogy is entirely right. But, then, is it right to do them, as hitherto has been the case, outside of the trilogy, which is to say one now, another again?

I find it rather hard to believe Mozart would have ever thought of having these three works, no matter how closely he may have allied them spiritually, played one after another. It may be argued that in his day the works of one composer often filled a program lasting an hour or longer than our own conventional concerts do today, but the works were pretty widely contrasted, as in the case of the "Battle of Victoria" being sanwiched between Beethoven's Seventh and Eighth Symphonie—not to mention a few other odds and ends on the program.

It may also be argued that a Mozart opera lasts anywhere from one to two hours longer than these three symphonies, but there again there is constant variety as to musical mood and dramatic focus. On the whole, then, although for me Mozart can do no wrong, I found myself longing for music in an entirely different vein, though not necessarily by a different author, for Mozart, along with Beethoven and Chopin, is one of the three composers who can be entirely successful in an all-anyone concert.

IT WAS INTERESTING to note that Mr. Munch, in presenting these three works as a unit, was careful to vary the size of his forces. In the E flat Symphony he used a moderately large body of strings with a total ensemble of perhaps 60 musicians. In the G minor, though it is a little more heavily scored, he reduced his forces to about 40 musicians, and for the Jupiter he employed the full orchestra.

This appears to be a matter of taste since Mozart left no instructions in the matter, and it did [illegible] of which, of [illegible] indisputably a [illegible] to hear [illegible] played as they were yesterday.

[illegible] reservations may be [illegible] tempo [illegible] movements [illegible] appropriate [illegible] of every [illegible] finale of the [illegible] in all this was an [illegible] may be urged as standard practice henceforth.

The concert opened with a beautiful gesture to the Christmas season in the Sinfonia from Bach's "Christmas Oratorio," a work of the most appropriately national character. Next week's program offers Mr. Munch's arrangement of Bach's "The Old Year Is Out" and Schumann's Second Symphony, after which Darius Milhaud will conduct three of his own works, among them the Symphony No. 1 and the suite "Kentuckiana."

Boston Post - Dec. 28

The Year in Music

Orchestra's Paris Trip Big Event of '52; TV "Carmen" Rated Important, Too

BY WARREN STOREY SMITH

In the musical annals of this city, 1952 will be remembered as the year in which the Boston Symphony Orchestra made its long-deferred first visit to Europe. A cherished dream of Koussevitzky's, it was destined to be realized by his successor, who reaped the rewards of the Russian's heroic efforts in the orchestra's behalf. And whereas Koussevitzky would have had all the glory, Munch, because of the long illness from which he only just recovered, was forced to share the honors with Monteux.

Indeed, the most notable concert of all was the one that the latter conducted in Paris' Theatre des Champs-Elysees. There, in the very auditorium in which he had directed the riot-provoking premiere of Stravinsky's "The Rite of Spring" 39 years before, he achieved with it a triumphant success—and again with the composer in attendance. The whole history of music has produced few events as dramatic as this.

With the Symphony gone for the month of May, something had to be done about the Pops. That something was the creation by Arthur Fiedler of a new and excellent orchestra that successfully filled-in until the other players returned. That will be the nucleus of the "Pops" Orchestra that Mr. Fiedler will shortly take on a nation-wide tour.

* * *

Of even more import, because of its future possibilities, was the recent telecast of a live opera performance, that of the Metropolitan's "Carmen," to 31 theatres, of which Boston's Pilgrim was one, on a closed-circuit. Some 70,000 people enjoyed this novel experience, which was not one of unalloyed delight, though for a first attempt at a difficult undertaking it was largely successful. One disadvantage was that outside the first act, the Met's new and unorthodox production, which Boston saw in the spring, moves in semi-darkness.

TV, the home variety, distinguished itself by accomplishing the American premiere of an outstanding new opera, Britten's "Billy Budd," albeit in a condensed version. It also brought to a wider audience Bernstein's "Trouble in Tahiti," which had had its premiere in June at the newly-established Festival of the Creative Arts, at Brandeis University. The little work had already received a second performance at Tanglewood, under Boris Goldovsky's direction. And Tanglewood also saw what was probably the first stage performance in America of Mozart's "La Clemenza" di Tito.

* * *

Getting back to the B.S.O., 1952 began with Ernest Ansermet still admirably serving as substitute conductor. He left us after the concerts of Feb. 8 and 9. We had already had Sir Thomas Beecham as guest conductor, and for the first time in 24 years. Filling in until the reappearance of Munch in late March were Burgin, Bernstain and G. Wallace Woodworth. Along with Munch came Monteux, both of whom mostly devoted themselves to the preparation of programs for the European tour.

After Europe, Mr. Munch was still able to take command at Tanglewood and the current season has found him very fit, though we have had Burgin for one week and Monteux for two. Significant local first performances have been those of Piston's Fourth Symphony, Toch's Second, and Honegger's "Dance of the Dead." Of somewhat less moment were those of Haieff's Piano Concerto, introducing Leo Smit, and of Bloch's Concerto Symphonique, with Monteux as conductor and Corinne Lacomble, another newcomer, as pianist.

Returning to opera, the Met offered us five new productions of widely varying merit, but no novelties. This fall the N. E. O. T. gave us its first English "Barber of Seville," a performance that both gained and lost by the use of the vernacular.

Outstanding new recitalists, though new to us only in that particular field, were pianists, Clifford Curzon and Monique de La Bruchollerie and singers Eugene Conley, Todd Duncan, Robert Ronusville and Mildred Miller. Of the new pianists, the Canadian William Stevens impressed most. Others who displayed marked ability were Isabel Mourao, Fania Chapiro and Irvin Laszlo.

Symphony Concerts

At this week's Symphony Concerts, Mr. Munch will present his new arrangement of Bach's Choral Prelude and Chorale "The Old Year Is Past" and Schumann's Second Symphony. Darius Milhaud will conduct the first Boston performances of his First Symphony, Introduction and Funeral March and "Kentuckiana." Next Sunday Mr. Munch will repeat Handel's Concerto Grosso No. 4 and the Toch Symphony. Arthur Grumiaux will be heard in the Violin Concerto of Brahms.

SATURDAY, DECEMBER 27

MUSIC

Last Mozart Symphonies Are Conducted by Munch

By CYRUS DURGIN

The Boston Symphony Concerts this week are all sweetness, light and genius, which certainly is appropriate to the season. The Sinfonia from Bach's Christmas Oratorio begins this program, which otherwise consists of the last three symphonies by Mozart, the F-Flat (K. 543), the G minor (K. 550), and the C major, better known as the "Jupiter" (K. 551). Charles Munch conducts.

Since there is a popular superstition that critics cannot live without criticizing adversely, let a small complaint be registered that this was too much Mozart, even at Christmas, and even after the masterly violence of Honegger's "The ance of the Dead," a week ago. But only a small complaint, mind you, for by and large there is never enough, let alone too much, Mozart.

Somehow, nonetheless, each of these great masterpieces fares a little better if it is set off by the music of someone else. Every jewel requires the proper setting, and preferably not a setting formed of another jewel.

It still seems incredible that these three glorious works could have been compo d ithin a space of less than three months, and that each, though in general not unlike its fellows, should fundamentally be so different. The E-flat music largely untroubled. The "Jupiter" is a radiant contrapuntal tour de force in its finale, and serene enough in the preceding three movements.

But the G minor, which to me is the most emotionally appealing of the trio, is a work which reflects the intrusion of the hard world of reality into the sunlit reaches of pure musical creation. Trouble and worry are not very far away, tension underlies a seeming serenity, and the texture of the G minor is darkened over by a deep seriousness. The first movement to me is almost laughter-through-tears, and among the most poignant symphonic movements ever conceived. The rhythm is gay, but the melody and the harmonic basis are contradictorily grave.

For this reason, the tempo is a matter of extreme accuracy. While all the rest of the concert went beautifully, with Mr. Munch in his finest lyrical vein, I thought he took the opening allegro of the G minor much too fast, until it sounded mechanical. Otherwise, however, Mozart by Munch was suitably brisk and light, admirably clear, details fitted neatly into the long line of the whole.

The little taste of the Christmas Oratorio, with the Heavenly blend of timbres from oboes and English horns, made you want to hear the whole of the work. Perhaps that will come in another year. For Bach, a much reduced orchestra was used, and for the first two Mozarts a comparatively small ensemble. Full strength of strings was chosen only for the larger canvas of the "Jupiter."

Trav Plac Dec. 29

Darius Milhaud to Direct Symphony

Darius Mihaud will be guest conductor of the Boston Symphony Orchestra Friday afternoon and Saturday evening for the first playing in Boston of his "Introduction et Marche Funebre," his First Symphony and his "Kentuckiana."

In the first half of the program, Charles Munch will introduce the orchestration he has just completed of Bach's Chorale Prelude and Chorale, "The Old Year Is Out." This will be followed by Schumann's Symphony in C Major.

On Sunday afternoon, the soloist will be Arthur Grumiaux, the Belgian violinist, who will be heard in Brahms' Concerto. The program will open with Handel's Concerto Grosso Op. 6, No. 4 and end with the Second Symphony by Ernst Toch, recently introduced at these concerts.

On Tuesday evening, Jan. 6 the program will consist of Bach's Chorale Prelude and Chorale, "The Old Year Is Out," Brahms' Violin Concerto with Grumiaux as soloist, Nabokov's setting of Dante's "La Vita Nuova" with Mary Henderson, soprano, and Herbert Handt, tenor. The program will close with Debussy's "Printemps."

This Clipping From
HARTFORD, CONN.
TIMES
DEC 26 1952

Toch Symphony In Boston Debut

Special to The Hartford Times

Boston—"To the man who kindled this work in me, To the lonely seer in a time of darkness, To the only victor in a world of victims"—this is the dedication to Albert Schweitzer by Ernst Toch in his new Symphony No. 2, which last week was heard for the first time in Boston.

Ernst Toch is a master of a tonal brush with which he paints provocative and entertaining panels of man's living—his struggles, his frustrations, his fulfillments. In his Symphony No. 2, opus 75, Toch paints a life that is real—a coin with both sides, and this is one of the most important facets of his genius.

* * *

ALTHOUGH the Schweitzer dedication might imply a certain illustrative inkling of "what the Symphony is about," it can, in no way, be termed programmatic music. Neither has Toch succumbed to pedagogic limitations in reaching for whatever effects he wants. The music skips from the tonal to the atonal with no loss of face on either score. There are no rigid developments or recapitulations for their own sakes; the music surges ahead, freed from its academic bonds, but kept close—like a satellite—to earth.

Just a word about the major parts of the Symphony—the first movement is an Allegro which the composer has marked "Like an Oath" with a tone of incantation. The second movement is a light and vigorous scherzo, a busy little interlude; the third movement, the Adagio, is meditative with an unexpected climax. The ingenius final movement makes use of the deep voices of the organ—the violent climax comes in a great splash of color. Then it retreats as the timpani slowly fades away, and the work is suddenly brought to an exciting close with a cannon-like crash by the timpanist. It is an extremely effective conclusion. Charles Munch conduced the Boston Symphony brilliantly.

* * *

THE HANDEL and Haydn Society presented its traditional performance of Handel's "Messiah" at Symphony Hall Sunday evening. This performance was in keeping with the society's high standards of excellence. There were a few small inconsistencies like the frequent overwhelming orchestral accompaniments, and the blocking out, at times, of the upper melodic voices.

The soloists were all very capable—Ruth Diehl, soprano; Gertrude Berggren, contralto; tenor John McCollum, and Yi-Kwei Sze, bass. Each contributed proportionate shares in the success of the concert. Thompson Stone directed with dignity and wisdom.
—F. A.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 28 1952

Kurka Commissioned

The Trustees of the Paderewski Fund announce that Robert Frank Kurka has been commissioned to compose a work for full symphony orchestra. Upon completion, the work will receive its initial performance by the Boston Symphony Orchestra, Charles Munch, conductor, during the season of 1953-1954. Mr. Kurka is a resident of New York and was chosen by a panel of distinguished composers.

[58]

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

E BOSTON HERALD, SATURDAY, DECEMBER 27, 1952

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 11th program of the 72d season in Symphony Hall yesterday afternoon. [illegible] Sinfonia from the Christmas Oratorio [illegible] Symphony No. 39 in E flat, K. 543 [illegible] Symphony No. 40 in G minor, K. 550 [illegible] Symphony No. 41 in C, K. 551 [illegible]

By RUDOLPH ELIE

WHEN MR. MUNCH announced the programming of Mozart's final trilogy of symphonies for this concert I must confess to having entertained a good deal of doubt that it could turn out for the best, and I still can't quite make up my mind whether it did turn out for the best or not though it certainly did turn out from the point of view of performance.

There is on the one hand, the interesting musical drama of doing these three works as a trilogy; many eminent Mozart scholars, among the Saint-Fox, make an excellent case for the fact that these three works, completed respectively on June 26, July 25 and Aug. 10 of the year 1788, were conceived as a musical entity. This author describes the trio as follows: "The E flat symphony represents an immense portico through which the composer reveals to us all the warm and poetic beauty thronging his mind before surrendering himself before our eyes to a struggle of exalted passion to be manifest in the Symphony in G minor: and finally he invites our presence as a sort of apotheosis of his musical genius freed from all shackles in what has become to be known as the "Jupiter" Symphony."

If this is true—and there isn't too much in Mozart's own words to suggest he himself would have expressed himself in such terms—the idea of doing them as a trilogy is entirely right. But, then, is it right to do them, as hitherto has been the case, outside of the trilogy, which is to say one now, another again?

I find it rather hard to believe Mozart would have ever thought of having these three works, no matter how closely he may have allied them spiritually, played one after another. It may be argued that in his day the works of one composer often filled a program lasting an hour or longer than our own conventional concerts do today, but the works were pretty widely contrasted, as in the case of the "Battle of Victoria" being sanwiched between Beethoven's Seventh and Eighth Symphonie—not to mention a few other odds and ends on the program.

It may also be argued that a Mozart opera lasts anywhere from one to two hours longer than these three symphonies, but there again there is constant variety as to musical mood and dramatic focus. On the whole, then, although for me Mozart can do no wrong, I found myself longing for music in an entirely different vein, though not necessarily by a different author, for Mozart, along with Beethoven and Chopin, is one of the three composers who can be entirely successful in an all-anyone concert.

IT WAS INTERESTING to note that Mr. Munch, in presenting these three works as a unit, was careful to vary the size of his forces. In the E flat Symphony he used a moderately large body of strings with a total ensemble of perhaps 60 musicians. In the G minor, though it is a little more heavily scored, he reduced his forces to about 40 musicians, and for the Jupiter he employed the full orchestra.

This appears to be a matter of taste since Mozart left no instructions in the matter, and it did serve to achieve contrasting texture and weight to the symphonies, each one of which, of course, is not only indisputably a master work but a joy to hear when so beautifully played as they were yesterday.

The usual reservations may be made as to tempos, for as someone has pointed out, the first tempo you ever hear a work played in is the "right" tempo. However, if some movements went faster than was wholly appropriate to the hearing of every voice, as in the finale of the Jupiter, others were superbly right, as for example the andante cantabile of the same work. All in all this was an interesting experiment but not one that may be urged as standard practice henceforth.

The concert opened with a beautiful gesture to the Christmas season in the Sinfonia from Bach's "Christmas Oratorio," a work of the most appropriately national character. Next week's program offers Mr. Munch's arrangement of Bach's "The Old Year Is Out" and Schumann's Second Symphony, after which Darius Milhaud will conduct three of his own works, among them the Symphony No. 1 and the suite "Kentuckiana."

Boston Post - Dec. 28

32

The Year in Music

Orchestra's Paris Trip Big Event of '52; TV "Carmen" Rated Important, Too

BY WARREN STOREY SMITH

In the musical annals of this city, 1952 will be remembered as the year in which the Boston Symphony Orchestra made its long-deferred first visit to Europe. A cherished dream of Koussevitzky's, it was destined to be realized by his successor, who reaped the rewards of the Russian's heroic efforts in the orchestra's behalf. And whereas Koussevitzsky would have had all the glory, Munch, because of the long illness from which he only just recovered, was forced to share the honors with Monteux.

Indeed, the most notable concert of all was the one that the latter conducted in Paris' Theatre des Champs-Elysees. There, in the very auditorium in which he had directed the riot-provoking premiere of Stravinsky's "The Rite of Spring" 39 years before, he achieved with it a triumphant success—and again with the composer in attendance. The whole history of music has produced few events as dramatic as this.

With the Symphony gone for the month of May, something had to be done about the Pops. That something was the creation by Arthur Fiedler of a new and excellent orchestra that successfully filled-in until the other players returned. That will be the nucleus of the "Pops" Orchestra that Mr. Fiedler will shortly take on a nation-wide tour.

* * *

Of even more import, because of its future possibilities, was the recent telecast of a live opera performance, that of the Metropolitan's "Carmen," to 31 theatres, of which Boston's Pilgrim was one, on a closed-circuit. Some 70,000 people enjoyed this novel experience, which was not one of unalloyed delight, though for a first attempt at a difficult undertaking it was largely successful. One disadvantage was that outside the first act, the Met's new and unorthodox production, which Boston saw in the spring, moves in semi-darkness.

TV, the home variety, distinguished itself by accomplishing the American premiere of an outstanding new opera, Britten's "Billy Budd," albeit in a condensed version. It also brought to a wider audience Bernstein's "Trouble in Tahiti," which had had its premiere in June at the newly-established Festival of the Creative Arts, at Brandeis University. The little work had already received a second performance at Tanglewood, under Boris Goldovsky's direction. And Tanglewood also saw what was probably the first stage performance in America of Mozart's "La Clemenza" di Tito.

* * *

Getting back to the B.S.O., 1952 began with Ernest Ansermet still admirably serving as substitute conductor. He left us after the concerts of Feb. 8 and 9. We had already had Sir Thomas Beecham as guest conductor, and for the first time in 24 years. Filling in until the reappearance of Munch in late March were Burgin, Bernstain and G. Wallace Woodworth. Along with Munch came Monteux, both of whom mostly devoted themselves to the preparation of programs for the European tour.

After Europe, Mr. Munch was still able to take command at Tanglewood and the current season has found him very fit, though we have had Burgin for one week and Monteux for two. Significant local first performances have been those of Piston's Fourth Symphony, Toch's Second, and Honegger's "Dance of the Dead." Of somewhat less moment were those of Haieff's Piano Concerto, introducing Leo Smit, and of Bloch's Concerto Symphonique, with Monteux as conductor and Corinne Lacomble, another newcomer, as pianist.

Returning to opera, the Met offered us five new productions of widely varying merit, but no novelties. This fall the N. E. O. T. gave us its first English "Barber of Seville," a performance that both gained and lost by the use of the vernacular.

Outstanding new recitalists, though new to us only in that particular field, were pianists, Clifford Curzon and Monique de La Bruchollerie and singers Eugene Conley, Todd Duncan, Robert Ronusville and Mildred Miller. Of the new pianists, the Canadian William Stevens impressed most. Others who displayed marked ability were Isabel Mourao, Fania Chapiro and Irvin Laszlo.

Symphony Concerts

At this week's Symphony Concerts, Mr. Munch will present his new arrangement of Bach's Choral Prelude and Chorale "The Old Year Is Past" and Schumann's Second Symphony. Darius Milhaud will conduct the first Boston performances of his First Symphony, Introduction and Funeral March and "Kentuckiana." Next Sunday Mr. Munch will repeat Handel's Concerto Grosso No. 4 and the Toch Symphony. Arthur Grumiaux will be heard in the Violin Concerto of Brahms.

SATURDAY, DECEMBER 27

MUSIC

Last Mozart Symphonies Are Conducted by Munch

By CYRUS DURGIN

The Boston Symphony Concerts this week are all sweetness, light and genius, which certainly is appropriate to the season. The Sinfonia from Bach's Christmas Oratorio begins this program, which otherwise consists of the last three symphonies by Mozart, the F-Flat (K. 543), the G minor (K. 550), and the C major, better known as the "Jupiter" (K. 551). Charles Munch conducts.

Since there is a popular superstition that critics cannot live without criticizing adversely, let a small complaint be registered that this was too much Mozart, even at Christmas, and even after the masterly violence of Honegger's "The ance of the Dead," a week ago. But only a small complaint, mind you, for by and large there is never enough, let alone too much, Mozart.

Somehow, nonetheless, each of these great masterpieces fares a little better if it is set off by the music of someone else. Every jewel requires the proper setting, and preferably not a setting formed of another jewel.

It still seems incredible that these three glorious works could have been composed within a space of less than three months, and that each, though in general not unlike its fellows, should fundamentally be so different. The E-flat music largely untroubled. The "Jupiter" is a radiant contrapuntal tour de force in its finale, and serene enough in the preceding three movements.

But the G minor, which to me is the most emotionally appealing of the trio, is a work which reflects the intrusion of the hard world of reality into the sunlit reaches of pure musical creation. Trouble and worry are not very far away, tension underlies a seeming serenity, and the texture of the G minor is darkened over by a deep seriousness. The first movement to me is almost laughter-through-tears, and among the most poignant symphonic movements ever conceived. The rhythm is gay, but the melody and the harmonic basis are contradictorily grave.

For this reason, the tempo is a matter of extreme accuracy. While all the rest of the concert went beautifully, with Mr. Munch in his finest lyrical vein, I thought he took the opening allegro of the G minor much too fast, until it sounded mechanical. Otherwise, however, Mozart by Munch was suitably brisk and light, admirably clear, details fitted neatly into the long line of the whole.

The little taste of the Christmas Oratorio, with the Heavenly blend of timbres from oboes and English horns, made you want to hear the whole of the work. Perhaps that will come in another year. For Bach, a much reduced orchestra was used, and for the first two Mozarts a comparatively small ensemble. Full strength of strings was chosen only for the larger canvas of the "Jupiter."

Trav. Plr. Dec. 29

Darius Milhaud to Direct Symphony

Darius Mihaud will be guest conductor of the Boston Symphony Orchestra Friday afternoon and Saturday evening for the first playing in Boston of his "Introduction et Marche Funebre," his First Symphony and his "Kentuckiana."

In the first half of the program, Charles Munch will introduce the orchestration he has just completed of Bach's Chorale Prelude and Chorale, "The Old Year Is Out." This will be followed by Schumann's Symphony in C Major.

On Sunday afternoon, the soloist will be Arthur Grumiaux, the Belgian violinist, who will be heard in Brahms' Concerto. The program will open with Handel's Concerto Grosso Op. 6, No. 4 and end with the Second Symphony by Ernst Toch, recently introduced at these concerts.

On Tuesday evening, Jan. 6 the program will consist of Bach's Chorale Prelude and Chorale, "The Old Year Is Out," Brahms' Violin Concerto with Grumiaux as soloist, Nabokov's setting of Dante's "La Vita Nuova" with Mary Henderson, soprano, and Herbert Handt, tenor. The program will close with Debussy's "Printemps."

This Clipping From
HARTFORD, CONN.
TIMES
DEC 26 1952

Toch Symphony In Boston Debut

Special to The Hartford Times

Boston—"To the man who kindled this work in me, To the lonely seer in a time of darkness, To the only victor in a world of victims"—this is the dedication to Albert Schweitzer by Ernst Toch in his new Symphony No. 2, which last week was heard for the first time in Boston.

Ernst Toch is a master of a tonal brush with which he paints provocative and entertaining panels of man's living—his struggles, his frustrations, his fulfillments. In his Symphony No. 2, opus 75, Toch paints a life that is real—a coin with both sides, and this is one of the most important facets of his genius.

* * *

ALTHOUGH the Schweitzer dedication might imply a certain illustrative inkling of "what the Symphony is about," it can, in no way, be termed programmatic music. Neither has Toch succumbed to pedagogic limitations in reaching for whatever effects he wants. The music skips from the tonal to the atonal with no loss of face on either score. There are no rigid developments or recapitulations for their own sakes; the music surges ahead, freed from its academic bonds, but kept close—like a satellite—to earth.

Just a word about the major parts of the Symphony—the first movement is an Allegro which the composer has marked "Like an Oath" with a tone of incantation. The second movement is a light and vigorous scherzo, a busy little interlude; the third movement, the Adagio, is meditative with an unexpected climax. The ingenius final movement makes use of the deep voices of the organ—the violent climax comes in a great splash of color. Then it retreats as the timpani slowly fades away, and the work is suddenly brought to an exciting close with a cannon-like crash by the timpanist. It is an extremely effective conclusion. Charles Munch conduced the Boston Symphony brilliantly.

* * *

THE HANDEL and Haydn Society presented its traditional performance of Handel's "Messiah" at Symphony Hall Sunday evening. This performance was in keeping with the society's high standards of excellence. There were a few small inconsistencies like the frequent overwhelming orchestral accompaniments, and the blocking out, at times, of the upper melodic voices.

The soloists were all very capable—Ruth Diehl, soprano; Gertrude Berggren, contralto; tenor John McCollum, and Yi-Kwei Sze, bass. Each contributed proportionate shares in the success of the concert. Thompson Stone directed with dignity and wisdom. —F. A.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 28 1952

Kurka Commissioned

The Trustees of the Paderewski Fund announce that Robert Frank Kurka has been commissioned to compose a work for full symphony orchestra. Upon completion, the work will receive its initial performance by the Boston Symphony Orchestra, Charles Munch, conductor, during the season of 1953-1954. Mr. Kurka is a resident of New York and was chosen by a panel of distinguished composers.

[58]

U.S. TOUR Advance Clippings

U.S. TOUR Reviews

POPS

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
POST

DEC 27 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's pair of concerts is the Boston Symphony Orchestra's official Christmas program. The statement is made on the grounds of the complete unsuitability of its predecessor to that purpose and also because the current list begins with the Sinfonia from Bach's Christmas Oratorio. No doubt it was a sort of holiday gesture on Mr. Munch's part to devote the remainder of the program to the last three Symphonies of Mozart.

Yesterday afternoon Bach's Pastoral Symphony, a less engaging piece than that in Handel's "Messiah," was admirably paced and fell pleasantly on the ear. To invoke yet another comparison the Pastorale in Corelli's Christmas Concerto is also more interesting than this Sinfonia of Bach's, which one was still grateful, to hear if only because of its appropriateness to the season.

The wisdom of playing all three of Mozart's final and most famous symphonies might well be questioned, particularly since we had heard the E-flat less than two years ago and the G minor and "Jupiter" within the past year. The symphonies are, however, works of the highest beauty and well contrasted, and it might have been a pleasure to hear the three of them from a Mozart expert, such as Sir Thomas Beecham.

By token of what he did to these symphonies yesterday a Mozart expert Mr. Munch most certainly is not. The E-flat began well enough, though the first movement might have been both more spacious and gracious. The Minuet was hurried, unduly and lost its dignity in the process, while the finale was rushed off its feet.

Mr. Munch had used here a somewhat reduced orchestra, which was scaled down still further for the G minor, an arrangement that did not at all suit what one listener called its militaristic interpretation. There were some pleasant spots in the Andante. Otherwise Mr. Munch gave the impression that he was playing the Symphony against time, and its characteristic quality was almost entirely lost.

In the "Jupiter" the conductor used all the strings and the first three movements went extremely well. Would that as much might be said for the finale. Here, as elsewhere in the afternoon, Mr. Munch was in one of his impatient moods and the result was an unclear scramble.

This Clipping From
BOSTON, MASS.
ADVERTISER

DEC 28 1952

Symphony Voyage Told

ADMIRERS of the Boston Symphony Orchestra will have a chance to hear of its recent European trip at a talk by Louis Speyer, English horn soloist of the orchestra, who will be sponsored by the North Shore Friends of France.

This interesting talk will be given at 8:30 p. m. January 8 at Hamilton Hall, Chestnut Street, Salem. John Holmes, oboist with the orchestra, took some colored slides during the trip, which will also be shown.

Mrs. Henry P. Benson, a charter member of the Boston Symphony organizing group, is honorary chairman of the affair, which is under the direction of Mrs. Sidney W. Felton. Others of the committee include Mrs. Christopher H. Phillips, Mrs. Clifton A. Sibley, Mrs. Edward A. Rushford, Rev. and Mrs. Bradford E. Gale, Mrs. Frederick D. Mason, Mrs. Ann S. Cole, Mrs. Richard D. Sanders and Mrs. Arthur W. Heintzlemann.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

DEC 28 1952

In the Realm of Music—By Kenneth Gill

Year's Musical Events Are Summarized

As far as 1952 is concerned, it's all over but the shouting. There are three more days left in which to pack away the columns and reviews, strip the old calendars from the walls and take stock of all that's happened in the Realm of Music for the past 12 months.

Looking back over the year's musical events, we find orchestral presentations again scored high mark, with 80 dates fulfilled. Second was choral presentations with 50. Church music took up 31 afternoons and evenings, while events headed by nationally known names numbered 25.

Chamber music had 16 programmings, while recitals by local musicians numbered 15. There were ten band concerts, approximately the same number of jazz sessions, and 17 theatrical musical productions.

These figures cover only so-called major events. In addition there were many private and student recitals, as well as musical offerings just off the beaten path. Many were high in standard.

What caused the most controversy in musical circles this past year? First, there was the departure of William Steinberg and the subsequent arrangement by the Buffalo Philharmonic for guest conductors in the present series.

This brought Izler Solomon in a resident capacity, and Milton Katims as the opening leader. Both are under consideration as permanent conductor. There also is interest in those who will follow, Joseph Krips and Joseph Rosenstock. With the concluding concert of the subscription series should come the announcement of the new conductor, and it's anybody's guess so far.

Another flurry of excitement came with the announcement that fire restrictions had been newly interpreted by Fire Commissioner Harold Becker, allowing Kleinhans Music Hall to plan for better staging in the future. The effect of this release will probably not be felt until next season.

Kleinhans Music Hall also startled concertgoers when it was forced to raise its charges, but there were no serious complaints.

Telecasting of Metropolitan Opera hit Buffalo for the first time this month with the closed circuit promising more of the same in the future, and we understand that La Boheme is the next to be viewed. It will be the Met's new production, probably in English.

There were other notable moments. But we'll have to pass them by, allowing each individual memories of his own.

As to failures, they were so few they're not worth the mention. Neither is Buffalo's one visit from a traveling opera company this past year, or don't you remember—Carmen?

And so as far as 1952 is concerned, it was a healthy year and in many cases a wealthy one. The fact that attendance totals continue to hold up is indicative of the healthy state of Western New York's Realm of Music.

As this department hangs the 1953 calendars and starts to fill in the boxes with the names of the many events ahead, it certainly looks like a Happy New Year. Have some yourself, won't you?

Coming Events

Catherine Bunn

Catherine Bunn, American soprano, is the next artist for the Albright Art Gallery series, performing Sunday afternoon, January 4th. Following preparation at St. Mary's Junior College in Raleigh, North Carolina, and at Salem College, Winston - Salem, Miss Bunn centered her activity in New York City.

She has performed at Town Hall for the National Association of American Composers and Conductors and has appeared in concert performances in the role of Ariadne in the Strauss opera, Ariadne auf Naxos. Last season she was part of the Nine o'Clock Opera Company's production of Mozart's Marriage of Figaro, performing as Countess Almaviva.

Her program at the Art Gallery will be made up of Italian music to coincide with the Italy at Work Exhibition.

More on Pensions

It's been very gratifying this last week to receive such complimentary response to this department's recent article on new symphonic revenue if the American Federation of Musicians revamps its recording policies.

Charles Munch

Most enquiries had to do with orchestra pension funds and how they were established. To the best of our knowledge, the soundest plan is administered by the Boston Symphony, with its permanent fund, the Boston Symphony Orchestra Pension Institution.

Its annual report boasted of a balance of more than $370,000 and a general fund of almost $190,000. It was privately founded by a limited number of Boston personnel and membership was limited.

In the middle 30s, the trustees of the orchestra stepped in to remedy a precarious financial situation, and contributed funds.

Rosario Mazzeo, personnel manager of the orchestra, was given the difficult task of straightening out affairs. A new set-up was adopted that embraced all members of the orchestra including the conductor. Charles Munch, the present director, is a happy volunteer member.

Each member of the orchestra pays an initiation fee and annual dues of more than $150. The trustees match the members' payments, and George E. Judd, present orchestra manager, serves as treasurer without pay.

Additional moneys are raised for the pension fund through special admissions collected at rehearsals in Boston and at the Berkshire Festival. Periodically, concerts are given with players and conductors contributing their services.

Many other orchestras follow similar plans for old age benefit, such as the New York Philharmonic. In each case, the result is the same—an orchestra with faith in the future.

Boffo

He was a capable radio announcer and took it seriously when the station manager reprimanded him for not making it clear that the Moussorgsky-Ravel Pictures at an Exhibition were written by the first and orchestrated by the second. He was particularly proud of himself the next evening as he announced that the audience would now hear Scheherezade, written by Rimsky and orchestrated by Korsakoff!

National Awards

George Rochberg of Philadelphia has been announced as the winner of the eighth annual George Gershwin Memorial Contest. His symphonic movement, Night Music, brought him the $1,000 award and the first playing of the composition at one of the New York Philharmonic Symphony concerts this Spring. Rochberg, 33, is a member of the faculty of the Curtis Institute of Music in Philadelphia.

Three cash prizes of $50 will be awarded to each of the winners of the fifth annual contest for piano, voice and orchestral instruments conducted by the Erie Philharmonic Orchestra. This contest is sponsored by the Erie Music Teachers Association and the winners also will appear with the orchestra, under Fritz Mahler's direction, at the Young People's Concert in March.

Maro and Anahid Ajemian won the 1952 Laurel Leaf Award from the American Composers Alliance. The presentation of this illuminated scroll was made to the Ajemians for distinguished achievement in fostering and encouraging American music.

The sisters are a violin-piano duo. They have given joint concerts since 1948 and have been exponents of contemporary American works for this combination, presenting the premieres of more than a dozen compositions by members of the alliance.

N.Y. Herald Trib

Milhaud on Boston Podium

Darius Milhaud will conduct the Boston Symphony Orchestra in its home concerts next Friday afternoon and Saturday night, directing the first local performances of his "Introduction et Marche Funebre," First Symphony and "Kentuckiana." Charles Munch will conduct the orchestra in his orchestration of Bach's chorale prelude, "The Old Year Is Out," and Schumann's second symphony. Arthur Grumiaux, Belgian violinist, will be the soloist with the Bostonians next Sunday afternoon. Dec. 29

BROOKLYN ARTS AN
SCIENCES
BROOKLYN, N.Y.
DEC. 1952

Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, recently re[illegible]ed as conductor of the San Francisco S[illegible]phony Orchestra, figured prominently in the triumphal European tour of the Boston Symph[illegible]ny Orchestra last spring. Especially in his [illegible]oved Paris was he warmly received, condu[illegible]g Stravinsky's *Rite of Spring* in the [illegible] same hall where, nearly four decades be[illegible]nd under the baton of Monteux, this bold [illegible] provoked a hail of over-ripe vegetabl[illegible] time composer and conductor were [illegible]ily approved by a standing audience. T[illegible] was deafening as Stravinsky came to [illegible]ge and embraced Monteux.

The second Brooklyn con[illegible] the Boston Symphony Orchestra this se[illegible]ngs Pierre Monteux as guest conductor [illegible]y evening, December 5, in a rich prog[illegible] will display to the full the cryst[illegible]ty of his impeccable musicianship.

[59]

This Clipping From
BOSTON, MASS.
POST
DEC 27 1952

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's pair of concerts is the Boston Symphony Orchestra's official Christmas program. The statement is made on the grounds of the complete unsuitability of its predecessor to that purpose and also because the current list begins with the Sinfonia from Bach's Christmas Oratorio. No doubt it was a sort of holiday gesture on Mr. Munch's part to devote the remainder of the program to the last three Symphonies of Mozart.

Yesterday afternoon Bach's Pastoral Symphony, a less engaging piece than that in Handel's "Messiah," was admirably paced and fell pleasantly on the ear. To invoke yet another comparison the Pastorale in Corelli's Christmas Concerto is also more interesting than this Sinfonia of Bach's, which one was still grateful, to hear if only because of its appropriateness to the season.

The wisdom of playing all three of Mozart's final and most famous symphonies might well be questioned, particularly since we had heard the E-flat less than two years ago and the G minor and "Jupiter" within the past year. The symphonies are, however, works of the highest beauty and well contrasted, and it might have been a pleasure to hear the three of them from a Mozart expert, such as Sir Thomas Beecham.

By token of what he did to these symphonies yesterday a Mozart expert Mr. Munch most certainly is not. The E-flat began well enough, though the first movement might have been both more spacious and gracious. The Minuet was hurried, unduly and lost its dignity in the process, while the finale was rushed off its feet.

Mr. Munch had used here a somewhat reduced orchestra, which was scaled down still further for the G minor, an arrangement that did not at all suit what one listener called its militaristic interpretation. There were some pleasant spots in the Andante. Otherwise Mr. Munch gave the impression that he was playing the Symphony against time, and its characteristic quality was almost entirely lost.

In the "Jupiter" the conductor used all the strings and the first three movements went extremely well. Would that as much might be said for the finale. Here, as elsewhere in the afternoon, Mr. Munch was in one of his impatient moods and the result was an unclear scramble.

This Clipping From
BOSTON, MASS.
ADVERTISER
DEC 28 1952

Symphony Voyage Told

ADMIRERS of the Boston Symphony Orchestra will have a chance to hear of its recent European trip at a talk by Louis Speyer, English horn soloist of the orchestra, who will be sponsored by the North Shore Friends of France.

This interesting talk will be given at 8:30 p. m. January 8 at Hampton Hall, Chestnut Street, Salem. John Holmes, oboist with the orchestra, took some colored slides during the trip, which will also be shown.

Mrs. Henry P. Benson, a charter member of the Boston Symphony organizing group, is honorary chairman of the affair, which is under the direction of Mrs. Sidney W. Felton. Others of the committee include Mrs. Christopher H. Phillips, Mrs. Clifton A. Sibley, Mrs. Edward A. Rushford, Rev. and Mrs. Bradford E. Gale, Mrs. Frederick D. Mason, Mrs. Ann S. Cole, Mrs. Richard D. Sanders and Mrs. Arthur W. Heintzlemann.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
DEC 28 1952

In the Realm of Music—By Kenneth Gill

Year's Musical Events Are Summarized

As far as 1952 is concerned, it's all over but the shouting. There are three more days left in which to pack away the columns and reviews, strip the old calendars from the walls and take stock of all that's happened in the Realm of Music for the past 12 months.

Looking back over the year's musical events, we find orchestral presentations again scored high mark, with 80 dates fulfilled. Second was choral presentations with 50. Church music took up 31 afternoons and evenings, while events headed by nationally known names numbered 25.

Chamber music had 16 programmings, while recitals by local musicians numbered 15. There were ten band concerts, approximately the same number of jazz sessions, and 17 theatrical musical productions.

These figures cover only so-called major events. In addition there were many private and student recitals, as well as musical offerings just off the beaten path. Many were high in standard.

What caused the most controversy in musical circles this past year? First, there was the departure of William Steinberg and the subsequent arrangement by the Buffalo Philharmonic for guest conductors in the present series.

This brought Izler Solomon in a resident capacity, and Milton Katims as the opening leader. Both are under consideration as permanent conductor. There also is interest in those who will follow, Joseph Krips and Joseph Rosenstock. With the concluding concert of the subscription series should come the announcement of the new conductor, and it's anybody's guess so far.

Another flurry of excitement came with the announcement that fire restrictions had been newly interpreted by Fire Commissioner Harold Becker, allowing Kleinhans Music Hall to plan for better staging in the future. The effect of this release will probably not be felt until next season.

Kleinhans Music Hall also startled concertgoers when it was forced to raise its charges, but there were no serious complaints.

Telecasting of Metropolitan Opera hit Buffalo for the first time this month with the closed circuit promising more of the same in the future, and we understand that La Boheme is the next to be viewed. It will be the Met's new production, probably in English.

There were other notable moments. But we'll have to pass them by, allowing each individual memories of his own.

As to failures, they were so few they're not worth the mention. Neither is Buffalo's one visit from a traveling opera company this past year, or don't you remember—Carmen?

And so as far as 1952 is concerned, it was a healthy year and in many cases a wealthy one. The fact that attendance totals continue to hold up is indicative of the healthy state of Western New York's Realm of Music.

As this department hangs the 1953 calendars and starts to fill in the boxes with the names of the many events ahead, it certainly looks like a Happy New Year. Have some yourself, won't you?

Coming Events

Catherine Bunn, American soprano, is the next artist for the Albright Art Gallery series, performing Sunday afternoon, January 4th. Following preparation at St. Mary's Junior College in Raleigh, North Carolina, and at Salem College, Winston - Salem, Miss Bunn centered her activity in New York City.

Catherine Bunn

She has performed at Town Hall for the National Association of American Composers and Conductors and has appeared in concert performances in the role of Ariadne in the Strauss opera, Ariadne auf Naxos. Last season she was part of the Nine o'Clock Opera Company's production of Mozart's Marriage of Figaro, performing as Countess Almaviva.

Her program at the Art Gallery will be made up of Italian music to coincide with the Italy at Work Exhibition.

the New York Philharmonic. In each case, the result is the same—an orchestra with faith in the future.

Boffo

He was a capable radio announcer and took it seriously when the station manager reprimanded him for not making it clear that the Moussorgsky-Ravel Pictures at an Exhibition were written by the first and orchestrated by the second. He was particularly proud of himself the next evening as he announced that the audience would now hear Scheherezade, written by Rimsky and orchestrated by Korsakoff!

National Awards

George Rochberg of Philadelphia has been announced as the winner of the eighth annual George Gershwin Memorial Contest. His symphonic movement, Night Music, brought him the $1,000 award and the first playing of the composition at one of the New York Philharmonic Symphony concerts this Spring. Rochberg, 33, is a member of the faculty of the Curtis Institute of Music in Philadelphia.

Three cash prizes of $50 will be awarded to each of the winners of the fifth annual contest for piano, voice and orchestral instruments conducted by the Erie Philharmonic Orchestra. This contest is sponsored by the Erie Music Teachers Association and the winners also will appear with the orchestra, under Fritz Mahler's direction, at the Young People's Concert in March.

Maro and Anahid Ajemian won the 1952 Laurel Leaf Award from the American Composers Alliance. The presentation of this illuminated scroll was made to the Ajemians for distinguished achievement in fostering and encouraging American music.

The sisters are a violin-piano duo. They have given joint concerts since 1948 and have been exponents of contemporary American works for this combination, presenting the premieres of more than a dozen compositions by members of the alliance.

More on Pensions

It's been very gratifying this last week to receive such complimentary response to this department's recent article on new symphonic revenue if the American Federation of Musicians revamps its recording policies.

Charles Munch

Most enquiries had to do with orchestra pension funds and how they were established. To the best of our knowledge, the soundest plan is administered by the Boston Symphony, with its permanent fund, the Boston Symphony Orchestra Pension Institution.

Its annual report boasted of a balance of more than $370,000 and a general fund of almost $190,000. It was privately founded by a limited number of Boston personnel and membership was limited.

In the middle 30s, the trustees of the orchestra stepped in to remedy a precarious financial situation, and contributed funds.

Rosario Mazzeo, personnel manager of the orchestra, was given the difficult task of straightening out affairs. A new set-up was adopted that embraced all members of the orchestra including the conductor. Charles Munch, the present director, is a happy volunteer member.

Each member of the orchestra pays an initiation fee and annual dues of more than $150. The trustees match the members' payments, and George E. Judd, present orchestra manager, serves as treasurer without pay.

Additional moneys are raised for the pension fund through special admissions collected at rehearsals in Boston and at the Berkshire Festival. Periodically, concerts are given with players and conductors contributing their services.

Many other orchestras follow similar plans for old age benefit, such as

---

N.Y. Herald Trib

Milhaud on Boston Podium

Darius Milhaud will conduct the Boston Symphony Orchestra in its home concerts next Friday afternoon and Saturday night, directing the first local performances of his "Introduction et Marche Funebre," First Symphony and "Kentuckiana." Charles Munch will conduct the orchestra in his orchestration of Bach's chorale prelude, "The Old Year Is Out," and Schumann's second symphony. Arthur Grumiaux, Belgian violinist, will be the soloist with the Bostonians next Sunday afternoon. Dec. 24

BROOKLYN ARTS AND
SCIENCES
BROOKLYN, N.Y
DEC. 1952

Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, recently retired as conductor of the San Francisco Symphony Orchestra, figured prominently in the triumphal European tour of the Boston Symphony Orchestra last spring. Especially in his beloved Paris was he warmly received, conducting Stravinsky's *Rite of Spring* in the very same hall where, nearly four decades bef and under the baton of Monteux, this bold rk provoked a hail of over-ripe vegetables. This time composer and conductor were tho ghly approved by a standing audience. The n was deafening as Stravinsky came to tage and embraced Monteux.

The second Brooklyn conc y the Boston Symphony Orchestra this se brings Pierre Monteux as guest conductor iday evening, December 5, in a rich progr hich will display to the full the crysta larity of his impeccable musicianship.

This Clipping From
INDIANAPOLIS, IND.
STAR

This Clipping From
Boston mass
Time

DEC 11 1952

Boston Symphony Orchestra's Financial Plight Becomes Story In Recent 'Business Week' Issue

For some time the Boston Symphony orchestra has been listed as a world celebrity by most people, and now another national revelation of the workings of the musical organization has been read across the country.

The story of the Symphony's business operation and finances has been told to the nation by Business Week in a recent illustrated article commending the group.

The story has been published on the occasion of the Symphony's annual hopes of financing a season which will find expenses far ahead of income. Conflicts with other campaigns and drives led to the postponement of the event responsible for the article — a meeting of Boston industrialists and businessmen — but the need for financial help remains.

Business week points out "But red ink is not unusual in the symphony orchestra business where the primary aim is to make good music, not money. Actually the Boston Symphony came out well ahead of most of the others. In the 1951-52 season it has a total earned income of $1,312,641 compared with earnings of $981,542 for the Philadelphia Symphony orchestra and $710,751 for the New York Philharmonic — Boston Symphony's two closest competitors."

The article goes on to outline the accomplishments of Boston's Symphony in a single season including the more than 150 concerts at home and across the nation to Dallas, Denver, and other points west and the Tanglewood concerts of the summer. In addition, the Boston "Pops" orchestra, a closely-related unit, will also play more than 150 concerts. The Symphony then manages to find time for recordings and broadcasts.

"To a symphony orchestra, however," says Business Week, "the measure of success is more the quality than the quantity of music produced. Quality is a lot harder to assess but many people consider the Boston Symphony the outstanding orchestra in the United States if not the entire world."

In telling the story of the Symphony's background, the article talks of its founding back in 1881 by Henry Lee Higginson who made up financial deficiencies from his own pocket until the Symphony became a corporation in 1918.

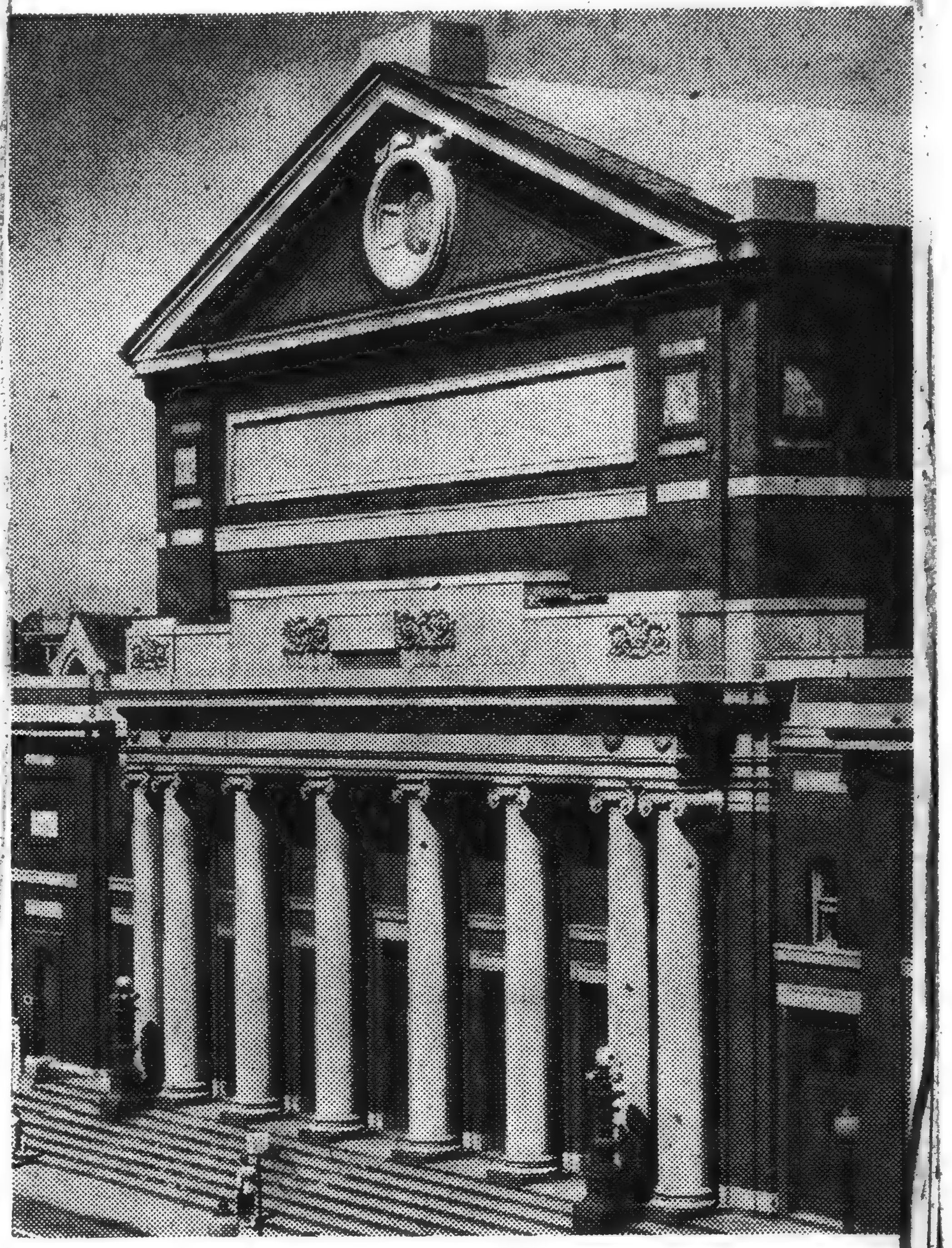
Now the administration of the Boston Symphony is the task of a board of trustees who place actual operation in the hands of George E. Judd, manager. Judd handles contracts, bookings and arrangements for the smooth operation. He and his assistants are responsible for transportation, public relations, fund raising and other details.

The musical quality of the Boston Symphony is the responsibility of conductor Charles Munch. His assistance in this direction comes from an aggregation of 105 musicians, all members of Local Nine, Boston Musicians union. Labor troubles are virtually unknown among the Symphony members. A well-known pension plan gives the musicians security.

But not all these assets, however admirable, can be turned into the ready cash which the operation needs. The renting of Symphony hall, owned by the orchestra corporation, fails to bring all the necessary revenue. Donations from friends and interested persons help but don't close the gap. Ticket sales are at the maximum but costs are still ahead.

So the Boston Symphony's cause nas been explained by Business Week as the orchestra attempts to enlist the support of industry in financing its achievements.

Home of the Symphony



Symphony Hall, located in Back Bay on Massachusett ave., is the headquarters of the Boston Symphony orchestra world-famous for its music and for its organization. Here the Symphony, as well as the Boston "Pops" orchestra and many other musical aggregations perform in a long and colorful season.

PROVIDENCE, R. I.
BULLETIN

DEC 31 1952

Music

Boston Symphony Holds 3rd Concert at Veterans' Auditorium

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening in the third concert of the season. The usual capacity audience filled Veterans' Memorial Auditorium to hear one of the most interesting programs of recent years.

Ernst Toch's Symphony No. 2, Op. 73 created great excitement and undoubtedly provoked as lively discussion of contemporary music as will be heard here for a spell. The entire orchestra plus two pianists and an organist cooperated to bring us Dr. Munch's amazing interpretation of this work which had its first performance anywhere in Vienna last January. Tremendous difficulties were apparent in every minute of the playing. The musicians proved their mettle and deserved the hearty applause which recalled the conductor several times.

"Everything Is in Flux"

Toch is now an American citizen. He lives and works in California. It is interesting to refer to his text book, "The Shaping Forces in Music" and find that his dedication is a quotation from Heraclitus, "Everything is in flux." Nothing could better describe his second symphony.

Toch is fond of chromaticism and of short, bold themes. He practices what he teaches as melodic elasticity and with only one hearing of this work, it remains as one of the most challenging works heard recently. The vitality of the dissonance was extraordinary. There was none of the head-on collision of voices. Rather, they came upon the scene of the fray with contrary motion and approached and retreated from the arena with the precision of a well controlled force.

Special Mention to Trumpets

Special mention goes to the trumpet players who brought out the mood of the first movement realistically. It was titled "Allegro fanatico (like an oath). "There was one section for French horn which was actually only a whisper. The strings produced some eerie effects and from the English horn we heard a true "lonesome tune."

The portion which introduced a canon for the brass instruments

ndously effective. En
tion of what was hear
ng but emphasize th
power and impact of Toch's composition.

It was after a concert of Alban Berg's music in Berlin that a solitary voice called out over the applause, "Heil, Mozart!" There were listeners last evening who would have done the same. But for the reason that we heard his delightful "Serenade in B-flat major for 13 Wind Instruments" (K.361). There were 14 wind instruments last evening, the contra-bassoon being added for good measure. This piece was a revelation of the virtuosity of the woodwind players of this orchestra. Dainty phrases, precise rhythms and rapid passages were perfectly set as if in a faded mosaic pattern.

Warm and Appealing

The opening number, Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4 was warm and appealing in its sonority. The third movement afforded one of the rare moments of insight into the placid beauty of a Handel Largo. The strings played as if they were a string quartet and Dr. Munch gave us an interpretation to treasure.

Schubert's Symphony in B minor ("Unfinished") never performed a more useful function than on last evening's program. It mellowed the listeners to a mood which snapped to attention at the first note of the Toch score. Clever program building takes these things into account. It also takes into account that new works are due the Providence listeners at intervals and by the hearty applause we hope this impression will be lasting.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[60]

This Clipping From
INDIANAPOLIS, IND.
STAR

[illegible]

This Clipping From
Boston Mass
Times

DEC 11 1952

Boston Symphony Orchestra's Financial Plight Becomes Story In Recent 'Business Week' Issue

For some time the Boston Symphony orchestra has been listed as a world celebrity by most people, and now another national revelation of the workings of the musical organization has been read across the country.

The story of the Symphony's business operation and finances has been told to the nation by Business Week in a recent illustrated article commending the group.

The story has been published on the occasion of the Symphony's annual hopes of financing a season which will find expenses far ahead of income. Conflicts with other campaigns and drives led to the postponement of the event responsible for the article — a meeting of Boston industrialists and businessmen — but the need for financial help remains.

Business week points out "But red ink is not unusual in the symphony orchestra business where the primary aim is to make good music, not money. Actually the Boston Symphony came out well ahead of most of the others. In the 1951-52 season it has a total earned income of $1,312,641 compared with earnings of $981,542 for the Philadelphia Symphony orchestra and $710,751 for the New York Philharmonic — Boston Symphony's two closest competitors."

The article goes on to outline the accomplishments of Boston's Symphony in a single season including the more than 150 concerts at home and across the nation to Dallas, Denver, and other points west and the Tanglewood concerts of the summer. In addition, the Boston "Pops" orchestra, a closely-related unit, will also play more than 150 concerts. The Symphony then manages to find time for recordings and broadcasts.

"To a symphony orchestra, however," says Business Week, "the measure of success is more the quality than the quantity of music produced. Quality is a lot harder to assess but many people consider the Boston Symphony the outstanding orchestra in the United States if not the entire world."

In telling the story of the Symphony's background, the article talks of its founding back in 1881 by Henry Lee Higginson who made up financial deficiencies from his own pocket until the Symphony became a corporation in 1918.

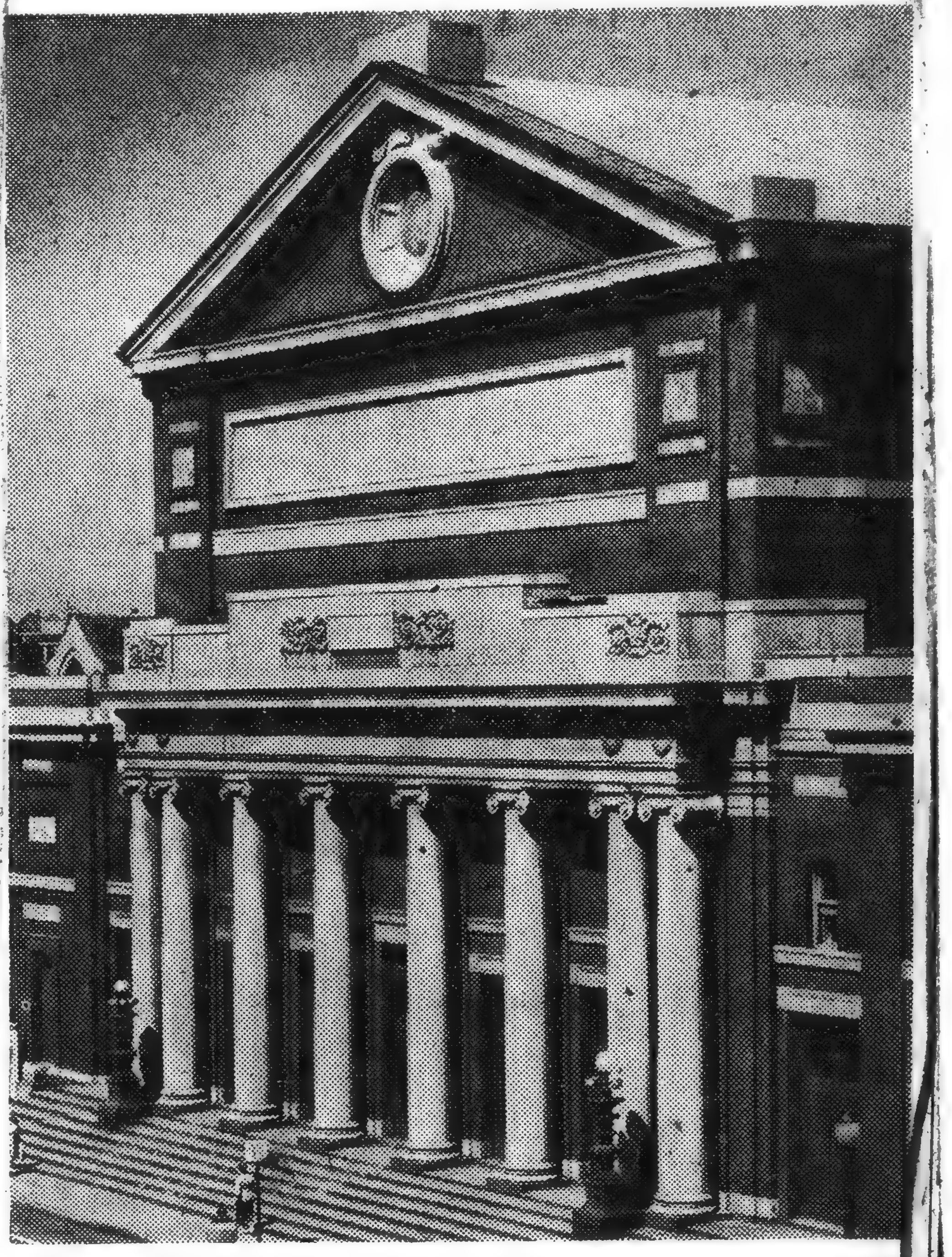
Now the administration of the Boston Symphony is the task of a board of trustees who place actual operation in the hands of George E. Judd, manager. Judd handles contracts, bookings and arrangements for the smooth operation. He and his assistants are responsible for transportation, public relations, fund raising and other details.

The musical quality of the Boston Symphony is the responsibility of conductor Charles Munch. His assistance in this direction comes from an aggregation of 105 musici all members of Local Ni on Musicians union. La are virtually unk the Symphony m known pensior musicians se

But not all these assets, however admirable, can be turned into the ready cash which the operation needs. The renting of Symphony hall, owned by the orchestra corporation, fails to bring all the necessary revenue. Donations from friends and interested persons help but don't close the gap. Ticket sales are at the maximum but costs are still ahead.

So the Boston Symphony's cause has been explained by Business Week as the orchestra attempts to enlist the support of industry in financing its achievements.

Home of the Symphony



Symphony Hall, located in Back Bay on Massachusetts ave., is the headquarters of the Boston Symphony orchestra world-famous for its music and for its organization. Here the Symphony, as well as the Boston "Pops" orchestra and many other musical aggregations perform in a long and colorful season.

PROVIDENCE, R. I.
BULLETIN

DEC 31 1952

Music

Boston Symphony Holds 3rd Concert at Veterans' Auditorium

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening in the third concert of the season. The usual capacity audience filled Veterans' Memorial Auditorium to hear one of the most interesting programs of recent years.

Ernst Toch's Symphony No. 2, Op. 73 created great excitement and undoubtedly provoked as lively discussion of contemporary music as will be heard here for a spell. The entire orchestra plus two pianists and an organist cooperated to bring us Dr. Munch's amazing interpretation of this work which had its first performance anywhere in Vienna last January. Tremendous difficulties were apparent in every minute of the playing. The musicians proved their mettle and deserved the hearty applause which recalled the conductor several times.

"Everything Is in Flux"

Toch is now an American citizen. He lives and works in California. It is interesting to refer to his text book, "The Shaping Forces in Music" and find that his dedication is a quotation from Heraclitus, "Everything is in flux." Nothing could better describe his second symphony.

Toch is fond of chromaticism and of short, bold themes. He practices what he teaches as melodic elasticity and with only one hearing of this work, it remains as one of the most challenging works heard recently. The vitality of the dissonance was extraordinary. There was none of the head-on collision of voices. Rather, they came upon the scene of the fray with contrary motion and approached and retreated from the arena with the precision of a well controlled force.

Special Mention to Trumpets

Special mention goes to the trumpet players who brought out the mood of the first movement realistically. It was titled "Allegro fanatico (like an oath). "There was one section for French horn which was actually only a whisper. The strings produced some eerie effects and from the English horn we heard a true "lonesome tune."

The portion which introduced a canon for the brass instruments was tremendously effective. Endless description of what was heard does nothing but emphasize the power and impact of Toch's composition.

It was after a concert of Alban Berg's music in Berlin that a solitary voice called out over the applause, "Heil, Mozart!" There were listeners last evening who would have done the same. But for the reason that we heard his delightful "Serenade in B-flat major for 13 Wind Instruments" (K.361). There were 14 wind instruments last evening, the contra-bassoon being added for good measure. This piece was a revelation of the virtuosity of the woodwind players of this orchestra. Dainty phrases, precise rhythms and rapid passages were perfectly set as if in a faded mosaic pattern.

Warm and Appealing

The opening number, Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4 was warm and appealing in its sonority. The third movement afforded one of the rare moments of insight into the placid beauty of a Handel Largo. The strings played as if they were a string quartet and Dr. Munch gave us an interpretation to treasure.

Schubert's Symphony in B minor ("Unfinished") never performed a more useful function than on last evening's program. It mellowed the listeners to a mood which snapped to attention at the first note of the Toch score. Clever program building takes these things into account. It also takes into account that new works are due the Providence listeners at intervals and by the hearty applause we hope this impression will be lasting.

[60]

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
HARTFORD, CONN.
TIMES
JAN 1 - 1953

Bach, Mozart on Boston Symphony Weekend Program

Boston — After a steady diet of Christmas Week bustle and celebration Charles Munch chose a program for the weekend symphony concerts which allowed a bit of readjustment and repose.

Mr. Munch's one concession to the Yuletide spirit was the opening number of the concert—Bach's Sinfonia from the Christmas Oratorio. Then followed Mozart's last three symphonies—the E-flat major, the G minor and the "Jupiter" C major.

* * *

ALL OF THESE were beautifully played. If there seems an anticipatory note of monotony or ennui in the consecutive performance of three Mozart symphonies, one only has to remember that Mozart is never stale, never flat; he never cloys. On the contrary, this trio of masterpieces, all composed during the summer of 1788, show us a full color range of the Mozartian greatness. Everything that is good is in these three symphonies—vitality, warmth, charm, brilliance, tenderness and masterful technique.

For the first two symphonies, Mr. Munch used a small orchestra which he augmented for the "Jupiter." in the latter, the strings of the orchestra came alive in a burst of virtuosic fervor, as, indeed, they should. Mr. Munch's handling of these classic pieces was gratifying in every respect.

One might fuss about the fast tempi (are they too fast?) which is part of the Munch make-up, but it would be picayune to dwell on such trifles when the listener can become so completely engulfed in the sort of music played by the Boston Symphony. Tempo, as is nuance, may be much a matter of personal taste and interpretation, although one might unconsciously question the flickering dial on the speedometer. But this is not criticism—merely contemplation.

* * *

NOT SO charming, but plenty entertaining, is the play "Dial 'M' for Murder" which stars Richard Greene at the Wilbur. Those who know of the recent Maurice Evans production will find that this cast is also first rate, with Mr. Greene from Hollywood doing a spendid job in the role of Tony Wendice.

The big show in Boston this week is at the Shubert — Burl Ives in a repeat of "Paint Your Wagon." There are no folk ballads but Burl Ives takes the former James Barton part with his personality pervading the hit songs with rollicking vigor. F. A.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 1 - 1953

Composer Milhaud to Conduct "Kentuckiana" at Symphony Concerts

By CYRUS DURGIN

Ordinarily you think of Darius Milhaud as a decidedly French composer. But he is a musician who has traveled a good deal, and he has spent quite a number of years in the United States. Accordingly, it is no great surprise to find that some 20 Kentucky folk tunes form the basis of his "Kentuckiana," which he will conduct at the Boston Symphony Orchestra concerts Friday afternoon and Saturday evening.

"There are two ways of treating folk songs," said Milhaud in his suite at the Statler the other morning. "One is the musicologist's way, which is to write the tunes down carefully, and file them away on a library shelf to gather dust. Then maybe in 200 years someone else will rediscover them and do something with them. The other way is the composer's way, which is to take this material and work it into your own music, which is likely to make those tunes sound fresher and livelier.

"Plenty of composers have done that. Did you know, for example, that the Farandole and the march melodies in Bizet's 'L'Arlesienne' Suite are Provence folk melodies, and very old?

Finds Kentucky Tunes

"The Louisville Symphony commissioned me to write a piece with Kentucky associations, in 1948. Knowing little of Kentucky, I didn't know just how to proceed until, spending a Summer at Tanglewood, I obtained some southern folk tunes from the New York Public Library. I found 20 from Kentucky alone, and so I was able to start work. Later I discovered that three of those tunes could be put together, contrapuntally, just as they stand."

As a member of the faculty of Mills College, in Berkeley, Calif., Milhaud for some time now has had an opportunity to observe the musical advantages and shortcomings of America. He is a good man to ask about [illegible] because he is serious and [illegible] his answers.

"I think the American system of making some musical instruction available to all, from the grammar school on up, is a tremendous advantage. American youngsters get started early in music that way and it is all to their good by the time they are exposed to advanced music study in college.

"At Mills I have had classes of undergraduate girls, and smaller ones of men, since Mills takes a certain number of men for graduate work. I have found much talent among them, too. Some of it runs to jazz. We've had a small jazz group of truly gifted people; and they have worked up some interesting contrapuntal jazz. Really solid stuff.

"Since I alternate between California and France—Mills College one year, the Paris Conservatory the next—I have had time to compare musical progress here and there.

Classes Are Smaller

"In France the composition classes are much smaller; the students are carefully screened and have to pass very difficult examinations. Here advanced teaching is available to more students.

"In Paris I'd say the teaching is specialized and more profound. My Mills undergraduates, on the other hand, know a little of everything. But I do think that the American youngsters compose more easily and spontaneously. The French somehow work under a strain, as if they were over-awed by our 600 years of musical tradition.

"But all over the world, as I have noticed it, talent is talent; and it is individual. That is the same with American kids as with French or whatever. The one thing I always try to avoid is leaving 'a Milhaud stamp' on a pupil's work."

In addition to "Kentuckiana," Milhaud is also conducting at Symphony Hall this week his First Symphony, and Introduction and Funeral March.

In case you have wondered whether he pronounces his last name "MEEL-oh" or "MEE-oh," he prefers the latter.

"It is the southern French pronunciation," he says.

BOSTON DAILY GLOBE—SATURDAY, JANUARY 3.

MUSIC

Darius Milhaud Conducts Own Music at Symphony

By CYRUS W. DURGIN

Darius Milhaud conducted the first Boston performances of three of his own scores—the Introduction and Funeral March, the First Symphony, and "Kentuckiana"—at the concert by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. This program, with more than usual novelty, began with conductor Charles Munch's own orchestration of the Bach Chorale and Chorale-prelude, "The Old Year Is Past," and included the Second Symphony of Schumann.

There seemed to be something almost classic in the authority and the mastery of Milhaud's music, as his three pieces ran their vigorous course. The man who was once an enfant terrible of Parisian music had become, as those things go in art, relatively a conservative. Not that Milhaud deals in sugar-and-spice, for there is enough dissonance to produce grumbling—of which I heard some on my way out of Symphony Hall.

But the remarkable things about each work were, first, its sense of balanced, clear-cut structure, and secondly the powerful sense of tonality and key relationships. Milhaud's art finds use for tunes—real, actual tunes—and for common chords as well as fiercely jangling out-of-key dissonance. But the sour is as logical, as passionate and non-academic, as the sweet. Both have their place, in music that is truly music; music that says something and gets somewhere, always with a fine variety of rhythmic background, and with insistent inward motion.

The one reservation that might be made is that the orchestration of all three is rather on the solid side and much alike, limited in its exploitation of individual timbres, and of what you might call pastel blends of color. Nonetheless, the percussion parts are admirably writen, and a whole range of percussive effects comes crisply though the texture.

The Introduction and Funeral March sounds, indefinably, like theatre music, which it is, having been a contribution to the 1936 Paris production of Romain Rolland's play of the French Revolution, "The Fourteenth of July." It is brisk, expert, effective. "Kentuckiana," on the other hand, is a remarkable mixtures of Milhaud (which is to say, French), and Kentucky folk tunes, of which there are 20. The piece was commissioned in 1948 by the Louisville Symphony, and it is a gay, relaxed sort of rhapsody (the composer calls it a "divertissement") on hoedown tunes. Naturally, it is a bit on the noisy side.

Milhaud's First Symphony, written under spiritual stress in the Autumn of 1939, when World War II had broken out, gives no sign of the composer's inner tension. It is a symphony that sounds like a symphony, lyrical and lovely in the opening allegro, of true scherzo animation in the second; the slow movement is tender and songful, but not sticky, and the finale has a healthy, impulsive dash that reminded me somewhat of the later Roussel. Here, again, you instinctively grasp the idea of solid structure, although one hearing will not give you a detailed picture of how it is built. Here, again, you are aware that Milhaud, though he teaches, is no industrious weaver of what used to be called "Mus. Doc. music." This is music by a gifted, erudite and cosmopolitan artist who feels deeply.

The orchestra played extremely well for Milhaud. Because of his arthritic trouble, he gets about with difficulty on two canes, and sits to conduct. But there is no suggestion of physical impediment in the magnetic vivacity of his conducting.

Munch's orchestration of the Bach pieces is a model of good taste. The Chorale-prelude is scored very lightly, and the weight of trumpet and trombone are not accentuated in the Chorale. This is what you might call "style" orchestration, not a virtuoso play of instruments, colors and volume. The Schumann Second Symphony went well enough, though there were a few untidy places, and the close of the scherzo found the orchestra a little out of balance. The slow movement has been done with more ecstatic rapture, but it sang and glowed, and the finale was the genuine, exultant Schumann. The program will be repeated tonight.

This Clipping From
HERALD TRIBUNE, N.Y.
JAN 4 - 1953

Boston Symphony

Three Works To Be Introduced At Third Pair of Concerts

Three works will be introduced to New York by the Boston Symphony Orchestra in its third pair of concerts at Carnegie Hall under Charles Munch's direction. Arthur Honegger's "Danse des Morts", which was performed at Tanglewood last summer, will be heard Saturday afternoon, Jan. 17 with Arnold Moss as narrator and Gerard Souzay, Mariquita Moll and Betty Allen as the singing soloists and the Schola Cantorum as the choristers.

Ernest Toch's second symphony and Nicholas Nabokov's "La Vita Nuova," with Mary Henderson and Herbert Handt as the soprano and tenor soloists, are the novelties for Wednesday night, Jan. 14. Claudio Arrau will be the soloist in Brahm's second piano concerto in the matinee, and Mr. Souzay will sing Ravel's "Don Quichotte à Dulcinee" cycle. Tibor Harsanyi's Symphony in C will have its first American performances in the Bostonians' home concerts next Friday and Saturday.

SYMPHONY HALL Jan 3

Sunday Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the third program in the Sunday afternoon series in Symphony Hall yesterday afternoon. The violin soloist was Arthur Grumiaux. The program:

Concerto Grosso for String Orchestra, Op. 4, No. 6 .... Handel
Violin Concerto in D Major, Op. 77 .... Brahms
Symphony No. 2, Op. 73 .... Toch

The Brahms violin concerto is admirably suited to the style of Arthur Grumiaux, the Belgian soloist, in the third of the Boston Symphony's Sunday afternoon concerts in Symphony Hall yesterday. Like the Beethoven concerto, it is one of the few major instances of the form which seem least satisfactory when tossed off as a display piece.

As revealed by this talented young artist, the Concerto in D Major surged on the tide of its own lyricism. Despite the many epigrams made by Brahms' contemporaries, this music is far from a contest between the violinist and the orchestra. The role given to the tutti is, to be sure, larger than in most instances, but neither the soloist nor the orchestra dominates, held in balance by an idyllic melodic interplay.

Mr. Grumiaux's conception was full-scaled. In the final movement he displayed a formidable technique in the way of double-stopping, arpeggio passages and the like, yet his musicianship, which let the romantic line make its own way through the opening section and the adagio, was the main factor in a distinguished interpretation. His phrasing was clean, his tone small and squarely intoned; his taste in the matter of cadenzas excellent. In short, Mr. Grumiaux seemed as much at home in the familiar masterwork as Brahms himself would have wished for Joachim.

The Handel Concerto Grosso opening the program was played with the lightness and clarity of texture which only this orchestra can lend to the baroque century. The Toch, heard previously in the Friday afternoon series, was very much of this time in contrast. Dedicated to Albert Schweitzer, scored in a most individual fashion, it expresses the intensity of this great man's achievement in majestic, apocalyptic, chromatic, utterly overwhelming sound. It could have been dedicated to no one else.

—R. S. T.

Christian Science Monitor

.Y, JANUARY 3, 1953 **Art—Music—Theater** **11

d Conducts at the Symphony

Composer Presents Three of His Works

By Harold Rogers

Two people are playing dual roles at the week-end concerts of the Boston Symphony Orchestra—Charles Munch as a conductor-arranger and Darius Milhaud as a composer-conductor.

Mr. Munch's contribution as an [illegible] version for orchestra [illegible] Bach's Chorale Prelude [illegible] Chorale, "The Old Year [illegible] treatment of the [illegible] was subdued [illegible] Chorale he [illegible] orchestral material. Throughout, it was a sol[illegible] thoughtful [illegible] the first Symphony [illegible] of the new year.

Milhaud's contribution consists of three of his works not heard before at these concerts. During the last portion of the program he took over the podium to conduct his Introduction et Marche Funèbre, his First Symphony, and "Kentuckiana."

Milhaud is an imposing guest. His conducting is terse and to the point. (He makes a much better conductor than do most composers.) He is also imposing as one of the leading musical personalities of our day. It is well known that he was a member of Les Six, that group of young French avant-gardists who turned their backs on impressionism. He is one of the most prolific of contemporary composers, with perhaps only Villa-Lobos running him any serious competition in this direction. And his music is always fashioned with a great deal of dexterity, color, and interest.

* * *

In his Introduction et Marche Funèbre, composed in 1936 for a play on the French Revolution by Romain Rolland, we find a sprightly, un-revolutionary introduction and a funeral march that is only slightly sad. It moves along at an easy gait with strength, nobility, and much brass, and it leaves us feeling that there may be a bit of mockery mixed up in it.

The easy pace that he used in the funeral procession becomes slightly tightened, in his First Symphony, into a promenade for the first movement—Modérément animé. Labeled a pastorale, it is like a stroll through the country on a balmy day. In this movement he wrote economically, each instrument standing forth with individuality of character.

Composed in 1939 for the fiftieth anniversary of the Chicago Symphony Orchestra, this Symphony No. 1, as it proceeds into its final three movements, is likely to impress the listener as a series of unrelated moods. The second movement is clownish in a scherzo sort of way—full of much raucous laughter. It includes a fugato and is bitten off in a surprisingly abrupt stop.

In the Très modéré movement we come to a cortège-like tempo that might even be a trifle more funereal than the Marche Funèbre. But the mood is both exotic and quixotic; one would almost tab it an orientalism, but not quite.

* * *

The final Animé starts off with a polytonal melodic line, sweeping along in parallel motion, that sounds like a bereaved people participating in a community wail. When the listener is impressed with the epic quality of the statement, the music takes an abrupt turn into something like a jig, and not a French jig, either. This jig then alternates with the epic theme, and both are developed through polytonality and polyrhythmics.

Now, while all of this is packed with color and interest, the work as a whole tends to leave one with mixed impressions and mixed emotions. Milhaud apparently builds up his scores in Pompeii fashion—in layers. He piles on melodies in other keys; he adds rhythms that set up a cross-fire with impulses already established. This is not a difficult way to write, but with such simple methods one can achieve a sophisticated effect.

Milhaud's "Kentuckiana," which concluded the concert, is a prime example of what can happen when this method of composing is carried to an extreme. Here he has taken 20 folk tunes and has worked them into such a mix-mash that the listener is fortunate if he can identify at least six. When there are two or more going at once, there is a strong impression of three barn dances currently in progress.

While the composer has often used French, Brazilian, and other folk materials, this is the first time he has drawn upon North American folk songs. He did not cherish these tunes, as Aaron Copland would have done. This piece is a prodigal waste of materials.

Mr. Munch's portion of the program included a pleasant reading of Schumann's Symphony No. 2 in C major.

'Tom Sawyer' on Stage

"Tom Sawyer" will be presented by the Boston Children's Theater at New England Mutual Hall on three Saturday afternoons, Jan. 10, 24, and 31.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's Symphony program begins with Charles Munch conducting his own recently-completed orchestration of Bach's Chorale Prelude and Chorale, "The Old Year Is Past," and ends with Darius Milhaud directing the first Boston performances of three of his own compositions. The Second Symphony of Schuman, unheard here in nearly six years, completes the list.

The first of the Milhaud pieces is an Introduction and Funeral March, composed in 1936 for Rostand's play, "The Fourteenth of July." His First Symphony, composed in 1939 for the 50th anniversary of the Chicago Symphony, is the second item. The third and most recent is "Kentuckiana," written in 1948 for the Louisville Philharmonic Orchestra.

The Chorale Prelude of Bach was timely for a pair of concerts falling on the second and third of January. The music is grave rather than joyous. It goes without saying that it is also beautiful, and Mr. Munch has given it a tasteful and effective orchestral setting.

The Second Symphony of Schumann can seem the finest and also the least successful of the four. Yesterday was not one of its good days. Certain pages were set forth in a wholly satisfactory fashion, but by and large, Mr. Munch's interpretation was overwrought, finicking and extravagant. The introduction to the first movement lacked breadth, the Allegro sounded forced. The second Trio of the Scherzo was much too slow and the Scherzo itself was rushed. The Adagio, Schumann's most beautiful slow movement, did not sing out as it should. The finale was more episodic in character than is really necessary and the orchestra sometimes produced harsh and unlovely sounds.

The Milhaud pieces made for agreeable listening and the composer, seated in a chair, as he was the last time he appeared at Tanglewood, conducted them in a manner that was refreshingly relaxed. It would not be kind to say that Mr. Milhaud has fatal facility, but he does write readily and not always with deep conviction. The pastoral flavor that he especially courts, was evident in much of the Symphony which has, by the way, a touching and hymn-like slow movement.

Anyway, the Symphony has plenty of go and the "divertissement on 20 Kentucky airs," as the composer calls the final piece, is good fun to hear and would not be out of place at the Pops. It also bears out the statement made long ago by MacDowell that to have a national character, a piece does not need to be written by a native of the country in question.

This Clipping From

HERALD TRIBUNE, N.Y.

JAN 4 - 1953

N. B. C. Symphony

'Sinfonia de Requiem' Featured by Guido Cantelli

Guido Cantelli devoted a major part of his N. B. C. Symphony broadcast early yesterday evening to Benjamin Britten's twelve-year-old "Sinfonia da Requiem," which the young British composer wrote during a sojourn in America. The work was commissioned by the Japanese government through the British Council for Cultural Relations with Other Countries for the 2,600th anniversary of the Japanese Imperial Dynasty which was celebrated in December, 1940.

"Sinfonia da Requiem" was given in New York by the Philharmonic-Symphony in 1941 under the direction of John Barbirolli and later became part of the Boston Symphony repertory. Its three movements, played with pause, bear the subtitles, "Lacrymosa," "Dies Irae," and "Requiem Aeternam," and, in the composer's words, sought to establish "an emotional rather than liturgical" relation to Catholic liturgy. Britten intended it as an act of devotion to the memory of his father and mother.

The work does not strive for the broadest symphonic dimensions where either length or structural conception is concerned. Britten's more recent success with the public in the operatic field was clearly anticipated by the expertness with which the mood of each movement is evoked and sustained. The opening has the character of a quiet processional. In the middle movement strains of a muffled march are interrupted by repeated figures in the winds that resemble radio static and are effectively handled. The most sympathetic portion for this listener was the opening of the finale, where a lovely flute theme provided more specific content than the atmosphere which seemed to suffice for the composer elsewhere in the work.

In this relatively compact work, written at the age of twenty-seven, Britten exhibited enormous talent and musical fluency, and it remains a question whether he has indeed realized his promise in his more ambitious recent works to the degree that one had anticipated a decade ago. Mr. Cantelli seemed to get at the core of the work's expressivity and he achieved many nuances. The program, which emanated from Carnegie Hall, also included Schubert's "Unfinished" Symphony. A. B.

URDAY, JANUARY 3, 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 12th program of the 72d season in Symphony Hall yesterday afternoon; Darius Michaud was the guest conductor in the performance of his own works. The program:

Choral Prelude and Chorale,
"The Old Year Is Past" . . . Bach-Munch
Symphony No. 2 in C, Op. 61 . . Schumann
Introduction et Marche Funebre;
Symphony No. 1; Kentuckiana . . Milhaud

By RUDOLPH ELIE

What sets Darius Milhaud apart from most of his contemporaries in music is a gift for melody of a traditional character and the forthrightness and honesty to use this gift without restraint or embarrassment.

The 55-year-old French composer appeared in person yesterday afternoon to conduct the orchestra in three works hitherto unheard in this city, and left no doubt of his position among the ranking composers of the day, not only as a melodist but as an original contemporary master. That he employs a complicated and often difficult harmonic language that has an individual and personal stamp of its own is of course true. He is fond of polytonality, but rather than producing the extreme dissonances this procedure usually does, he manages somehow to achieve sounds of a biting and even piquant quality that are arresting without being eccentric. He is also fond—and a master of—unusual color schemes in the orchestral palette, achieving a singularly individual musical expression in the use of one instrument or body of instruments against others.

But all of this might well be applied to the music of many living composers. Where Milhaud differs is in the essentially lyrical basis of his art. He appears to have recognized the fact, as a good many contemporary composers have not, that while the ear may be trained and advanced in its capacity to accept what, for lack of a better term, must be called dissonant harmony, it cannot be trained to accept a tuneless series of jagged, angular and unpleasant intervals as melody, no matter how ingeniously they may be contrived.

Indeed, the capacity to detect and be touched by a melody—and nobody has ever yet successfully defined what makes a melody a melody—is under the sole control of the ear itself. No one can consciously force his ear to like a tune or dislike a tune any more than one can consciously force his nose to like or dislike a smell. And the fact remains that while tastes in harmony have changed from one generation to another, the tastes in melody have never radically changed at all; a good tune in 1653 is a good tune in 1953, and a good tune in 1953 is more than likely to be a good one in 2253.

Where many of today's composers have not only attempted to create a new kind of melody but have made it pretty clear that those of their brethren who do employ conventional melodic phrases are somehow traitors to the profession, Milhaud not only writes melody but causes it to appear everywhere. The melody is almost of a folk character, too, and often seems to suggest a basis in the little songs and melodic patterns of childhood. But it can also be melody of a very sustained and exalted character, too, as witness the long-flowing melody of the slow movement of his symphony.

After melody, Milhaud's strongest point is certainly his rhythmic force and clarity. His overall plan, whether it be in the solemnly evocative Introduction and Funeral March, or in the movements of the Symphony, is one of regularity of beat. There are, to be sure, enough changes within the plan to bar any sense of rhythmic monotony, but in general Michaud's music is of a sufficiently regular rhythmic feeling to convey a sense of forward movement or continuity.

Whether, despite all this, he has been entirely successful with his Symphony is another matter. It has some exceedingly interesting and successful moments, but it is flawed, for me at least, in its closing moments by an excessively prolonged climax that comes pretty close to being sheer noise, though the Irish-jig-like melody that dominated the movement is highly entertaining. In any case, it is certainly a very fine work, and it was conducted by the composer, who was forced to sit down while conducting, with great technical skill and a flair as well. He brought the concert to a good jolly close with a most ingenious piece consisting of 20 folk songs of Kentucky, which should remain in the Pops repertoire for some time to come.

Mr. Munch began the concert with his own orchestral arrangement of Bach's choral prelude and choral on "The Old Year Is Past," in a neat, straightforward setting, and ended his portion of the program with a fine performance of Schumann's uneven Second Symphony. The program next week offers Cherubini's Overture to "Anacreon," Harsanyi's Symphony in C and Brahms's second Piano Concerto with Claudio Arrau as soloist.

N.Y. Times Sun. Jan 4

NEW WORKS: On Friday the Boston Symphony, under Charles Munch, will give the American première of Tibor Harsanyi's Symphony in C. When the orchestra comes to this city next week it will play three works new to New York: Honegger's "Dance of the Dead," Ernst Toch's Second Symphony and Nicolas Nabokov's "La Vita Nuova." . . . On Jan. 13

With every seat subscribed, the Boston Symphony realizes more from the sale of tickets than the other major orchestras—75 per cent of the total expenses, as against 64 per cent for Philadelphia, 53 per cent for New York and 45 per cent for Chicago. But these receipts do not turn the trick. A deficit of $100,000 is predicted for the current season.

Plans Tour

The business firms of Detroit are keeping the orchestra of that city out of the red. The Boston Symphony now proposes three classes of business gifts: $2500, $1500 and $500. If in any given year the situation should be less severe, the amount of the contribution would be reduced.

Mr. Stern eloquently described the esteem in which the Boston Symphony is held by all performing artists, and, as one who was there shortly afterwards, he spoke of the amount of good will that the orchestra established by its European tour of last May.

From April 20 through May 23, the orchestra will make a comprehensive tour of this country and Canada. This, however, will be done for prestige rather than for profit. A loss of $30,000 on the venture is predicted. On Jan. 20, Arthur Fiedler began a 10-week tour with a group of 70, known as the Boston Pops Tour Orchestra, though naturally, no present members of the Boston Symphony are represented. It is interesting to know that approximately $2,000,000 worth of Boston Symphony and Pops records are sold each year.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
NEW YORK TIMES
JAN 4 - 1953

Entry Bans Criticized

Effect of Immigration Law on Cultural Exchanges Discussed

The writer of the following letter is President of National Concert and Artists Corporation.

TO THE EDITOR OF THE NEW YORK TIMES:

I was impressed by your review in your issue Dec. 28 of McCarran's law, as well as your editorial devoted to the detention of nearly 300 members of the crew of the French liner "Liberté."

While I agree with your analysis as to the hardships which this law works on seamen and immigration quotas, I am surprised that you paid no attention to the effect of this law on the cultural exchange between European countries and ourselves as manifested by the visits of artists, scientists and musicians.

It seems a complete waste of money to spend millions of dollars on the Voice of America and on the Point Four program if at the same time we are to greet cultural visitors from abroad with barred doors. During the last few days I have signed innumerable papers to facilitate the arrival in this country of two internationally famous conductors; of a very great French singer who was specially engaged by the Boston Symphony and has other engagements in this country, Cuba and Canada; of an internationally famous German singer who until last season was also a member of the Metropolitan Opera, and for others.

Retaliation Abroad

Without in any way complaining about the red tape and annoyance involved, I, as a manager of musical artists, merely wish to point out the depressing effect upon our visitors, and the retaliatory measures that European countries can take against our artists going abroad.

You so aptly headed your editorial with the title "Suppose They Tried It on Us." Yes, indeed, suppose the European countries would present such questionnaires as are required by the McCarran law to singers, conductors, pianists and violinists going abroad for study, for concerts, for opera and for general educational purposes which result from a visit to the cultural landmarks of those European lands.

What would happen to the Fulbright scholarships, to the Prix de Rome fellowships, to the Ford Foundation grants, to the experiences which our young singers can acquire in Italian and other opera houses, and to the many other facets of our cultural exchanges?

I can name a dozen or more conductors, singers and instrumentalists who have been benefiting musically, culturally and even financially from visits to European countries in recent seasons. Some of the biggest names are among them, such as Toscanini, Reiner, Ormandy, Bruno Walter, Astrid Varnay, Brailowsky, Milstein and many others. Are we to face a curtailment of such visits abroad by our own artists because of a vicious, unworkable law?

Loss to Nation

I have to think of the fact that we would probably have lost the benefit of acquiring as citizens of this country men like Einstein, Thomas Mann, Toscanini, Bruno Walter, Mitropoulos, Pinza and many others if the McCarrans and their like had their way twenty-five or thirty years ago. And I don't mean that they could not have passed the test. Indeed, they could have. What I do mean is that having had their hearts, souls and minds trampled upon for years by Hitler, Mussolini and Stalin they might not have wished to suffer similar indignities in our country of freedom.

It is about time that the press of this country and the influential organizations got together and banished from our halls of legislation those statesmen who are trying to convert our beloved country into a spiritual and ideological Buchenwald.

MARKS LEVINE.
New York, Dec. 29, 1952.

This Clipping From
MIAMI, FLA.
NEWS
JAN 4 - 1953

ARTHUR FIEDLER
To Conduct Pops

Noted Pops Orchestra Is Coming

A rare musical treat is in store for Miamians, come Feb. 20 and 21 when the famed Boston Pops Orchestra will appear, under the auspices of the University of Miami.

Of all the "Pops" (not counting "Pop! Goes The Weasel") the Boston Pops Orchestra holds the lead. Number one in popularity among long hairs and beboppers alike, the group has also scored with 16 recordings (more than twice as many as any other artist) in a recent list of RCA Victor's 101 Best Sellers of All Time.

By special arrangement with the Boston Symphony Orchestra, the Pops has temporarily left its home territory to give other cities a break. Under the direction of Arthur Fiedler, whose name is synonymous with light music, the Boston Pops Tour Orchestra will perform such favorites as "Fire Dance," "Pomp and Circumstance," "Prelude to Lohengrin," "Blue Tango," "Swan Lake" and "Fiddle Faddle," not to forget "Jalousie," the first RCA-Victor Red Seal record by an orchestra to win the coveted gold record for passing the 1,000,000 sales mark.

The Pops will appear Feb. 20 at Dade County Auditorium, and the following evening at Miami Beach Auditorium.

Monday - Jan. 5 - 1953.

R **Art—Music—Theater** THE CHRISTIAN

Three Concerts on the Week

Grumiaux Performs Brahms; New Work by Toch Repeated

By Harold Rogers

Arthur Grumiaux was the soloist yesterday for the third program of the Boston Symphony Sunday afternoon series. The young violinist was first heard in Boston last season when, with Ernest Ansermet on the podium, he gave a superb performance of the Mozart Concerto in G major, K. 216.

For his vehicle yesterday he chose the Brahms Violin Concerto and demonstrated that at present he does not have quite the way with Brahms that he has with Mozart. Not that he gave a poor performance; by no means. His excellent technical command of his instrument would serve him well under the most difficult circumstances, and the surface sound of his playing yesterday was nearly always right.

But since Brahms chose to mold his only violin concerto into symphonic proportions, surface performance is not sufficient. Depth of emotion is required. Perhaps Mr. Grumiaux has not lived with the work long enough. Perhaps his attention is still too concerned with its physical performance for him to throw himself wholeheartedly into its interpretation.

Mr. Grumiaux has a sweetness to his tone that is yet dramatic. His prowess was especially well displayed in the florid cadenza. There was a fine quality of serenity in the Adagio, and in the final Allegro giocoso he displayed a marvelous accuracy in his double stoppings. Charles Munch kept the orchestra well leashed so that the soloist's tone, which was not large, could be heard at all times.

Mr. Munch opened his program with an altogether adroit and charming performance of Handel's Concerto Grosso for String Orchestra, No. 4, Op. 6, and he brought it to a close with Ernst Toch's new Symphony No. 2, first heard in Boston in the Friday-Saturday series four weeks ago.

The Toch, when first heard in Boston, appeared to be one of the great symphonies of our time. On second hearing yesterday, however, this listener was compelled, much against his desires, to add a question mark.

Perhaps it is the magnificent architecture of this work that is impressive on first hearing—its granitic mountains of sound, its use of balance and contrast. One was also impressed by its novel effects, its vigor, its original handling of unoriginal materials.

But a second hearing is like seeing a painting up close that one has first seen from a distance. If it is a great work of art, the details are every bit as wonderful as the outline of the whole. I am not sure that the details in Toch's symphony are sufficiently interesting to stand the test of repeated hearings.

Whatever the faults of this work, it should not be condemned on the grounds that it is modern, discordant, or ahead of its time. No contemporary music is ahead of its time, but listeners are occasionally 50 years behind.

Jan. 7, 1953

4* **Art—Music—Theater** THE CHRISTIAN SCIENCE MONITOR

'La Vita Nuova' at Symphony —

Nabokov Concerto Featured By Munch for Second Time

By Harold Rogers

Charles Munch's programs are getting better. Not only is he scheduling more new works for the week-end series by the Boston Symphony Orchestra; he is including contemporary works in the Sunday afternoon and Tuesday evening series. Thus he is rendering a service to both the contemporary composer and to the forward-looking listener.

Last Sunday he played Toch's new Symphony No. 2. Last night he revived Nicolas Nabokov's "La Vita Nuova," a concerto for soprano, tenor, and orchestra. Mr. Munch presented the premiere of this piece on March 2, 1951, when it was seen to be exquisitely wrought romantic work, strongly imbued with moods from the Renaissance.

Nabokov has set portions of Dante's verses in which the youthful poet recounts his deep emotional responses to Beatrice, his "lady of the salutation.' In three sections, the concerto opens with a recitative and aria called "The Eating of the Heart," continues with a passacaglia called "The Vision of Death" (a threnody on the demise of Beatrice), and closes with a fantasia and rota called "Beatrice's Beatitude."

* * *

The score is reflective of Dante's mysticism—not a religious mysticism, but a lyrical, poetic mysticism. The soloists were Mary Henderson, who sang in the première, and Herbert Handt, who last night made his first appearance here in the work. Miss Henderson, though a strong, lyrical soprano, was again unable to enunciate the English texts so that they could be understood. The timbre of her voice is good, but not the kind that cuts through much of the heavier portions of Nabokov's orchestration.

Mr. Handt's tenor is also lyrical in quality, well focused and dynamic. There were few of his words that couldn't be understood, usually when the composer scored so heavily for brasses that the voice part was lost in the wind.

The orchestra under Mr. Munch performed beautifully, the most eloquently emotional portion being the transcendent rota at the conclusion. Here the two voices were treated in a canonical manner, the alternating rise and fall of each providing a serene and beatific mood.

* * *

The other pieces on last night's program have all been played at former concerts this season. Mr. Munch opened with his arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past." Then we heard Arthur Grumiaux in the Brahms Violin Concerto. After the Nabokov, Mr. Munch brought the concert to a brilliant ending with Debussy's early "Printemps."

Mr. Grumiaux played the Brahms more convincingly last night than at the Sunday concert. His technical prowess, so ably demonstrated Sunday, was even more secure, but the concerto is still master of the soloist. It shouldn't be long, however, before Mr. Grumiaux is able to reverse this position.

Wed. Jan. 7, 53
Post -

SYMPHONY PROGRAM

BY WARREN STOREY SMITH

Last evening's Symphony program was, as is customary, made up of repetitions, three of them from current lists. By way of beginning, Mr. Munch offered the Chorale Prelude and Chorale of Bach, "The Old Year Is Past," that he has lately arranged for orchestra and that had its first performance at the concerts of Jan. 2 and 3. After that Arthur Grumiaux came to the stage and played the Violin Concerto of Brahms in which he was heard last Sunday. The final number, Debussy's early "Printemps," had gone long unheard here until Mr. Munch placed it on the all-French program that he offered at the concerts of Dec. 19 and 20.

The remaining item was Nicolai Nabokov's "La Vita Nuova," styled by the composer a Concerto for soprano, tenor and orchestra on three excerpts from Dante. This work had its initial performance, under Mr. Munch's direction, at the concerts of March 2 and 3, 1951, when the solo singers were Mary Henderson and David Garen. Miss Henderson was on hand again last evening, but Mr. Garen's place was taken by Herbert Handt.

As was said before, Mr. Nabokov's music lacks the romantic flavor of Dante's poem, so well caught in a much earlier setting, to wit, the Cantata of Wolf-Ferrari. There are words, the beautiful words of Dante, in the felicitous translation of Dante Gabriel Rossetti, and there is music, for voices and for orchestra. But between music and text there is little correspondénce, though Mr. Nabokov's setting is by no means flagrantly inappropriate. Toward the end the note of ecstasy is faintly caught. Otherwise it is largely absent. The two singers coped well with the difficulties imposed upon them by Mr. Nabokov's none-too-grateful writing.

Mr. Nabokov, by the way, headed

*21

the Congress for Cultural Freedom in Paris that last spring invited the Boston Symphony to Europe. Perhaps that is why Mr. Munch repeated his piece last night and is taking it to New York next week. I can think of no better one.

This Clipping From
NEW YORK TIMES
JAN 8 - 1953

ORCHESTRA AIDES TO MEET

National Managers Unit Plans Annual Session on Wednesday

The annual midwinter meeting of the National Orchestra Managers Association will take place on Wednesday at the Lotos Club. Arthur Judson and Bruno Zirato, managers of the New York Philharmonic-Symphony Society, will be hosts at a luncheon on behalf of the society.

Managers attending the all-day session will be Leslie C. White, Atlanta Symphony; John Woolford, Baltimore Symphony; George E. Judd, Boston Symphony; Ralph Black, Buffalo Philharmonic; George Kuyper, Chicago Symphony; Craig Hutchinson, Cincinnati Symphony, and Carl Vosburgh, Cleveland Orchestra.

Also Howard Harrington, Detroit Symphony; Tom Johnson, Houston Symphony; Arthur Gaines, Minneapolis Symphony; William Martin, Pittsburgh Symphony; Arthur See, Rochester Philharmonic; William Zalken, St. Louis Symphony, and Jack Elton, Toronto Symphony.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 7 - 1953

MUSIC

Nabokov's 'Vita Nuova' Presented by Symphony

By CYRUS DURGIN

Nikolai Nabokov's "La Vita Nuova" was the item of greatest novelty on the program which the ~~Boston Symphony Orchestra~~ played at the fourth Tuesday concert at Symphony Hall, last night. Charles Munch further conducted his own orchestral arrangement of the Bach Chorale-Prelude and Chorale, "The Old Year Is Past"; Brahms' Violin Concerto, with Arthur Grumiaux as soloist, and the symphonic suite "Printemps," by Debussy.

"La Vita Nuova," which had its premiere by this orchestra on March 2, 1951, is a curious setting of verses from Dante's poem in the translation by Rossetti. It was interesting to hear the work again, after nearly two years, because one's initial impression was of a vague, amorphous and rather sweet piece, apart from a few places of storm, stress and harmonic vinegar. There is no need to revise that impression. "La Vita Nuova" is an unusual, clever score, but altogether synthetic: the breath of life simply is not in it. Furthermore the vocal writing is really strained.

Nonetheless, the soloists, soprano Mary Henderson (who was heard two years ago), and tenor Herbert Handt, dealt competently with their parts. Mr. Handt, especially, sang with remarkably clear enunciation.

Mr. Grumiaux is a very fine violinist and a very fine musician, as we knew from his appearances here last season. He does not play the towering Brahms Concerto in a heroic style (and for that matter, neither does Charles Munch so conduct it). But he does set forth this modern classic with solid technical resource, a splendid grace of phrasing, and full comprehension of style. Of somewhat small calibre this performance may have been, but it was clear, the pace was right, and it sang like music all the way. Mr. Grumiaux was heartily received.

The admirable Munch orchestration of Bach's seasonal church pieces, and Debussy's "Printempts," in this revised version a blend of his earlier and later manners, rounded out a well-varied and mostly substantial evening.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 9 - 1953

SOCIETY: Friends of France Hear Report on Symphony's Tour

By MARJORIE W. SHERMAN

In the beautiful old hall where France's Marquis de Lafayette made Francophiles out of half Salem in 1824, the 1953 Friends of France listened last night to Frenchman Louis Speyer describe the Boston Symphony Orchestra's success in Paris ~~during~~ their European tour last Summer.

Rev. Bradford Gale, president of the North Shore Friends of France, which sponsored this pleasant occasion, and Mrs. Gale gave a dinner in the Lafayette Room of Hamilton Hall for Mr. Speyer and their guests included Capt and Mrs. Philip H. Smith, Col and Mrs. Roland Estey, Mr. and Mrs. Arthur Heintzelman, Miss Eleanor Rantoul, Miss Mildred Bixby, John Holmes, Mr. and Mrs. Robert Weiner of the French Consulate, and others.

Mrs. Stanley Cunningham also entertained at dinner before Mr. Speyer's entertaining reminiscences, her guests including her daughter, Mrs. Lincoln Davis Jr., Dr. and Mrs. Francis Burnett, Miss Ruth Ropes and Robert Ewing. Mrs. Sargent Wellman's dinner party included Lt Louis Hall of Morristown, N. J., Dr. and Mrs. Paul McElroy, Mr. and Mrs. Richard Tener, Mr. and Mrs. Alexander Cleary and Miss Barbara McElroy, and Mr. and Mrs. Brick Kauders entertained Mr. and Mrs. Robert Seamans, Mr. and Mrs. Howard Turner and Mrs. Duncan Dana. Among the many sponsors for the evening also were Mr. and Mrs. Christopher Philips, Mr. and Mrs. Henry Cabot Lodge Jr., Mr. and Mrs. Henry P. Benson, Mrs. Edward J. Holmes, Louis Agassiz Shaw 2d, Mr. and Mrs. Dunbar Lockwood, Mrs. Robert Luvermore and Mr. and Mrs. Paul Haskell.

(Bachrach)

MISS AUDREY MITCHELL is the daughter of Mr. and Mrs. Robert Mitchell of Dedham, who are announcing her engagement to William A. McKibben of Dedham, son of Elliot S. McKibben of Ormond Beach, Fla. Miss Mitchell studied at Lasell and at Boston University. Her fiance attended Wesleyan, Brown and Boston University and served as a lieutenant in the Naval Air Corps.

IN NORFOLK, Mr. and Mrs. Harry G. Coulter are announcing the engagement of their daughter, Phyllis-Ann, to Walter M. Bailey, son of Mr. and Mrs William Bailey of Belva, West Va. Miss Coulter graduated from Concord College in Athens, West Va., and the Simmons School of Social Work. She now is a staff member at Johns Hopkins Hospital in Baltimore. Mr. Bailey, who also attended Concord College, has just completed two years of service with the 2d Armored Division in Germany.

A FOURTH SON and fifth child, Roger, was born on Dec. 13 at Richardson House to Mr. and Mrs. George E. Hanlon of Rye Centre, N. H. He is a grandson of Mr. and Mrs. James Hanlon of Dorchester and of Mr. and Mrs. Francis Maxwell of West Roxbury.

A SUMMER WEDDING is planned by Miss Lillian H. Martorano, daughter of Rev. and Mrs. Leon Martorano of Gilroy, Calif., formerly of Reading, and Charles Foster Jr. of Redwood, Calif. Miss Martorano is a graduate of Burdett College. Mr. Foster graduated from Park College and Missouri University.

[64]

U.S. TOUR Advance Clippings

U.S. TOUR REVUES

POPS

Jan. 7, 1953

4* **Art—Music—Theater** THE CHRISTIAN SCIENCE MONITOR

'La Vita Nuova' at Symphony —

Nabokov Concerto Featured By Munch for Second Time

By Harold Rogers

Charles Munch's programs are getting better. Not only is he scheduling more new works for the week-end series by the Boston Symphony Orchestra: he is including contemporary works in the Sunday afternoon and Tuesday evening series. Thus he is rendering a service to both the contemporary composer and to the forward-looking listener.

Last Sunday he played Toch's new Symphony No. 2. Last night he revived Nicolas Nabokov's "La Vita Nuova," a concerto for sopano, tenor, and orchestra. Mr. Munch presented the première of this piece on March 2, 1951, when it was seen to be exquisitely wrought romantic work, strongly imbued with moods from the Renaissance.

Nabokov has set portions of Dante's verses in which the youthful poet recounts his deep emotional responses to Beatrice, his "lady of the salutation.' In three sections, the concerto opens with a recitative and aria called "The Eating of the Heart," continues with a passacaglia called "The Vision of Death" (a threnody on the demise of Beatrice), and closes with a fantasia and rota called "Beatrice's Beatitude."

* * *

The score is reflective of Dante's mysticism—not a religious mysticism, but a lyrical, poetic mysticism. The soloists were Mary Henderson, who sang in the première, and Herbert Handt, who last night made his first appearance here in the work. Miss Henderson, though a strong, lyrical soprano, was again unable to enunciate the English texts so that they could be understood. The timbre of her voice is good, but not the kind that cuts through much of the heavier portions of Nabokov's orchestration.

Mr. Handt's tenor is also lyrical in quality, well focused and dynamic. There were few of his words that couldn't be understood, usually when the composer scored so heavily for brasses that the voice part was lost in the wind.

The orchestra under Mr. Munch performed beautifully, the most eloquently emotional portion being the transcendent rota at the conclusion. Here the two voices were treated in a canonical manner, the alternating rise and fall of each providing a serene and beatific mood.

* * *

The other pieces on last night's program have all been played at former concerts this season. Mr. Munch opened with his arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past." Then we heard Arthur Grumiaux in the Brahms Violin Concerto. After the Nabokov, Mr. Munch brought the concert to a brilliant ending with Debussy's early "Printemps."

Mr. Grumiaux played the Brahms more convincingly last night than at the Sunday concert. His technical prowess, so ably demonstrated Sunday, was even more secure, but the concerto is still master of the soloist. It shouldn't be long, however, before Mr. Grumiaux is able to reverse this position.

Wed. Jan. 7, 53
Post -

SYMPHONY PROGRAM

BY WARREN STOREY SMITH

Last evening's Symphony program was, as is customary, made up of repetitions, three of them rom current lists. By way of eginning, Mr. Munch offered the Chorale Prelude and Chorale of Bach, "The Old Year Is Past," hat he has lately arranged for rchestra and that had its first erformance at the concerts of an. 2 and 3. After that Arthur rumiaux came to the stage and played the Violin Concerto of

*21

Brahms in which he was heard last Sunday. The final number, Debussy's early "Printemps," had gone long unheard here until Mr. Munch placed it on the all-French program that he offered at the concerts of Dec. 19 and 20.

The remaining item was Nicolai Nabokov's "La Vita Nuova," styled by the composer a Concerto for soprano, tenor and orchestra on three excerpts from Dante. This work had its initial performance, under Mr. Munch's direction, at the concerts of March 2 and 3, 1951, when the solo singers were Mary Henderson and David Garen. Miss Henderson was on hand again last evening, but Mr. Garen's place was taken by Herbert Handt.

As was said before, Mr. Nabokov's music lacks the romantic flavor of Dante's poem, so well caught in a much earlier setting, to wit, the Cantata of Wolf-Ferrari. There are words, the beautiful words of Dante, in the felicitous translation of Dante Gabriel Rossetti, and there is music, for voices and for orchestra. But between music and text there is little correspondénce, though Mr. Nabokov's setting is by no means flagrantly inappropriate. Toward the end the note of ecstasy is faintly caught. Otherwise it is largely absent. The two singers coped well with the difficulties imposed upon them by Mr. Nabokov's none-too-grateful writing.

Mr. Nabokov, by the way, headed the Congress for Cultural Freedom in Paris that last spring invited the Boston Symphony to Europe. Perhaps that is why Mr. Munch repeated his piece last night and is taking it to New York next week. I can think of no better one.

This Clipping From
NEW YORK TIMES
JAN 8 - 1953

ORCHESTRA AIDES TO MEET

National Managers Unit Plans Annual Session on Wednesday

The annual midwinter meeting of the National Orchestra Managers Association will take place on Wednesday at the Lotos Club. Arthur Judson and Bruno Zirato, managers of the New York Philharmonic-Symphony Society, will be hosts at a luncheon on behalf of the society.

Managers attending the all-day session will be Leslie C. White, Atlanta Symphony; John Woolford, Baltimore Symphony; George E. Judd, Boston Symphony; Ralph Black, Buffalo Philharmonic; George Kuyper, Chicago Symphony; Craig Hutchinson, Cincinnati Symphony, and Carl Vosburgh, Cleveland Orchestra.

Also Howard Harrington, Detroit Symphony; Tom Johnson, Houston Symphony; Arthur Gaines, Minneapolis Symphony; William Martin, Pittsburgh Symphony; Arthur See, Rochester Philharmonic; William Zalken, St. Louis Symphony, and Jack Elton, Toronto Symphony.

This Clipping From
BOSTON, MASS. EVENING GLOBE
JAN 7 - 1953

MUSIC

Nabokov's 'Vita Nuova' Presented by Symphony

By CYRUS DURGIN

Nikolai Nabokov's "La Vita Nuova" was the item of greatest novelty on the program which the ~~Boston Symphony Orc~~hestra played at the fourth Tuesday concert at Symphony Hall, last night. Charles Munch further conducted his own orchestral arrangement of the Bach Chorale-Prelude and Chorale, "The Old Year Is Past"; Brahms' Violin Concerto, with Arthur Grumiaux as soloist, and the symphonic suite "Printemps," by Debussy.

"La Vita Nuova," which had its premiere by this orchestra on March 2, 1951, is a curious setting of verses from Dante's poem in the translation by Rossetti. It was interesting to hear the work again, after nearly two years, because one's initial impression was of a vague, amorphous and rather sweet piece, apart from a few places of storm, stress and harmonic vinegar. There is no need to revise that impression. "La Vita Nuova" is an unusual, clever score, but altogether synthetic: the breath of life simply is not in it. Furthermore the vocal writing is really strained.

Nonetheless, the soloists, soprano Mary Henderson (who was heard two years ago), and tenor Herbert Handt, dealt competently with their parts. Mr. Handt, especially, sang with remarkably clear enunciation.

Mr. Grumiaux is a very fine violinist and a very fine musician, as we knew from his appearances here last season. He does not play the towering Brahms Concerto in a heroic style (and for that matter, neither does Charles Munch so conduct it). But he does set forth this modern classic with solid technical resource, a splendid grace of phrasing, and full comprehension of style. Of somewhat small calibre this performance may have been, but it was clear, the pace was right, and it sang like music all the way. Mr. Grumiaux was heartily received.

The admirable Munch orchestration of Bach's seasonal church pieces, and Debussy's "Printempts," in this revised version a blend of his earlier and later manners, rounded out a well-varied and mostly substantial evening.

This Clipping From
BOSTON, MASS. EVENING GLOBE
JAN 9 - 1953

SOCIETY: Friends of France Hear Report on Symphony's Tour

By MARJORIE W. SHERMAN

In the beautiful old hall where France's Marquis de Lafayette made Francophiles out of half Salem in 1824, the 1953 Friends of France listened last night to Frenchman Louis Speyer describe the Boston Symphony Orchestra's success ~~in Paris during~~ their European tour last Summer.

Rev. Bradford Gale, president of the North Shore Friends of France, which sponsored this pleasant occasion, and Mrs. Gale gave a dinner in the Lafayette Room of Hamilton Hall for Mr. Speyer and their guests included Capt and Mrs. Philip H. Smith, Col and Mrs. Roland Estey, Mr. and Mrs. Arthur Heintzelman, Miss Eleanor Rantoul, Miss Mildred Bixby, John Holmes, Mr. and Mrs. Robert Weiner of the French Consulate, and others.

Mrs. Stanley Cunningham also entertained at dinner before Mr. Speyer's entertaining reminiscences, her guests including her daughter, Mrs. Lincoln Davis Jr., Dr. and Mrs. Francis Burnett, Miss Ruth Ropes and Robert Ewing. Mrs. Sargent Wellman's dinner party included Lt Louis Hall of Morristown, N. J., Dr. and Mrs. Paul McElroy, Mr. and Mrs. Richard Tener, Mr. and Mrs. Alexander Cleary and Miss Barbara McElroy, and Mr. and Mrs. Brick Kauders entertained Mr. and Mrs. Robert Seamans, Mr. and Mrs. Howard Turner and Mrs. Duncan Dana. Among the many sponsors for the evening also were Mr. and Mrs. Christopher Philips, Mr. and Mrs. Henry Cabot Lodge Jr., Mr. and Mrs. Henry P. Benson, Mrs. Edward J. Holmes, Louis Agassiz Shaw 2d, Mr. and Mrs. Dunbar Lockwood, Mrs. Robert Luvermore and Mr. and Mrs. Paul Haskell.

IN NORFOLK, Mr. and Mrs. Harry G. Coulter are announcing the engagement of their daughter, Phyllis-Ann, to Walter M. Bailey, son of Mr. and Mrs William Bailey of Belva, West Va. Miss Coulter graduated from Concord College in Athens, West Va., and the Simmons School of Social Work. She now is a staff member at Johns Hopkins Hospital in Baltimore. Mr. Bailey, who also attended Concord College, has just completed two years of service with the 2d Armored Division in Germany.

(Bachrach)

MISS AUDREY MITCHELL is the daughter of Mr. and Mrs. Robert Mitchell of Dedham, who are announcing her engagement to William A. McKibben of Dedham, son of Elliot S. McKibben of Ormond Beach, Fla. Miss Mitchell studied at Lasell and at Boston University. Her fiance attended Wesleyan, Brown and Boston University and served as a lieutenant in the Naval Air Corps.

A FOURTH SON and fifth child, Roger, was born on Dec. 13 at Richardson House to Mr. and Mrs. George E. Hanlon of Rye Centre, N. H. He is a grandson of Mr. and Mrs. James Hanlon of Dorchester and of Mr. and Mrs. Francis Maxwell of West Roxbury.

A SUMMER WEDDING is planned by Miss Lillian H. Martorano, daughter of Rev. and Mrs. Leon Martorano of Gilroy, Calif., formerly of Reading, and Charles Foster Jr. of Redwood, Calif. Miss Martorano is a graduate of Burdett College. Mr. Foster graduated from Park College and Missouri University.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

TIGHT BINDING

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
HERALD

JAN 10 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch ~~conducting, gave the~~ 13th program of the 72d season in Symphony Hall yesterday afternoon. Claudio Arrau, pianist, was the soloist. The program:
Overture to "Anachreon"......Cherubini
Symphony in C..............Harsanyi
Concerto No. 2 in B flat, Op. 83...Brahms

By RUDOLPH ELIE

WHILE IT IS a matter of personual policy to give precedence in these reviews of the symphony concerts to the new music that appears on the program, I find it impossible to begin any other way than to say that the combination of Claudio Arrau, Charles Munch, Samuel Mayes and the Boston Symphony orchestra in Brahms' B flat Piano Concerto resulted yesterday in one of the most extraordinary events of the season so far.

It is pretty generally agreed today that Arrau is in many ways the foremost living pianist. He is exceeded technically by no one, which is to say that there is no problem in terms of execution on the keyboard that he has not solved; indeed, it would appear that the more difficult the problem the more easily he solves it. In his solo recitals he has demonstrated beyond question on esthetic approach to the music he plays that is entirely irreproachable; that is, in fact, an inspiration.

* * *

That other living pianists are equally endowed with this qualities is true, but where Arrau transcends them is in the terrific force of his art. His appearance is conventionally handsome; he comes onto the stage with a certain air mingling the debonair and the serious, much as one might imagine a particularly distinguished stage personality would. But the instant he addresses himself to the task in hand the creative vigor, the force of his personality, the bottomless urge to express himself takes over. For him time ceases and it ceases for the audience, too, as nothing of an extraneous nature intrudes in terms of attitudes, of mannerisms, of conscious theatricals, of, in short, what might be described as an "act."

This is not to say Arrau is without his own particular visual fascinations as he performs. As he bends over the keyboard the physical and emotional stresses of his playing are apparent to everyone, but it is the liberation of controlled power in action, not a mere vulgar display suggesting overtones of insincerity. On the contrary, it is this overwhelming snse of striving, of achieving ever greater heights of personal expression that serves to strike so deep in the hearts of the listeners and hold them spellbound.

IT COULD BE SAID, if one wanted to be the critic, that it was not an absolutely perfect performance. There were trivial matters that, heard on records, would be noticeable to anyone. Yet in the in-person impact, for perfection itself can be a bore. Here you knew the creative forces were at work in nearly ferocious level—and that includes the conductor and very eminently Samuel Mayes in the exquisite passages for the solo cello as well—and the conclusion could result in nothing but a burst of insuppressible applause.

In the Harsanyi Symphony, receiving its American premier at this time, I was never aware of the creative forces really at work. The symphony, in fact, made less contact with me than any new music I have heard all year though I was always conscious of its rhythmic interest. While it reveals the Hungarian influence it is much less nationistic in tone than, say, the music of Kodaly or Bartok. In fact, it is not easy to generalize as to Mr. Harsanyi's particular idiom at all, for it doesn't quite sound like anybody else's music and yet, paradoxically, it doesn't seem strikingly original.

For the first three movements, all of them exceedingly serious in character with even the sherzo unrelieved by any play of humor or fantasy, I could find no particular focal point of attention at all, save in the rhythmic ingenuity. The finale had both more direction and more definition of character, and it ended in an immense climax of singular aural tension.

ALL IN ALL, however, it didn't seem to get much of anywhere or prove much of anything, which is merely another way of saying that it just didn't take. If, however, a man of Mr. Munch's attainment has so much confidence in it as to bring it out and bring it out with so much conviction as he did yesterday, we can only assume that there must be more in it than meets and unprepared ear and await future development.

The concert, which found only about three quarters of the regular audience in attendance due to the blizzard, began with Cherubini's lively an dtuneful overture "Anachreon," another of Mr. Munch's happy discoveries among the neglected second-line works of the past. The orchestra is on tour next week, returning on Jan. 23 to present Isaac Stern in Brahms' Violin Concerto along with works by Wagner and Bartok.

The Christian Science Monitor

BOSTON, SATURDAY, JANUARY 10, 1953 **Art—Music—Theater** **7

U.S. Première of Harsanyi Symphony

Arrau Acclaimed for Brahms Performance

By Harold Rogers

Charles Munch is to be applauded for his continuing support of the contemporary composer, even if the new work programmed for the Boston Symphony concerts this week end is puzzling. The piece is the Symphony in C (1951) by Tibor Harsanyi, a Hungarian composer now living in Paris as a French citizen. Dedicated to Mr. Munch, the work is receiving its initial American performances in Symphony Hall.

Not only does this program feature the Harsanyi symphony; it includes the superlative artistry of Claudio Arrau, soloist for the Brahms Piano Concerto No. 2 in B-flat. Mr. Munch opened the program with Cherubini's clever and classical Overture to "Anacréon," an opera-ballet about the Greek lyric poet. (Anacréon's statue fills one of the niches in Symphony Hall). Cherubini provides some buoyantly frivolous phrases for the fiddles.

* * *

But to get down to brass tacks on the Harsanyi, if such is at all possible with a work that seems to be something but is not quite anything. To the careful listener there are many reasons why the symphony should be a success. Considering the composer's adroit handling of his materials, one finds abundant rhythm, brilliant contemporary color, impelling life and movement. Harsanyi has not chosen a difficult idiom. Though there is a fair share of dissonance, which some listeners still find forbidding, the symphony is largely tonal in feeling, comparatively easy as contemporary pieces go.

Since nothing in the first three movements quite comes off, the listener has no definite impressions, no clearly defined emotional responses. One suspects that the composer was not too sure of where he was going or how he was going to get there.

* * *

There is a plethora of elliptical rhythms that leave a strong feeling that the composer was either striving to attain something that he didn't really believe attainable, or else he was simply reflecting the present unrest of the world. In other words, the first three movements fall short of making their mark, whatever that mark might be.

In the fourth movement, however, something jells. The current of the limping rhythms seems to flow in a positive direction. The architecture builds into logical and titanic climaxes. At the end the listener is aesthetically satisfied. It sounds "right." It makes sense. But it's a shame to waste three movements in trial and error to attain it.

Harsanyi composes in a mosaic manner. He pieces together little glittering bits of musical business—a bar of a muted trumpet, a phrase on the xylophone, and bass drum beats or cymbal crashes, and thematic fragments in the strings or woodwinds. Per-
haps he juggl
too much inte
little inspirati

Claudio Arr
dering and p
for his per
Brahms conc

much more, since he gave us the most powerful, brilliant, yet poetic projection of the work that has been heard here in ten years.

Arrau is a rarity among performers in the concerto form. He is not satisfied to play the notes in a dazzling way, as many pianists do. He insists upon bringing out the subjective import, the inner substance. Thus our ears were not only enchanted by the magnificence and sweep of his commanding playing. Our hearts were constantly enhanced by Brahms' eloquent poetry.

Jan. 11 Globe

Boston Symphony on Tour T
Week: Isaac Stern Next Soloist

The Boston Symphony Orchestra, returning from its tour of the present week, will give a concert in Sanders Theatre on Tuesday evening, Jan. 20. the 14th pair of concerts on Friday afternoon and Saturday evening, Jan. 23 and 24, in Symphony Hall, and the fourth concert in the Sunday afternoon series on Jan. 25.

On Wednesday evening, Jan. 21, the rehearsal for Friday and Saturday's program will be open to the public,

The programs will be as follows: Cambridge, Handel's Fourth Concerto Grosso for String Orchestra; Debussy's "Prelude to the After-
noon of a Faun," "Printem
Schumann's Second Sympo
At Symphony Hall Jan. 2
24 the program will con
Brahms' Variations on a The
Haydn, and Brahms' Vio
certo in D major with Isaac S
as soloist, Bartok's Deux
and Excerpts from Act III of
Meistersinger" by Wagner.
On Sunday afternoon the
gram will include Brahms' Va
tions on a Theme by Haydn, S
mann's Cello Concerto with
Bedetti, former first cellist of
orchestra, as soloist, Bartok's
Images and Excerpts from
Meistersinger" Act III by Wag

BOSTON, MASS.
MORNING GLOBE

JAN 10 1953

MUSIC

Brahms' Piano Concerto Has Great Performance

By CYRUS DURGIN

Claudio Arrau, Charles Munch and the Boston Symphony Orchestra gave a great performance of Brahms' B-flat Piano Concerto at Symphony Hall yesterday afternoon. This was a performance in the grand vein: heroic, passionate, blazing with splendor of tone and graced with the decorative beauty of a multitude of perfectly formed details. In short, here was the greatest performance of this masterwork that I ever have heard.

Not even a top-notch soloist and a supreme orchestra and conductor can always work such a miracle. Evidently a certain unpredictable magic is required to intensify the fire of poetic eloquence to such a degree. But it happened yesterday, and everyone present will not soon forget what they heard. Piano and orchestra were joined in a heroic ensemble (apart from one or two slips which mattered not at all) wherein power did not obscure delicacy.

Mr. Arrau's playing was clear, and so was the orchestra's. The piano tone was powerful. and yet rich, and not since Mr. Munch came among us to stay has the Boston Symphony resonance seemed quite so vast and deep. Yet all this is not the whole explanation of so great a performance: the remainder is found in the consummate mastery of style and the agreement, interpretively, between Messrs. Arrau and Munch.

When all was over the applause was loud, spontaneous and sustained. With good reason Samuel Mayes, who had given a celestial account of the cello solo in the slow movement, was pushed forward to take two bows.

The program began with Cherubini's "Anacreon" Overture, a fine, brave and old-fashioned opening piece in the classic manner. It had not been played at these concerts since 1921, and hence had long been overdue.

But the real novelty was the first United States performance of the Symphony in C by Tibor Harsanyi, a 55-year-old Hungarian composer almost unknown hereabouts. Here, as in so much contemporary music by men of above 50, you find a highly developed sense of structure, mastery of dissonant counterpoint, skill with rhythmic irregularity, and an impressive command of the orchestra. (With Harsanyi. there also are tiny touches of Wagner and Bruckner!) These are general, impersonal qualities.

The personal distinction of this Symphony is in its melodic invention and the filling-out of a big canvas from small thematic material, in the first movement; the incessant inner motion, which finds something lively going on all the time, and in the fine rage of instrumental sound and fury toward the end. Harsanyi goes on a bit too long, but he does not bore you though he may repeat. Conservatives may not like this work, but it will bear repetition.

This Clipping From
HARTFORD, CONN.
TIMES

JAN 12 1953

Darius Milhaud Guest Conductor In Boston Concert

Special to The Hartford Times

Boston — Darius Milhaud was an imposing guest at the weekend symphony concerts last week. His stature as a composer is well established, and his conducting isn't half bad.

Milhaud directed the Boston Symphony in three of his works, none of which has ever been heard at these concerts. They were Introduction et Marche Funebre, the First Symphony, and "Kentuckiana". Conducting with an economy of gesture, Milhaud's works were performed under favorable conditions and benefited greatly thereby.

Milhaud's music seems to be of the typical French sophisticated school, yet it does not puzzle the listener in its make-up like, say, the works of the contemporary Messiaen. There is a lot of brash, colorful treatment, punctuated throughout with fleet changes of mood.

* * *

"KENTUCKIANA", as the name might well imply, makes use of many American folk songs. Almost completely lost in a contrapuntal hive of busy themes, are 20 such tunes which Milhaud apparently dares anyone to identify. There are more of the fleur de lis in Milhaud's Kentucky than there are juleps.

On the same program, Charles Munch conducted his own arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past"—an obvious nod to the new year.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

With this week's concerts the current Symphony season turns the corner. Yesterday afternoon its second half began brilliantly, with outstanding performances of Cherubini's Overture to "Anacreon," the Second Piano Concerto of Brahms (Claudio Arrau) and what appeared to be an illuminating disclosure of a new and not altogether rewarding Symphony by Tibor Harsanyi.

Between 1884 and 1921 Cherubini's Overture, which will be 150 years old next October, turned up at the Symphony concerts on an average of once in three years. Mr. Munch restored it to the repertory in a performance that caused you to wonder at the virtuosity of Cherubini's orchestral writing, not to mention that of the Boston Symphony.

Virtuosity of another sort, of every sort, in fact, was required by the music of Harsanyi, a 54-year-old Hungarian-born composer, who lives in Paris, and whose acquaintance we are now making. The work, which Mr. Munch had planned to present to us last season, is dedicated to him.

The chief interest of this Symphony in C is rhythmic. There are persuasive moments, but for the most part the first three movements are on the dry side and prevailingly dissonant. The finale, on the other hand, is lively and captivating, a Hungarian dish with plenty of spice.

Mr. Arrau accomplished one of the most commanding performances of the Concerto of Brahms that we have heard in years; and he was aided and abetted by Mr. Munch and the orchestra. For a Latin thus to triumph in music so intrinsically German (Brahms at his most self-consciously Brahmsian) was an achievement in itself. His piano, voiced rather brilliantly, caused some of his playing to sound more percussive than he probably intended. In the Andante, the work's most graceful movement, his tones were lusciously beautiful. Two outstanding orchestral solo voices were the cello of Mr. Mayes in this Andante and the French horn of Mr. Stagliano in the Concerto's opening. Mr. Arrau received a well-deserved ovation from an audience somewhat diminished in size on account of the storm.

[65]

TIGHT BINDING

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
HERALD

JAN 10 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 13th program of the 72d season in Symphony Hall yesterday afternoon. Claudio Arrau, pianist, was the soloist. The program:
Overture to "Anachreon" ...... Cherubini
Symphony in C .... Harsanyi
Concerto No. 2 in B flat, Op. 83 ... Brahms

By RUDOLPH ELIE

WHILE IT IS a matter of personual policy to give precedence in these reviews of the symphony concerts to the new music that appears on the program, I find it impossible to begin any other way than to say that the combination of Claudio Arrau, Charles Munch, Samuel Mayes and the Boston Symphony orchestra in Brahms' B flat Piano Concerto resulted yesterday in one of the most extraordinary events of the season so far.

It is pretty generally agreed today that Arrau is in many ways the foremost living pianist. He is exceeded technically by no one, which is to say that there is no problem in terms of execution on the keyboard that he has not solved; indeed, it would appear that the more difficult the problem the more easily he solves it. In his solo recitals he has demonstrated beyond question on esthetic approach to the music he plays that is entirely irreproachable; that is, in fact, an inspiration.

* * *

That other living pianists are equally endowed with this qualities is true, but where Arrau transcends them is in the terrific force of his art. His appearance is conventionally handsome; he comes onto the stage with a certain air mingling the debonair and the serious, much as one might imagine a particularly distinguished stage personality would. But the instant he addresses himself to the task in hand the creative vigor, the force of his personality, the bottomless urge to express himself takes over. For him time ceases and it ceases for the audience, too, as nothing of an extraneous nature intrudes in terms of attitudes, of mannerisms, of conscious theatricals, of, in short, what might be described as an "act."

This is not to say Arrau is without his own particular visual fascinations as he performs. As he bends over the keyboard the physical and emotional stresses of his playing are apparent to everyone, but it is the liberation of controlled power in action, not a mere vulgar display suggesting overtones of insincerity. On the contrary, it is this overwhelming snse of striving, of achieving ever greater heights of personal expression that serves to strike so deep in the hearts of the listeners and hold them spellbound.

IT COULD BE SAID, if one wanted to be the critic, that it was not an absolutely perfect performance. There were trivial matters that, heard on records, would be noticeable to anyone. Yet in the in-person impact, for perfection itself can be a bore. Here you knew the creative forces were at work in nearly ferocious level—and that includes the conductor and very eminently Samuel Mayes in the exquisite passages for the solo cello as well—and the conclusion could result in nothing but a burst of insuppressible applause.

In the Harsanyi Symphony, receiving its American premier at this time, I was never aware of the creative forces really at work. The symphony, in fact, made less contact with me than any new music I have heard all year though I was always conscious of its rhythmic interest. While it reveals the Hungarian influence it is much less nationistic in tone than, say, the music of Kodaly or Bartok. In fact, it is not easy to generalize as to Mr. Harsanyi's particular idiom at all, for it doesn't quite sound like anybody else's music and yet, paradoxically, it doesn't seem strikingly original.

For the first three movements, all of them exceedingly serious in character with even the sherzo unrelieved by any play of humor or fantasy, I could find no particular focal point of attention at all, save in the rhythmic ingenuity. The finale had both more direction and more definition of character, and it ended in an immense climax of singular aural tension.

ALL IN ALL, however, it didn't seem to get much of anywhere or prove much of anything, which is merely another way of saying that it just didn't take. If, however, a man of Mr. Munch's attainment has so much confidence in it as to bring it out and bring it out with so much conviction as he did yesterday, we can only assume that there must be more in it than meets and unprepared ear and await future development.

The concert, which found only about three quarters of the regular audience in attendance due to the blizzard, began with Cherubini's lively an dtuneful overture "Anachreon," another of Mr. Munch's happy discoveries among the neglected second-line works of the past. The orchestra is on tour next week, returning on Jan. 23 to present Isaac Stern in Brahms' Violin Concerto along with works by Wagner and Bartok.

The Christian Science Monitor

BOSTON, SATURDAY, JANUARY 10, 1953 **Art—Music—Theater** **7

U.S. Première of Harsanyi Symphony

Arrau Acclaimed for Brahms Performance

By Harold Rogers

Charles Munch is to be applauded for his continuing support of the contemporary composer, even if the new work programmed for the Boston Symphony concerts this week end is puzzling. The piece is the Symphony in C (1951) by Tibor Harsanyi, a Hungarian composer now living in Paris as a French citizen. Dedicated to Mr. Munch, the work is receiving its initial American performances in Symphony Hall.

Not only does this program feature the Harsanyi symphony; it includes the superlative artistry of Claudio Arrau, soloist for the Brahms Piano Concerto No. 2 in B-flat. Mr. Munch opened the program with Cherubini's clever and classical Overture to "Anacréon," an opera-ballet about the Greek lyric poet. (Anacréon's statue fills one of the niches in Symphony Hall). Cherubini provides some buoyantly frivolous phrases for the fiddles.

* * *

But to get down to brass tacks on the Harsanyi, if such is at all possible with a work that seems to be something but is not quite anything. To the careful listener there are many reasons why the symphony should be a success. Considering the composer's adroit handling of his materials, one finds abundant rhythm, brilliant contemporary color, impelling life and movement. Harsanyi has not chosen a difficult idiom. Though there is a fair share of dissonance, which some listeners still find forbidding, the symphony is largely tonal in feeling, comparatively easy as contemporary pieces go.

Since nothing in the first three movements quite comes off, the listener has no definite impressions, no clearly defined emotional responses. One suspects that the composer was not too sure of where he was going or how he was going to get there.

* * *

There is a plethora of elliptical rhythms that leave a strong feeling that the composer was either striving to attain something that he didn't really believe attainable, or else he was simply reflecting the present unrest of the world. In other words, the first three movements fall short of making their mark, whatever that mark might be.

In the fourth movement, however, something jells. The current of the limping rhythms seems to flow in a positive direction. The architecture builds into logical and titanic climaxes. At the end the listener is aesthetically satisfied. It sounds "right." It makes sense. But it's a shame to waste three movements in trial and error to attain it.

Harsanyi composes in a mosaic manner. He pieces together little glittering bits of musical business—a bar of a muted trumpet, a phrase on the xylophone, and bass drum beats or cymbal crashes, and thematic fragments in the strings or woodwinds. Perhaps he juggles these things by too much intellectuality and too little inspiration.

Claudio Arrau received a thundering and prolonged reception for his performance of the Brahms concerto. He deserved much more, since he gave us the most powerful, brilliant, yet poetic projection of the work that has been heard here in ten years.

Arrau is a rarity among performers in the concerto form. He is not satisfied to play the notes in a dazzling way, as many pianists do. He insists upon bringing out the subjective import, the inner substance. Thus our ears were not only enchanted by the magnificence and sweep of his commanding playing. Our hearts were constantly enhanced by Brahms' eloquent poetry.

BOSTON, MASS.
MORNING GLOBE

JAN 10 1953

MUSIC

Brahms' Piano Concerto Has Great Performance

By CYRUS DURGIN

Claudio Arrau, Charles Munch and the Boston Symphony Orchestra gave a great performance of Brahms' B-flat Piano Concerto at Symphony Hall yesterday afternoon. This was a performance in the grand vein: heroic, passionate, blazing with splendor of tone and graced with the decorative beauty of a multitude of perfectly formed details. In short, here was the greatest performance of this masterwork that I ever have heard.

Not even a top-notch soloist and a supreme orchestra and conductor can always work such a miracle. Evidently a certain unpredictable magic is required to intensify the fire of poetic eloquence to such a degree. But it happened yesterday, and everyone present will not soon forget what they heard. Piano and orchestra were joined in a heroic ensemble (apart from one or two slips which mattered not at all) wherein power did not obscure delicacy.

Mr. Arrau's playing was clear, and so was the orchestra's. The piano tone was powerful and yet rich, and not since Mr. Munch came among us to stay has the Boston Symphony resonance seemed quite so vast and deep. Yet all this is not the whole explanation of so great a performance: the remainder is found in the consummate mastery of style and the agreement, interpretively, between Messrs. Arrau and Munch.

When all was over the applause was loud, spontaneous and sustained. With good reason Samuel Mayes, who had given a celestial account of the cello solo in the slow movement, was pushed forward to take two bows.

The program began with Cherubini's "Anacreon" Overture, a fine, brave and old-fashioned opening piece in the classic manner. It had not been played at these concerts since 1921, and hence had long been overdue.

But the real novelty was the first United States performance of the Symphony in C by Tibor Harsanyi, a 55-year-old Hungarian composer almost unknown hereabouts. Here, as in so much contemporary music by men of above 50, you find a highly developed sense of structure, mastery of dissonant counterpoint, skill with rhythmic irregularity, and an impressive command of the orchestra. (With Harsanyi, there also are tiny touches of Wagner and Bruckner!) These are general, impersonal qualities.

The personal distinction of this Symphony is in its melodic invention and the filling-out of a big canvas from small thematic material, in the first movement; the incessant inner motion, which finds something lively going on all the time, and in the fine rage of instrumental sound and fury toward the end. Harsanyi goes on a bit too long, but he does not bore you though he may repeat. Conservatives may not like this work, but it will bear repetition.

This Clipping From
HARTFORD, CONN.
TIMES

JAN 12 1953

Darius Milhaud Guest Conductor In Boston Concert

Special to The Hartford Times

Boston — Darius Milhaud was an imposing guest at the weekend symphony concerts last week. His stature as a composer is well established, and his conducting isn't half bad.

Milhaud directed the Boston Symphony in three of his works, none of which has ever been heard at these concerts. They were Introduction et Marche Funebre, the First Symphony, and "Kentuckiana". Conducting with an economy of gesture, Milhaud's works were performed under favorable conditions and benefited greatly thereby.

Milhaud's music seems to be of the typical French sophisticated school, yet it does not puzzle the listener in its make-up like, say, the works of the contemporary Messiaen. There is a lot of brash, colorful treatment, punctuated throughout with fleet changes of mood.

* * *

"KENTUCKIANA", as the name might well imply, makes use of many American folk songs. Almost completely lost in a contrapuntal hive of busy themes, are 20 such tunes which Milhaud apparently dares anyone to identify. There are more of the fleur de lis in Milhaud's Kentucky than there are juleps.

On the same program, Charles Munch conducted his own arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past"—an obvious nod to the new year.

ERA
B Notes

are requested to send
ng of future meetings
the Camera Eye, which
Sunday. These notes
e Globe by the preced-
to insure publication
g Sunday.

★ ★ ★

C.—"Exposure Meters,"
orth, G. E. represent-

★ ★ ★

C., Everett—Election of
w night and demonstra-
g at Community Center.
film.

★ ★ ★

C.—Schopell's Restau-
tion in Photography," a

" Globe

n Tour

ext Solois

t a Faun," "Printem
ann's Second Sym
ymphony Hall Jan.
program will co
s' Variations on a T
and Brahms' Viol
n D major with Isa
ist, Bartok's Deu
cerpts from Act III
singer" by Wagne
Sunday afternoon th
will include Brahms'
n a Theme by Hayd
Cello Concerto wi
, former first celli
ra, as soloist. Bartok's
and Excerpts fro
singer" Act III by

SYMPHONY CONCERT

BY WARREN STOREY SMITH

With this week's concerts the current Symphony season turns the corner. Yesterday afternoon its second half began brilliantly, with outstanding performances of Cherubini's Overture to "Anacreon," the Second Piano Concerto of Brahms (Claudio Arrau) and what appeared to be an illuminating disclosure of a new and not altogether rewarding Symphony by Tibor Harsanyi.

Between 1884 and 1921 Cherubini's Overture, which will be 150 years old next October, turned up at the Symphony concerts on an average of once in three years. Mr. Munch restored it to the repertory in a performance that caused you to wonder at the virtuosity of Cherubini's orchestral writing, not to mention that of the Boston Symphony.

Virtuosity of another sort, of every sort, in fact, was required by the music of Harsanyi, a 54-year-old Hungarian-born composer, who lives in Paris, and whose acquaintance we are now making. The work, which Mr. Munch had planned to present to us last season, is dedicated to him.

The chief interest of this Symphony in C is rhythmic. There are persuasive moments, but for the most part the first three movements are on the dry side and prevailingly dissonant. The finale, on the other hand, is lively and captivating, a Hungarian dish with plenty of spice.

Mr. Arrau accomplished one of the most commanding performances of the Concerto of Brahms that we have heard in years; and he was aided and abetted by Mr. Munch and the orchestra. For a Latin thus to triumph in music so intrinsically German (Brahms at his most self-consciously Brahmsian) was an achievement in itself. His piano, voiced rather brilliantly, caused some of his playing to sound more percussive than he probably intended. In the Andante, the work's most graceful movement, his tones were lusciously beautiful. Two outstanding orchestral solo voices were the cello of Mr. Mayes in this Andante and the French horn of Mr. Stagliano in the Concerto's opening. Mr. Arrau received a well-deserved ovation from an audience somewhat diminished in size on account of the storm.

ony

ance

ave us the
t, yet po-
work that
ten years,
mong per-
form. He
the notes
any pian-
n bringing
port, the
our ears
ed by the
ep of his
Our hearts
anced by
y.

"Globe

n Tour Thi

ext Soloist

Faun," "Printemps"
n's Second Symphony.
mphony Hall Jan. 23
program will consist
Variations on a Theme
and Brahms' Violin Co
D major with Isaac Ster
t, Bartok's Deux Imag
rpts from Act III of "D
nger" by Wagner.
nday afternoon the
ll include Brahms' Vari
a Theme by Haydn, Sch
Cello Concerto with J
former first cellist of t
, as soloist, Bartok's De
and Excerpts from "D
nger" Act III by Wagn

BOSTON, MASS.
EVENING GLOBE

WINTER RENAISSANCE

New England's Winter has set in. [illegible] through [illegible] a compara- [illegible] evenings. [illegible] seems to [illegible] ing on [illegible] They [illegible] alternating [illegible] not they [illegible] determined [illegible] Spring or [illegible] ind.

[illegible] d by Am- [illegible] student's [illegible] the snow. [illegible] thousands [illegible] student's [illegible] gleam [illegible] by more people [illegible] than at any [illegible] from the win- [illegible] Public Library, now [illegible] It may grow from Town Hall [illegible] concerts are [illegible] versity assembly [illegible]

It may [illegible] living room [illegible] a sub [illegible] kitchen of a [illegible] house [illegible] are it finds [illegible] busy [illegible] their home- [illegible] some of the [illegible] books [illegible] have been published in [illegible]

In the [illegible] of New Eng- [illegible] the [illegible] the farm family [illegible] deprived of most social [illegible] musical activity [illegible] Like the [illegible] the farmer hibernated—with his three traditional standbys: [illegible] and the Bible.

Today's suburbanite lives a sophisticated version of the same life. His lawn and its garden occupy him during his leisure in the warm months. The rash of holidays keeps him busy until January. Then it is his mind that seeks nourishment and diversion. His choice is far wider than that of his forefathers. But the motive is the same.

Novels dealing with 18th and 19th century London speak of its "Season"—the months when it throbbed with the glittering social life of the wealthy.

Boston, today, has its "Season." It is not primarily a social season but a cultural one. For the students and the interested minority it gets under way as early as late September. But in January, [illegible] Winter is here in earnest, hardly a Bostonian can fail to make at least a nodding acquaintance with the wealth of culture which offers him diversion, stimulation—or at least escape from the cold. The Museum of Fine Arts and the Museum of Science [illegible] higher attendance than at any other period. Lectureships at Harvard, open to the public, are crowded. The Boston [illegible] is of course, sold [illegible] from [illegible] end of its year, but [illegible] groups gather [illegible] audiences [illegible] Winter recitals. An entire [illegible] offered free to the public [illegible] Lowell Institute, is [illegible] Winter cultural "season."

The [illegible] groups and pocketbooks. The [illegible] who is led through the [illegible] Museum by his teacher, the [illegible] night school, the suburban [illegible] helps with the local [illegible] a phenomenon [illegible] which helps [illegible]

After [illegible] slowly lengthen[illegible] its [illegible] upon New England. But the [illegible] lagging behind, is [illegible] origin [illegible] consciousness of culture that [illegible] just now. Perhaps the [illegible] days once gave them hope—[illegible] its attendant spirit of resolve to better themselves, to taste life more deeply. Or perhaps, after all, New England's annual Winter renaissance is just the modern version of the chin-whiskered farmer with his three ponderous volumes.

Whatever the cause, New England's Winter, for all its dreariness, is a bright season wherever the student's lamp casts its beam.

UNCLE DUDLEY.

This Clipping From
NEW YORK, N. Y.
POST
JAN 15 1953

WORDS and MUSIC

By Harriett Johnson

Two Premieres Played by Bostonians

The Boston Symphony Orchestra under the direction of Charles Munch played a program last night in Carnegie Hall that would have been considered far from earsplitting by Philharmonic audiences accustomed to the adventurous goings on of Dimitri Mitropoulos. Yet there were two New York premieres by living composers, and the evening as a whole was not exactly devoted to Bach and Beethoven. Also it was on the long side and before the conclusion of the second symphony by Ernst Toch a conspicuous number of music lovers had politely departed.

Possibly the Toch work, completed in 1951, would have seemed less sterile if we had heard it earlier.

It is a symphony with noble aspirations, dedicated to Albert Schweitzer whom the composer has never met. Its structure also indicates superior craftsmanship. Toch's themes are intricately and cleverly treated to quite involved discourse. They also are well contrasted, both within the four movements and among them. And after reading the intensity of feeling which inspired Toch to write the piece, I'll admit to feeling that possibly something is wrong with me.

But the calamity as I see it now is that with all of Toch's efforts and intentions, his music lacks in emotional forcefulness and therefore is void in its impact. Munch and the superb orchestra gave the composition a highly sympathetic reading.

"La Vita Nuova," a concerto for soprano, tenor and orchestra on three excerpts from Dante's "The New Life," not only told a tale but quite another story, however, from the Toch piece which followed it.

Using a much less abstruse idiom than Toch does, the Russian-born Nikolai Nabokov has created music of extraordinary poignancy in setting this early symbolic tragedy of love to music.

Last evening it had the advantage of being performed by two remarkably gifted musicians, Mary Henderson, soprano, who excelled on the vocal side, and Herbert Handt, tenor, who made an almost unique impression on me. Handt's voice is reedy and far from sensuously ideal, yet his intensity of poetic feeling was such that this listener, especially in the long first opening section, couldn't be otherwise than grateful for the interpreter. I wonder if Handt shouldn't turn his energies to acting rather than singing if his histrionic capabilities are what they seem. Mary Henderson's beautiful voice was magnificently handled in music which required both dramatic and lyric power and in which she expressed herself well.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 15 1953

Tibor Harsanyi Symphony Premieres in Boston Concert

By FEROL AUSTIN

Boston—Still another premiere at the Symphony concerts last weekend, this time the Symphony in C by Tibor Harsanyi. A Hungarian composer now living in Paris, Harsanyi wrote his symphony in 1951.

It is dedicated to Charles Munch and it was the first U. S. performance of the work.

* * *

SHARING honors on the same program was Claudio Arrau, who played superlatively the Brahms Piano Concerto No. 2 in B-flat. The Brahms piano concertos are all too often "sit through" pieces in which long-fingered pianists run amok through the flurry of notes which Brahms inconsiderately wrote for them to play.

Mr. Arrau's performance, on the other hand, was a sensitive one which had everything anyone could possibly demand in a Brahms concerto. There was the authority, the brilliance, the power, but most important of all there was breath of life which rejuvenated the entire concerto.

* * *

GETTING back to the Harsanyi work, it did not impress this writer as possessing many distinguishing features. Written so recently, it is, of course, contemporary in feeling. There is much uncultured dissonance and no real direction for anything to go in. The instruments, which, at times, go off on tangents of their own, always seem to be groping around in the dark for the right key. The final movement is exciting but it does not seem to compensate for what goes on before.

The Cecelia Society choral group and the Little Symphony Society combined talents for an agreeable presentation of Bach's Mass in B minor. The concert was open to the public and in appreciation, there wasn't a single seat unoccupied in sizable Jordan Hall.

* * *

WILLIS PAGE, of the Boston Symphony, conducted the orchestra, chorus, and soloists in

ll man-
lacked
deliv-
vening.
ice to
Margo
ce Al-
Nelson,
bass.
s first
rnoon.
esent-
nclud-
e in-
— the
"Car-
from
and,
ersion
n "La

excep-
urance
al got

off on the right foot with the instant contact he achieved with his audience. He was warmly applauded, and most deservedly so.

This Clipping From
DALLAS, TEX.
NEWS
JAN 11 1953

The Musical Digest

By IRVING KOLODIN

Successful Move to Artistic Maturity

NEW YORK, Jan. 10.—Are you in the mood for a post-New Year's riddle? What pianist has appeared with the Philadelphia Orchestra more than fifty times in the last ten years? Rubinstein? Serkin? Horowitz? Curzon? No, the answer would have to be William Kapell, the New York-born pianist who recently celebrated his thirtieth birthday. A product of mingled racial strains—his father was Spanish-Russian, his mother Polish—Kapell has climbed a long ladder from the bottom rung in a settlement school on New York's East Side to the stage of Carnegie Hall and the other leading concert platforms of the world.

W. KAPELL

In addition to musical talent, Kapell showed other aptitudes at an early age, winning a four-year scholarship to Columbia Grammar School in New York, from which he graduated with honors. When still in his teens Kapell was heard by Artur Rubenstein, who enlisted the interest of Frederick Mann, the moving spirit of Philadelphia's Robin Hood Dell concerts. While Kapell studied with Olga Samaroff-Stokowski, Mann virtually provided him with a home in Philadelphia, in which city Kapell made his debut at a youth concert with the Philadelphia Orchestra in 1940.

Within a short time Kapell had won the Naumburg Award for a debut in New York's Town Hall and had been invited to appear in the Endowment Series as the young artist whose playing had most impressed New York critics in that season. This was in February, 1942.

What is remarkable is not so much the early start Kapell had on fame (he was then twenty) but that his thirtieth year finds him playing with most of the major orchestras, concertizing near and far, recording for RCA Victor, in a pattern of increasing maturity.

Married and the father of two children, Kapell may be congratulated for having weathered the passage from "young artist" to "artist," with no detours along the way.

ANOTHER UPCOMING singer scheduled for a prized opportunity in the near future is Irene Jordan, who sang mezzo roles at the Metropolitan in the late 1940's but later found her vocal trend to be upward. After sundry appearances around the country, Miss Jordan will make her first appearance in New York as a dramatic soprano when Thomas Scherman directs the Little Orchestra in a concert performance of Weber's "Euryanthe" in Carnegie Hall on Jan. 13. Everybody knows the lively overture to this work, of course, but it will be the first hearing for the whole score since the Metropolitan gave it under Toscanini's direction nearly forty years ago. Miss Jordan will sing the part of Eglantine, a substantial challenge for any dramatic soprano.

THE MUSIC BEAT: Along with making plans for an appearance with the Vienna Philharmonic during its tour of the United States (still more than a year away) Arturo Toscanini is telling friends he would like to take the NBC orchestra on a tour of Europe this spring and summer. "If Monteux can go with the Boston Symphony," he claims, "why can't I?" So far, NBC officials have been acting as though—when such questions arise—they are hard of hearing.

(Copyright, 1953, by the Saturday Review.)

This Clipping From
NEWARK, N. J.
STAR-LEDGER
JAN 13 1953

Concerto by Haieff gets award

NEW YORK (AP)—Alexei Haieff, young New Yorker currently the composer in residence at the American Academy in Rome, has won the 1952 orchestral award of the Music Critics Circle of this city.

Meeting yesterday for its annual selections, the Circle picked Haieff's piano concerto as the outstanding composition in its class to be premiered in New York in the 12 months just ended.

The work was world-premiered last April over CBS in an American Music Festival program, Leopold Stokowski conducting, and had its first concert-hall performance here in November by the Boston Symphony, Charles Munch conducting. Leo Smit was pianist both times.

French composer Francis Poulenc's "Stabat Mater," premiered here by Robert Shaw in his choral masterworks series in Carnegie Hall last April, won the choral award.

---

[66]

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

ATION OBSCURED

ony

ance

gave us the
iant, yet po-
e work that
in ten years,
among per-
rto form, He
lay the notes
s many pian-
pon bringing
import, the
us our ears
anted by the
weep of his
. Our hearts
nhanced by
etry.

Globe

on Tour Thi

Next Soloist

of a Faun," "Printemps"
nann's Second Symphony.
Symphony Hall Jan. 23
e, program will consist
ns' Variations on a Theme
n," and Brahms' Violin Co
in D major with Isaac Ster
loist, Bartok's Deux Ima
Excerpts from Act III of "D
ersinger" by Wagner.
Sunday afternoon the
will include Brahms' Vari
on a Theme by Haydn, Sch
's Cello Concerto with Je
ti, former first cellist of th
stra, as soloist, Bartok's De
s and Excerpts from "D
ersinger" Act III by Wagn

BOSTON, MASS.
EVENING GLOBE

WINTER RENAISSANCE

New England's Winter has set in. [illegible] the towns and villages, through [illegible] streets of Boston, there is a compara[illegible] stillness during the long evenings. [illegible] seems to [illegible] ...ning on [illegible] ...hts. They [illegible] hibernating [illegible] ...n not they [illegible] determined [illegible] Spring or [illegible] ...ind.

A[illegible] ...d by Am[illegible] the student's lamp [illegible] on the snow. [illegible] thousands [illegible] student's lamp in [illegible] may gleam [illegible] viewed by more people [illegible] than at any [illegible] from the windows of [illegible] Public Library, now [illegible]. It may glow from Town Hall where Winter concerts are [illegible] or [illegible] university assembly [illegible].

It may [illegible] the living room [illegible] a suburban [illegible] kitchen of a farmhouse, [illegible] are it finds the young [illegible] busy [illegible] their homework, the [illegible] in some of the new books which have been published in [illegible] for the Winter trade.

In the [illegible] days of New England the [illegible] Winter found the farm family near[illegible] deprived of most social contact [illegible] physical activity limited to a [illegible] routine chores. Like the ground hog in the meadow, the farmer hibernated—with his three traditional standbys: Shakes[illegible], [illegible] and the Bible.

Today's suburbanite lives a sophisticated version of the same life. His lawn and its garden occupy him during his leisure in the warm months. The rash of holidays keeps him busy until January. Then it is his mind that seeks nourishment and diversion. His choice is far wider than that of his forefathers. But the motive is the same.

Novels dealing with 18th and 19th century London speak of its "Season"—the months when it throbbed with the glittering social life of the wealthy.

Boston, today, has its "Season." It is not primarily a social season but a cultural one. For the students and the interested minority it gets under way as early as late September. But in January, when Winter is [illegible] in earnest, hardly a Bostonian can fail to make at least a nodding acquaintance with the wealth of culture which offers him diversion, stimulation—or at least escape from the cold. The Museum of Fine Arts and the Museum of Science report higher attendance than at any other period. Lectureships at Harvard, open to the public, are crowded. The Boston Symphony is, of course, sold out from the beginning to the end of its year, but other musical groups gather [illegible] audiences for their Winter recitals. An entire [illegible] series, offered free to the public [illegible] the Lowell Institute, is [illegible] this Winter cultural [illegible]."

The season [illegible] all ages, groups and pocketbooks: The youngster who is led through the Children's Museum by his teacher, the student at night school, the suburban housewife [illegible] helps with the local repertory [illegible] it is a phenomenon [illegible] which helps [illegible].

After Christmas [illegible] slowly lengthen its daily [illegible] ...n New England. But the [illegible] lagging behind, is [illegible] further than [illegible] Perhaps there is a pagan origin [illegible] consciousness of culture that [illegible] just now. Perhaps the lengthening days once gave them hope—and its attendant spirit of resolve to better themselves, to taste life more deeply. Or perhaps, after all, New England's annual Winter renaissance is just the modern version of the chin-whiskered farmer with his three ponderous volumes.

Whatever the cause, New England's Winter, for all its dreariness, is a bright season wherever the student's lamp casts its beam.

UNCLE DUDLEY.

This Clipping From
NEW YORK, N. Y.
POST

JAN 15 1953

WORDS and MUSIC

By Harriett Johnson

Two Premieres Played by Bostonians

The Boston Symphony Orchestra under the direction of Charles ~~Munch played~~ a program last night in Carnegie Hall that would have been considered far from earsplitting by Philharmonic audiences accustomed to the adventurous goings on of Dimitri Mitropoulos. Yet there were two New York premieres by living composers, and the evening as a whole was not exactly devoted to Bach and Beethoven. Also it was on the long side and before the conclusion of the second symphony by Ernst Toch a conspicuous number of music lovers had politely departed.

Possibly the Toch work, completed in 1951, would have seemed less sterile if we had heard it earlier.

It is a symphony with noble aspirations, dedicated to Albert Schweitzer whom the composer has never met. Its structure also indicates superior craftsmanship. Toch's themes are intricately and cleverly treated to quite involved discourse. They also are well contrasted, both within the four movements and among them. And after reading the intensity of feeling which inspired Toch to write the piece, I'll admit to feeling that possibly something is wrong with me.

But the calamity as I see it now is that with all of Toch's efforts and intentions, his music lacks in emotional forcefulness and therefore is void in its impact. Munch and the superb orchestra gave the composition a highly sympathetic reading.

"La Vita Nuova," a concerto for soprano, tenor and orchestra on three excerpts from Dante's "The New Life," not only told a tale but quite another story, however, from the Toch piece which followed it.

Using a much less abstruse idiom than Toch does, the Russian-born Nikolai Nabokov has created music of extraordinary poignancy in setting this early symbolic tragedy of love to music.

Last evening it had the advantage of being performed by two remarkably gifted musicians, Mary Henderson, soprano, who excelled on the vocal side, and Herbert Handt, tenor, who made an almost unique impression on me. Handt's voice is reedy and far from sensuously ideal, yet his intensity of poetic feeling was such that this listener, especially in the long first opening section, couldn't be otherwise than grateful for the interpreter. I wonder if Handt shouldn't turn his energies to acting rather than singing if his histrionic capabilities are what they seem. Mary Henderson's beautiful voice was magnificently handled in music which required both dramatic and lyric power and in which she expressed herself well.

This Clipping From
DALLAS, TEX.
NEWS

JAN 11 1953

The

Succe
Arti

N
i

s
Hor
zon? N
swer wou
to be Wi
Kapell, the Ne
York-born pianist who recently celebrated his thirtieth
product of mingled racial s
his father was Spanish-Russia
mother Polish—Kapell has climb
a long ladder from the bottom rung in a settlement school on New York's East Side to the stage of Carnegie Hall and the other leading concert platforms of the world.

In addition to musical talent, Kapell showed other aptitudes at an early age, winning a four-year scholarship to Columbia Grammar School in New York, from which he graduated with honors. When still in his teens Kapell was heard by Artur Rubenstein, who enlisted the interest of Frederick Mann, the moving spirit of Philadelphia's Robin Hood Dell concerts. While Kapell studied with Olga Samaroff-Stokowski, Mann virtually provided him with a home in Philadelphia, in which city Kapell made his debut at a youth concert with the Philadelphia Orchestra in 1940.

Within a short time Kapell had won the Naumburg Award for a debut in New York's Town Hall and had been invited to appear in the Endowment Series as the young artist whose playing had most impressed New York critics in that season. This was in February, 1942.

whe
the L
performa
the" in C
13. Everybody
overture to this
but it will be the fi
the whole score since
politan gave it under To
direction nearly forty years
Miss Jordan will sing the part
Eglantine, a substantial challenge for any dramatic soprano.

THE MUSIC BEAT: Along with making plans for an appearance with the Vienna Philharmonic during its tour of the United States (still more than a year away) Arturo Toscanini is telling friends he would like to take the NBC orchestra on a tour of Europe this spring and summer. "If Monteux can go with the Boston Symphony," he claims, "why can't I?" So far, NBC officials have been acting as though—when such questions arise—they are hard of hearing.

(Copyright, 1953, by the Saturday Review.)

ART AND

Olin
As P
In T

By FRA

Olin Travis
hibition year
of Fine Arts
spective show
"Fifty Years
las."
Three galle
and half a
trace the ca
most respect
ers, from stu
to present
scene. In a
the influenc
American al
part of this
important,
tory of th
prevailing
Promi
in for
of D
been
con
the

This Clipping From
HARTFORD, CONN.
TIMES

JAN 15 1953

Tibor Harsanyi Symphony Premieres in Boston Concert

By FEROL AUSTIN

Boston—Still another premiere at the Symphony concerts last weekend, this time the Symphony in C by Tibor Harsanyi. A Hungarian composer now living in Paris, Harsanyi wrote his symphony in 1951.

It is dedicated to Charles Munch and it was the first U. S. performance of the work.

* * *

SHARING honors on the same program was Claudio Arrau, who played superlatively the Brahms Piano Concerto No. 2 in B-flat. The Brahms piano concertos are all too often "sit through" pieces in which long-fingered pianists run amok through the flurry of notes which Brahms inconsiderately wrote for them to play.

Mr. Arrau's performance, on the other hand, was a sensitive one which had everything anyone could possibly demand in a Brahms concerto. There was the authority, the brilliance, the power, but most important of all there was breath of life which rejuvenated the entire concerto.

* * *

GETTING back to the Harsanyi work, it did not impress this writer as possessing many distinguishing features. Written so recently, it is, of course, contemporary in feeling. There is much uncultured dissonance and no real direction for anything to go in. The instruments, which, at times, go off on tangents of their own, always seem to be groping around in the dark for the right key. The final movement is exciting but it does not seem to compensate for what goes on before.

The Cecelia Society choral group and the Little Symphony Society combined talents for an agreeable presentation of Bach's Mass in B minor. The concert was open to the public and in appreciation, there wasn't a single seat unoccupied in sizable Jordan Hall.

* * *

WILLIS PAGE, of the Boston Symphony, conducted the orchestra, chorus, and soloists in a gratifying if methodical manner—at times the chorus lacked impetus, but improved its delivery in the course of the evening. The soloists did full justice to the music. They were Margo Stagliano, soprano; Eunice Alberts, contralto; Carl Nelson, tenor; and Paul Tibbetts, bass.

Richard Tucker gave his first Boston recital Sunday afternoon. The Metropolitan tenor presented a first rate program, including in his selections the inevitable operatic arias — the flower song from Bizet's "Carmen," "Il mio tesoro" from Mozart's "Don Giovanni," and, as an encore, an English version of Rodolfo's narrative from "La Boheme."

Mr. Tucker makes an exceptionally personable appearance on the stage and the recital got off on the right foot with the instant contact he achieved with his audience. He was warmly applauded, and most deservedly so.

This Clipping From
NEWARK, N. J.
STAR-LEDGER

JAN 13 1953

Concerto by Haieff gets award

NEW YORK (AP)—Alexei Haieff, young New Yorker currently the composer in residence at the American Academy in Rome, has won the 1952 orchestral award of the Music Critics Circle of this city.

Meeting yesterday for its annual selections, the Circle picked Haieff's piano concerto as the outstanding composition in its class to be premiered in New York in the 12 months just ended.

The work was world-premiered last April over CBS in an American Music Festival program, Leopold Stokowski conducting, and had its first concert-hall performance here in November by the ~~Boston Symphony~~, Charles Munch conducting. Leo Smit was pianist both times.

French composer Francis Poulenc's "Stabat Mater," premiered here by Robert Shaw in his choral masterworks series in Carnegie Hall last April, won the choral award.

[66]

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
HERALD TRIBUNE N.Y.
JAN 15 1953

MUSIC

Boston Symphony

By VIRGIL THOMSON

CARNEGIE HALL
Conductor, Charles Munch; soloists, Mary Henderson, soprano; Herbert Handt, tenor.
Concerto Grosso for String Orchestra Op. 6, No. 4 .... Handel
"Printemps," Suite symphonique...... Debussy
"La Vita Nuova" Concerto for Soprano, Tenor and Orchestra (first N. Y. performance) .... Nabokov
Symphony No. 2, Op. 73 (first N. Y. performance) .... Toch

Mary Henderson

Soprano soloist with the Boston Symphony Orchestra

Fresh Program

THE BOSTON SYMPHONY ORCHESTRA played last night in Carnegie Hall a concert consisting almost entirely of unfamiliar music. A Handel Concerto Grosso, not at all hackneyed, and Debussy's rarely heard "Printemps" suite were the only pieces that were not absolute novelties for New York. The local premières were two, a Symphony No. 2 by Ernst Toch and a Concerto for Soprano, Tenor and Orchestra entitled "La Vita Nuova," by Nicholas Nabokov. Everything was admirably played under the direction of Charles Munch.

* * *

Debussy "Printemps" dates originally from 1887, though the present version, rescored by Henri Busser, is of 1913. Its subject is Botticelli's "Primavera." It is a youthful work, not without character but immature and not very subtle. New York has heard it before only three times, I believe—in 1914, 1924 and 1940. It merits revival as a curiosity every decade or so, but does its composer's fame little good. Hearing it last night was a pleasure. Hearing it often would, I think, not be.

* * *

Ernst Toch's Symphony No. 2, dedicated to Albert Schweizer, is a work of eclectic modernism, as to style, and considerable expressive ambition. Its four movements are entitled Allegro Fanatico (Like an Oath); Very Light, Skimming, Shadowy; Adagio and Allegro. I did not understand the reference to an oath, though the movement so described was, I must admit, very loud, very high-pitched and, as musical vocabulary, a bit coarse. The symphony as a whole leans on passage-work and instrumentation "effects" rather than on thematic strength or soaring melody. Song is not wholly absent from it; nothing is. The piece contains, indeed, a little of everything. For all its expertness, elaboration and obvious aspiration to do well, I found it a tasteless mixture. Even the orchestral effects (this composer is Hollywood's expert in the spooky vein) seemed to me not fresh. The very loud passages were the most striking parts of the work, and even they seemed to overplay their inspiration.

* * *

Nicholas Nabokov's Concerto (really a cantata) on fragments from Dante's "La Vita Nuova" (in the Rossetti translation) has a mystical and incantatory quality. The voice parts, for soprano and tenor, are expertly set for big-style declamation. The orchestral background is neo-Romantic music, rounded (rather than angular) in thematic material and suave in harmony. The mood of the work is nostalgic, intense, the instrumental background just a shade weak in musical interest. It seems to need a ballet to dramatize further the deeply sentimental content of the poetic text. Its strength, like that of all Nabokov's music, is the dignity of the poetic expression and its direct character. It is not the work of an expert showing off but rather of an expert speaking simply and from the heart about perfectly real feelings. This aspect of contemporary neo-Romanticism is not generally understood yet. But it will be.

WILMINGTON, DEL.
STAR
JAN 1 1 1953

Pianist Joseph Battista Appears At Art Center

JOSEPH BATTISTA, Pianist

Joseph Battista, brilliant young American pianist, will present a

came to New York. Besides studying languages, theory, ensemble and working in Mme. Samaroff's master class he continued to earn his living by helping in the opera classes at the school.

His first big prize which launched his professional career was winning the Youth Contest of the Philadelphia Orchestra. The award was an appearance with the orchestra under Eugene Ormandy in the Rachmaninoff C minor Concerto. The debut was just four days after his twenty-first birthday and critics agreed he had

cess.

On the threshold of international recognition, the young pianist returned home. But, soon after Pearl Harbor, Battista was in uniform. For three years his career was abandoned and his talents placed at the services of his country.

He resumed his career in the summer of 1947 when he was engaged to play the Fourth Beethovan Concerto with the Boston Symphony under Koussevitzky at the Berkshire Festival. The following autumn leading critics hailed his return in recital at New York's Town Hall. Since then he has toured throughout this country and in Canada and Mexico giving concerts.

NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 15 1953

Journal-American

Charles Munch At the Carnegie

By MILES KASTENDIECK

CHARLES MUNCH fashioned a program which challenged Boston Symphony listeners in Carnegie Hall last night. Presenting Handel's Concerto Grosso No. 4, Opus 6 as a point of departure, he ventured more into the unknown with each work. The final number, Toch's Second Symphony, found people withdrawing after each movement.

The Toch is a work of dedication. Admiration for Albert Schweitzer inspired it and a biblical text crystallized its creation.

Singling out a figure to venerate, Toch has written an extraordinary score. That it inspired him to excel himself is quite believable. Whether he has been too rhetorical and possibly too busily engaged in expressing himself is suggested in a first hearing. Nevertheless a searing purpose dominates the work and achieves its end.

Lyric Gift

Of the four movements, the adagio is immediately accessible. In its moments of grandeur, it reveals Toch's lyric gift forcibly. An atmospheric scherzo makes fascinating listening. Both the first and last movements give an impression of man reaching upward while submerged in an environment full of confusion.

The finale leaves no doubt of assertion of faith in its clarion horns and decisive drum beats. It is an impressive work especially in the light of its concept.

The first New York performance of Nabokov's "La Vita Nuova," a concerto for soprano, tenor, and orchestra on three excerpts from Dante's "The New Life," brought a far less daring or assertive work.

It has atmosphere, but aside from the originality of its presentation the material suggests little distinction. It was well performed by Mary Henderson, soprano, and Herbert Handt, tenor, and the orchestra.

Quite unfamiliar and wholly entrancing was Debussy's "Printemps," a product of his 25th year. Today it would be called characteristic Debussy, but at the time of writing it raised doubts of his accomplishments. It scored an immediate hit with the audience.

This Clipping From
NEW [illegible] N. Y.
WOR[illegible] & SUN
[illegible] 1953

Music

Symphony Outdoes Composers

By LOUIS BIANCOLLI.

The Boston Symphony being the orchestra it is and Charles Munch being the conductor he is, everything sounded like a million dollars in Carnegie Hall last night.

Actually, much of the merchandise on display was worth considerably less. But that was only the composers' fault. The orchestra performed all four works listed in its typically fresh and vibrant style, and Mr. Munch conducted as if all talk of his recent illness was so much nonsense.

Best of the evening's music was Handel's Concerto Grosso No. 4. Now, the Boston strings are reputedly the best in America; my only question last night was whether they weren't the best in the world. Mr. Munch made them sound that way, and after all what else is there but sound?

Early Debussy.

After that, intrinsic values followed a kind of sliding scale. "Printemps," an early piece of Debussy's, rarely heard these days, bustled and tingled with the stir of spring, but otherwise seemed pallid with the virus of Massenet—at its best a sort of "Morning of a Fawn."

Debussy was a young man in Rome when the mood of spring seized him. A painting by Botticelli did the rest. He was in Rome "to hear his own thoughts" and watch the fountains in the shadows of the nearby hills. "Printemps" was one of the products of that mood. Mr. Munch obviously liked it, and so did much of the crowd.

Also uneven [illegible] Nikolai Nabokov's setting of excerpts from Dante's "La Vita Nuova" ("The New Life.") Th[illegible] is a grand theme—this poetic diary of Dante's meeting with Be[illegible]trice and the mystical change th[illegible] came over his whole personal[illegible]. It is the clue to "The Di[illegible]ne Comedy," and its prophecy.

Archaic Touch.

The soloists, [illegible] Henderson, soprano, and Her[illegible] Handt, tenor, applied themsel[illegible] [illegible] to the task, but they [illegible] somewhat handicapped by [illegible] stilted and archaic translat[illegible] of Rossetti, once regarded as [illegible] best of their kind. Dante's [illegible] is simple, terse, almost [illegible]equal.

There is plausi[illegible] atmosphere to Mr. Nabokov's [illegible] "Concerto," and the [illegible] on the "Vision of Death" [illegible] my thinking, the finest [illegible] music to come from him [illegible] rest is long and a little [illegible]. I wish he had used [illegible] Italian, just for the sou[illegible] magic.

The Nabokov [illegible] a local premiere, and so [illegible] startling second Symphony [illegible] Toch—dedicated to A[illegible] Schweitzer, "the lonely se[illegible] of darkness." Portions [illegible] symphony are the very [illegible] darkness—a pained, defia[illegible] darkness. But a wondro[illegible] the calmer passages [illegible]

Whether Toch [illegible] written a masterpiece I'm [illegible]; that it is disturbing, [illegible] fascinating to follow in [illegible] flashes of light and dark is [illegible]. I'm all for hearing it [illegible]

[67]

ping From
ORK, N. Y.
ELEGRAM & SUN
AN 15 1953

ony
s
sers

IANCOLLI.

ymphony being
and Charles
conductor he is,
d like a million
Hall last night.
of the merchan-
was worth con-
t that was only
lt. The orches-
our works listev
sh and vibrant
unch conducted
is recent illness
nse.
ing's music was
Grosso No. 4.
trings are rep-
America; my
st night was
n't the best in
ch made them
and after all
but sound?
bussy.
usic values fol-
sliding scale.
early piece of
ard these days,
with the stir
erwise seemed
us of Massenet
of "Morning of

young man in
hood of spring
nting by Bot-
. He was in
own thoughts"
ntains in the
by hills. "Prin-
the products
. Munch obvi-
so did much of

Nikolai Na-
excerpts from
Nuova" ("The
is a grand
diary of Dan-
atrice and the
at came ever
ty. It is the
Comedy," and

uch.
y Henderson,
Handt, tenor,
nobly to the
re somewhat
stilted and
of Rossetti,
best of their
idiom is sim-
lloquial.
atmosphere to
called "Con-
acaglia on the
to my think-
stral music to
the rest is
olved. I wish
ginal Italian,
its magic.
was a local
the startling
Ernst Toch
Schweitzer,
time of dark-
is symphony
darkness—
ry darkness.
bathes the

written a
ure; that it
l, fascinat-
flashes of
s. I'm all

This Clipping From

[illegible]

BOSTON SYMPHONY AT CARNEGIE HALL

Miss Henderson, Soprano, and Herbert Handt, Tenor, Sing in Debut of Nabokov Work

BOSTON SYMPHONY ORCHESTRA, Charles [illegible] Mary Henderson, soprano; Herbert Handt, tenor. At Carnegie Hall.
Concerto Grosso for String Orchestra, [illegible] No. 4 .... Handel
Symphonic Suite, Printemps .... Debussy
La Vita Nuova [illegible] and orchestra, on three excerpts from Dante (first N. Y. performance) .... Nabokov
Symphony No. 2 [illegible] (first N. Y. performance) .... Toch

By OLIN DOWNES

Handel and Debussy, for musicians of the past centuries, Nikolai Nabokov and Ernest Toch, for contemporary composers, made the program of the concert of the Boston Symphony Orchestra, Charles Munch conductor, last night in Carnegie Hall. The modern works were both played for the first time in this city.

Toch's Second Symphony was composed, as a friend of his has informed us, as a "call from within." It has for its author almost a final significance in his life. The symphony is dedicated to Albert Schweitzer—"the man who kindled this work in me * * * the lonely seer in a time of darkness" and "the only victor in a world of victims." Toch long has worshiped Schweitzer, the missionary, the musician, philosopher and humanitarian, from afar. The two men have never communicated nor corresponded. Toch finally added to his score the sentence from the Bible, the words of Jacob's struggle with the angel: "I will not let thee go except thou bless me."

The sincerity of the symphony, the modernity of its technic, its rich harmonic color in many pages, as well as its counterpoint and stressful polytonality in others were evident at an initial hearing. So is the fact of the composer's melodic gift, as in the slow movement, which is musically perhaps the richest of the four parts of the work—at least on preliminary acquaintance.

But the question that the symphony leaves in the mind is whether Toch's invention and strength of thought are equal to his expressive purpose, and whether many pages of this symphony will long endure to testify to that purpose convincingly. One asks the question, and does not attempt to answer it here, even though Mr. Toch's final climax over a roaring pedal point, with fierce chords of the two pianos and brass, and the final reiterated whacks of the drum leave no doubt that the devil is left flat on the canvas. But is Toch the grand symphonist? Is he not, perhaps, a sensitive lyrical poet, heard to best advantage on a smaller scale?

Mr. Nabokov's setting of excerpts from the "Vita Nuova" in the Rossetti translation deals with the poet's vision of his Lady, her death, and ecstatic glorification, here conveyed in a final duet of tenor and soprano. We thought the best pages of this work were those of the opening recitative of the tenor, Herbert Handt, and of the final lines sung together by him and Mary Henderson. But these recommendations are relative. The music's invention is not distinguished; there are stylistic suggestions in it of everything from Mahler to Copland. The vocal line is most often decidedly unvocal. The better singer was Mr. Handt, whose diction also was the better in the performance. Miss Henderson's passages were not improved by her indistinct pronunciation and the prevailing shrillness and edginess of her tones.

For forcing she was not entirely to be blamed, since Mr. Nabokov, the greater part of the time, has orchestrated much too heavily, almost in the Straussian manner, at the big climaxes, for the voices. The composer was present last night, and twice rose from a box to bow his acknowledgments of the applause.

It was a pleasure, earlier in the program, to hear the fresh, youthful score of Debussy, "Printemps," in the definitive orchestral version published early in this century by Durand. It is beautiful, if tenuous music, tender, poetical in spirit, not very firm in design, but lovely. This is particularly true of the first movement. Both movements were orchestrated by Henri Busser. We were not greatly impressed by Mr. Munch's rather ebullient and somewhat improvisatory treatment of Handel's music. There are better Concerti Grossi of the set he wrote in 1729, and Mr. Munch has conducted other of Handel's works better on other occasions.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 13 1953

Forum Presents Munch Orchestra

By MARION KELLEY

The Philadelphia Forum presented the Boston Symphony Orchestra last night at the Academy in its annual concert here. Charles Munch gave a moving and skillfully balanced performance of contemporary and classic works to a crowded house of interested listeners.

Apparently selected to cover a wide range of tastes, and to pique musical appetites with a first performance of a modern composer, the program had its moments of complete satisfaction. Opening with Handel's Concerto Grosso No. 4, Munch accented the precision and beauty of the strings. It was a sensitive reading, sympathetically interpreted.

FIRST PERFORMANCE

Arthur Honegger's Symphony No. 5 was given its first performance here. Of course, it cannot be compared but it was played with splendid vitality and technical finish. It is a work that requires many hearings to develop full appreciation of what the composer had in mind. The threads of a haunting melody are apparent throughout most of the composition, but are so enshrouded in tragedy that it is difficult to evaluate at one hearing.

After intermission, Dr Munch and his musicians opened with Debussy's "Printemps," another moody piece that transported his listeners into a kingdom of nebulous fancy. The performance closed with Roussel's "Bacchus et Ariane," completing a program notable chiefly for its novelty.

DYNAMIC TRANSLATIONS

Dr. Munch and his musicians translated contemporary music last night with dynamism and a youthful vigor that was commendable.

The next Forum concert will be Jan. 26, featuring the Gershwin Concert Orchestra. On Feb. 9 and 10, The Slavenska-Franklin Ballet with Mia Slavenska, Frederic and Alexandra Danilova will be presented instead of the originally scheduled Ballet Russe de Monte Carlo. The latter company canceled its commitments to tour South America instead of the United States.

Jan-17

BOSTON ORCHESTRA HEARD IN CONCERT

Munch Conducts Own Version of Bach Chorale Prelude—Arrau Piano Soloist

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Gerard Souzay, baritone, Arnold Moss, narrator, Claudio Arrau, pianist, Schola Cantorum. At Carnegie Hall.
Chorale Prelude and Chorale, The Old Year Is Past ....Bach-Munch
Piano Concerto No. 2 in B flat.........Brahms
Don Quichotte a Dulcinee ....Ravel
La danse des morts
(First N. Y. performance) ....Honegger

By OLIN DOWNES

Mr. Munch opened the program of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall with his own arrangement of the Bach Chorale Prelude and Chorale, "The Old Year is Past" ("Das alte Jahr vergangen ist").

Aside from the appropriateness of this item in the temporal sense, there was the gratifying spectacle of a conductor who actually orchestrated a Bach choral-prelude in a quiet way designed to reveal its contents without overstuffing and brilliantining the instrumentation. Wood and brass were discreetly underneath the prevailing string tone and there was not a crashing triple fortissimo for a windup. Wherefor the audience, mildly interested, listened politely to this fine music and was not wholly prepared to applaud when the quiet ending came.

The program was replete with soloists, and highly gifted ones. Claudio Arrau played the Brahms B-flat concerto, and in doing so showed how consistenly he is developing in depth and breadth as the seasons go by. His dramatic interpretation of the second movement, the "Allegro appassionato," made only more striking and evocative his poetical interpretation of the slow movement, and the playfulness and fancy of the last one. And throughout, the conception was admirably symphonic.

Souzay Sings 3 Ravel Works

Appearing for the first time with orchestra in New York, Gerard Souzay, singing the three songs of Ravel's "Don Quichotte à Dulcinée," proved himself immediately an exceptional artist in all respects of vocal interpretation. The voice itself is a clear and resonant baritone. It is handled with skill and mastery throughout its range, and with great variety of sonority and tone color. The songs are, of course, composed with Ravel's wonted dexterity, wit, and exquisite sense of words.

In these songs the composer's style, always distinguished, nevertheless verges far more to the popular side than any of his other mature vocal creations. This is not surprising in view of the fact the songs were composed for a "Don Quichotte" film. Each one, a setting of verse by Paul Morand, has its special character: "Chanson romanesque," "Chanson epique," "Chanson à boire." Mr. Souzay, altering technique and style in a most perceptive fashion for each example, captivated his audience by the clarity of his diction and the technical and interpretive mastery of his art.

He never forced a tone, he sang pianissimo when that was essential, used a head-tone in a most imaginative way when that effect was logical, and was adoring and reverent and Rabelaisian by turns as he revealed the various aspects of the Don's adoration of his Dulcinea. The audience, very properly, applauded and shouted when Mr. Souzay had finished.

Mr. Souzay was one of the soloists in Honnegger's "La Danse des Morts," scored for narrator, solo baritone and soprano and contralto solo voices in the big choral chorus which, with the fulminating orchestra, furnishes dramatic—or let us say, "theatrical" effect. The text, by Paul Claudel, is drawn fro mthe Book of Ezekiel. Claudel is said to have been profoundly impressed when he saw at Basel in 1938 the grisly woodcuts, "The Dance of Death," by Holbein the Younger.

Holbein Cuts Impressed Poet

These cuts impressed the poet rather as suggesting "the relief from life's burdens rather than any aspect of the macabre." But the example of one of them, reproduced on the front page of the orchestral score, is grim enough. The skeletons, grinning, plays kettledrums and brass.

The musico-dramatic form is here that of a work for chorus and orchestra, with passages spoken by the Narrator, and the passages that are intoned by the solo singers and chorus. The thought is man's ultimate redemption from his sins, the mercy of a powerful but loving God, and the triumph of the spirit over the flesh.

In implication, all this is impressive enough. The actual music is strained, affected, empty as it is pretentious. The performance was of high quality. The French diction of Arnold Moss, the Narrator, and of the chorus of the Schola Cantorum, trained by Hugh Ross was precise and distinct. The sease furnisheds mostly noise of various kinds. The vocal solos are dry and uninpired. This is a form of composition in which, in the past, Honegger has often triumphed. In the present instance he has signally failed.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVIEWS

POPS

N. Y. STAATS-ZEITUNG UND HEROLD,
FREITAG, den 16. JANUAR 1953

Aus der Musikwelt

Von FRED LOW

Boston Symphonie spielt neue Werke

Charles Munch dirigierte das Boston Symphonie Orchester Mittwoch abend in der Carnegie Hall die New Yorker Erstaufführung der zweiten Symphonie von Ernst Toch. Das Werk ist Albert Schweitzer gewidmet und wurde 1951 in Zürich komponiert und erstmalig in Wien im gleichen Jahr aufgeführt. Neu für New York war auch "La Vita Nuova" von Nicolas Nabokov, einer Komposition, dessen Text die Verse Dantes zugrunde liegen und für Sopran und Tenorsolo mit Orchesterbegleitung geschrieben ist; Mary Handerson und Herbert Handts waren die Solisten. Das Werk ist von französischer Musik inspiriert, läßt aber auch andere Einflüsse erkennen; es ist in melodischer Erfindung nicht sehr reich und auch in der Durchführung nicht interessant. Die beiden ersten Teile Recitativ und Aria "The Eating of the heart" und die Passacaglia "The vision of death" sind ziemlich einförmig, der dritte Satz Fantasia and Rota "Beatrice's Beatitude" weist einige rhythmisch und harmonisch originelle Themen auf. Mary Henderson sang das Sopransolo mit dramatischer Auslegung; ihre Stimme klingt in der Höhe etwas scharf und die Aussprache läßt zu wünschen übrig. Der Tenor Handts hat in den zarteren Nuancen besseren Klang als in den manchmal forcierten Akzenten, in denen seine Stimme glanzlos wird; seine Aussprache ist vorbildlich, die Phrasierung musikalisch. Charles Munch brachte in der ersten Abteilung ferner Händels Concerto Grosso No. 4 für Streichorchester und erreichte mit der farbenkräftigen Wiedergabe von Debussys "Printemps"-Suite den Höhepunkt des Abends. Die Symphonie Ernst Tochs läßt die hervorragende Technik des Komponisten erkennen; die moderne Struktur bildet den Rahmen für die gute melodische Erfindung. Von den drei Sätzen scheint uns der langsame am besten gelungen, die Tiefe des Ausdrucks tritt hier überzeugend hervor. Man müßte das Werk wieder hören, um es eingehender beurteilen zu können; die New Yorker Erstaufführung ließ jedenfalls einen starken Eindruck zurück.

[68]

PHILADELPHIA, PA.
BULLETIN

[illegible]

Munch Conducts Bostonians In Virtuoso Performance

By MAX de SCHAUENSEE

Presented by the Philadelphia Forum, the Boston Symphony Orchestra and its dynamic conductor, Charles Munch, made their seasonal appearance at the Academy of Music last night before a large audience.

Mr. Munch selected an interesting program, presenting Handel's Concerto Grosso for String Orchestra No. 4; Honneger's Symphony 5, and two French works, which [illegible] particularly suited to the [illegible]'s temperament — Debussy's [illegible]temps Suite Symphonique" [illegible] Albert Roussel's "Bacchus et [illegible]e."

Honneger Work New Here

New to Philadelphia was Arthur [illegible]'s symphony. Completed [illegible] December, 1950, [illegible] work sho[illegible] [illegible] more [illegible] and what [illegible]gests than in [illegible] though there [illegible] dissonance for [illegible].

[illegible] and each [illegible] the machine age before [illegible] its [illegible] materialism [illegible] that accurately reflects its particular epoch cannot be [illegible] dismissed, and that [illegible] of Honneger's Fifth. [illegible] may not like it [illegible] nevertheless a striking and honest piece of work, fascinating in its uncompromising facing of the truth.

The arresting vitality of Munch and his men was not only excellently served by the Honneger symphony, but also by the concluding Roussel ballet suite, "Bacchus et Ariane."

Virtuoso Performance

This was virtuoso conducting and a virtuoso response of a high order, exhibited in a very exciting performance, which brought the evening to a whirlwind close.

The Debussy work, despite several revisions is an early sample, written when the composer was only 25 years old. Munch has an [illegible] affection for this piece, which is filled with youthful ardor and enthusiasm.

The Handel Concerto Grosso, which opened the program, gave us the one glimpse of the Boston Symphony's classic attitude. It is a noble piece, and it was expertly played, if somewhat on the loud side.

This Clipping From
HERALD TRIBUNE, N.Y.
JAN 16 1953

Boston Symphony Plays Tonight

The Boston Symphony Orchestra, conducted by Charles Munch, will give its third concert of the season at 8:30 tonight in the Brooklyn Academy of Music. The program includes Ravel's song cycle, "Don Quichotte a Dulcinee," to be sung by Gerard Souzay; a Bach chorale, Schubert's Unfinished Symphony, Debussy's "Afternoon of a Faun" and Ravel's second "Bacchus et Ariane" suite.

1952
1953
SEASON

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 17 1953

MUSIC

Munch Leads Bostonians In Outstanding Concert

By LEONARD MEYERS

Nothing but the most extravagant superlatives is adequate to describe the concert of the Boston Symphony Orchestra last night at the Academy of Music. Charles Munch, the orchestra's musical director, who conducted, and his 100 musicians were in fine fettle throughout the program which included music of Bach, Schubert, Ravel, Debussy and Roussel.

Of greatest interest were the songs by Ravel, "Don Quichotte a Dulcinee," given their first performance with orchestra in Brooklyn and probably in New York. Gerard Souzay, the French baritone, was soloist in these pieces based on texts of Paul Morand. There are three songs, each in a different mood and each a little masterpiece. Although they date from the last years of Ravel's life, they are in no sense a dying-gasp, but Ravel at his very best. The exquisite melodies and enchanting orchestration are in complete character with the extravagantly romantic character of Don Quichotte. Ravel in the course of three songs accomplished characterization that few composers achieve in a full length opera. Originally Ravel conceived these songs for a projected film in which the great Chaliapin appeared.

Soloist Encored

Mr. Souzay has a rather nasal voice and his range is not comfortably large enough to encompass these songs. Moreover, the light color of his voice is, in this reviewer's mind, not admirably suited to the character of the music. His did sing the pieces well, however, within his limitations. The second song was repeated as an encore.

The program opened with Mr. Munch's own fine arrangement of Bach's Choral Prelude and Chorale "The Old Year Is Past." This was followed by Schubert's "Symphony No. 8 in B Minor," the "Unfinished Symphony." It was given a performance of surpassing beauty.

After the intermission we heard Debussy's "Afternoon of a Faun" and Albert Roussel's second suite from his ballet "Bacchus and Ariane." The Debussy work was played perhaps a little too softly with even the gentle climaxes evened off.

The Roussel composition finished off the program in stunning style. The sound of the orchestra, the pacing of the piece and the balance of the orchestral sections was as fine as one could wish for.

This Clipping From
BOSTON, MASS.
HERALD

JAN 17 1953

JEAN BEDETTI, former first 'cello of the Boston Symphony, who returns to the orchestra as soloist in the Schumann Concerto on January 25 at 3 P. M.

This Clipping From
BOSTON, MASS.
HERALD
JAN 18 1953

Dinner at Women's City Club To Honor Dr. Charles Munch

A dinner to honor Dr. Charles Munch and to pay tribute to the entire organization of the Boston Symphony Orchestra will be given at the Women's City Club of Boston Monday evening, Jan. 26, at 6:45 o'clock, it is announced today by the president, Mrs. Frederick S. Bacon. Mr. and Mrs. Bacon will receive at a quarter past six in the Storrow Room of the club and dinner guests will enter at 39 Beacon Street.

Dr. Munch's post, with its heavy schedule outside of Boston, causes him to be one of the busiest directors of music in the world. A Milton commuter, his social appearances such as this one have been rare in the more than two years he has been conducting the orchestra. Abroad at present, Mrs. Munch may return in time for the dinner.

Speakers of the evening will be M. Francois Charles-Roux, Consul General of France, John Nicholas Brown of Providence, former assistant Secretary of the Navy and the first out-of-state resident to be elected to the Boston Symphony Orchestra board of trustees, Prof. G. Wallace Woodworth, of the Harvard music faculty, director of the Harvard Glee Club and Radcliffe Choral Society, which participate in some of the Symphony programs, and George E. Judd, manager of the famous orchestra.

Among the honor guests will be Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra, and Mrs. Burgin, better known as Ruth Posselt, the pianist; Doriot Anthony, flutist and first woman to be appointed to a principal post in the orchestra; Mrs. Olivia Luetcke, second harpist; John N. Burk, editor of the program notes, and Mrs. Burk; Thomas D. Perry, assistant manager, and Mrs. Perry; Mme. Charles-Roux, and, representing the Trustees, Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Edward A. Taft and Mrs. Philip R. Allen.

Among the club's past presidents who will attend are Miss Frances G. Curtis, Mrs. William Lloyd Garrison, Jr., and Mrs. Alexander Steinert, Mrs. Ernest A. Hale and Mrs. Chester Hoefer, co-chairman of the club program committee, are in charge of arrangements. Mrs. Albert C. Titcomb, is music committee chairman of the club, and Mrs. Samuel Wonders is chairman of hospitality for the occasion. She will be assisted by Mrs. Anton J. Fried, Mrs. C. Lawrence Hagerman, Mrs. C. Guy Lane and Mrs. G. McLemore Bollin.

This Clipping From
BOSTON, MASS.
POST

JAN 18 1953

DISTINGUISHED GUESTS TO ATTEND DINNER IN HONOR OF DR. MUNCH

Prominent members of the Women's City Club will attend the dinner of distinction to be given at the club, 40 Beacon st., a week from tomorrow evening, to honor Dr. Charles Munch and to pay tribute to the entire organization of the Boston Symphony Orchestra. A half-hour reception in the Storrow Room, presided over by Mr. and Mrs. Frederick Sayford Bacon, will precede the dinner, planned for 6:45 o'clock.

Speakers that evening will be M. Francis Charles-Roux, consul general of France; John Nicholas Brown of Providence, former assistant Secretary of the Navy and the first out-of-State resident to be elected to the Boston Symphony Orchestra board of trustees. Also Professor G. Wallace Woodworth of the Harvard music faculty, former guest conductor and director of the Harvard Glee Club and Radcliffe Choral Society, and George E. Judd, manager of the famous orchestra.

Among the honored guests will be Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra, and Mrs. Burgin (Ruth Posselt); Doriot Anthony, Mrs. Olivia Luetcke, Mr. and Mrs. John N. Burk and Mr. and Mrs. Thomas D. Perry.

Representing the trustees will be former Governor and Mrs. Alvan T. Fuller, Mr. and Mrs. Edward A. Taft and Mrs. Philip R. Allen.

Mrs. Ernest A. Dale and Mrs. Chester Hoefer, program chairman, are making the dinner arrangements. Mrs. Samuel Wonders is chairman of hospitality, assisted by Mrs. Anton J. Fried, Mrs. C. Lawrence Hagerman, Mrs. C. Guy Lane and Mrs. G. McLemore Bollin.

CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, JANUARY 17, 1953 **Art—Music—Theater** **11

—Symphony Programs Promised for Next Week

Isaac Stern and Jean Bedetti to Appear as Soloists

Returning from its tour to New York and Philadelphia, the Boston Symphony Orchestra will give five concerts in its home area next week. These concerts will be conducted by Charles Munch. The soloists to appear are Isaac Stern, violinist, and Jean Bedetti, cellist.

On Tuesday evening the orchestra will be heard in its Cambridge series at Sanders Theater. For this concert Mr. Munch has programmed Handel's Fourth Concerto Grosso for String Orchestra, Debussy's "Afternoon of a Faun" and "Printemps," and Schumann's Second Symphony.

Another rehearsal, open to the public, will be held on Wednesday evening at 7:30 in Symphony Hall. Mr. Munch will rehearse the program for the week-end concerts, and Isaac Stern, the violin soloist for these concerts, will also appear at the rehearsal.

For the Friday afternoon and Saturday evening concerts Mr. Munch has selected the Brahms Variations on a Theme of Haydn, Brahms Violin Concerto (in which Mr. Stern will appear), Two Images by Bartók ("In Full Flower" and "Village Dance"), and excerpts from Act III of Wagner's "Die Meistersinger." The Bartók will be heard for the first time at these concerts.

On Sunday afternoon, Jan. 25, Jean Bedetti, former first cellist of the orchestra, will perform the Schumann Cello concerto. This is the work he first played in Boston. The rest of the program will include the Brahms Variations on a Theme by Haydn, and the same numbers by Bartók and Wagner

This Clipping From

[illegible] TIMES

BOSTON ORCHESTRA HEARD IN CONCERT

Munch Conducts Own Version of Bach Chorale Prelude—Arrau Piano Soloist

[illegible] ORCHESTRA [illegible] Arrau, pianist [illegible] Hall [illegible] The Old Year [illegible] Bach-Munch [illegible] Brahms [illegible] Ravel [illegible] Honegger

By OLIN DOWNES

[illegible] Munch opened the program [illegible] Boston Symphony Orchestra [illegible] afternoon in Carnegie [illegible] his own arrangement of [illegible] Chorale Prelude and [illegible] Old Year is Past" [illegible] vergangen ist"). [illegible] ornateness [illegible] poral sense, [illegible] spectacle [illegible] ually orchestrated a Bach chorale-prelude in a quiet way designed to reveal its contents without overstuffing and [illegible] amentation. Wood and [illegible] were discreetly underneath the prevailing string tone and [illegible] a crashing tympie for [illegible] a windup. Wherefore the [illegible] interested [illegible] to this [illegible] wholly prepared to [illegible] the quiet [illegible].

The [illegible] with [illegible] ones. Claudio Arrau [illegible] the Brahms B flat concerto [illegible] doing so [illegible] he is developing [illegible] and breadth as the season goes. His dramatic [illegible] ond movement, the "Allegro appassionato," [illegible] and evo[illegible] interpretation of the slow movement, and the [illegible]ness and fancy of the last one. And throughout, the conception was admirably symphonic.

Souzay Sings 3 Ravel Works

Appearing for the first time with orchestra in New York, Gerard Souzay, singing the three songs of Ravel's "Don Quichotte a Dulcinée," proved himself immediately an exceptional artist in all respects of vocal interpretation. The voice itself is a clear and resonant baritone. It is handled with skill and mastery throughout its range, and with great variety of sonority and tone color. The songs are, of course, composed with Ravel's wonted dexterity, [illegible] and exquisite sense of words.

In these songs the composer's style, always distinguished, nevertheless verges far more to the popular side than any of his other mature vocal creations. This is not surprising in view of the fact the songs were composed for a "Don Quichotte" film. Each one, a setting of verse by Paul Morand, has its special character: "Chanson romanesque," "Chanson epique," "Chanson à boire." Mr. Souzay, altering technique and style in a [illegible] perceptive fashion for each example, captivated his audience by the clarity of his diction and the technical and interpretive mastery of his art.

He never forced a tone, he sang pianissimo when that was essential, used a head-tone in a most imaginative way when that effect was logical, and was adoring and reverent and Rabelaisian by turns as he revealed the various aspects of the Don's adoration of his Dulcinea. The audience, very properly, applauded and shouted when Mr. Souzay had finished.

Mr. Souzay was one of the soloists in Honegger's "La Danse des Morts," scored for narrator, solo baritone and soprano and contralto [illegible] voices in the big choral chorus [illegible] with the fulminating orchestra, furnishes dramatic—or let [illegible] "[illegible]al" effect. The text, by Paul Claudel, is drawn [illegible] the Book of Ezekiel. Claudel [illegible] and to have been profoundly impressed when he saw at Basle in [illegible] the grisly woodcuts, "The Dance of Death," by Holbein the Younger.

Holbein Cuts Impressed Poet

These cuts impressed the poet [illegible] as suggesting "the relief [illegible] life's burdens rather than [illegible] of the macabre." But the [illegible] of one of them, [illegible] on the front page of [illegible] score, is grim [illegible] skeletons, grinning, [illegible] and brass.

The musico-dramatic [illegible] that of a work for [illegible] and orchestra, with passages spoken by the Narrator, and [illegible] that are intoned by the solo singers and chorus. The thought is man's ultimate redemption from his sins, the mercy of a powerful but loving God, and the triumph of the spirit over the flesh.

In implication, all this is impressive enough. The actual music is strained, affected, empty as it is pretentious. The performance was of high quality. The French [illegible]tion of Arnold Moss, the narrator, and of the chorus of the Schola Cantorum, trained by Hugh Ross, was precise and distinct. The score furnishes mostly noise of various kinds. The vocal solos are dry and uninspired. This is a form of composition in which, in the past, Honegger has often triumphed. In the present instance he has signally failed.

This Clipping From

HERALD-TRIBUNE, N.Y.

JAN 18 1953

CONCERT AND RECITAL

* * *

'La Danse des Morts'

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; third concert of the afternoon series.

Chorale Prelude and Chorale, Das alte Jahr vergangen ist..............Bach, arr. Munch

Piano Concerto No. 2, in B flat major..Brahms
Soloist, Claudio Arrau

Don Quichotte a Dulcinee, for baritone with orchestra .... Ravel
Soloist, Gerard Souzay

La Danse des Morts, for baritone, soprano, contralto, narrator, chorus and orchestra .... Honegger
First New York performance

Narrator, Arnold Moss; baritone, Gerard Souzay; soprano, Mariquita Moll; contralto, Betty Allen; Schola Cantorum of New York (Hugh Ross, conductor)

Arthur Honegger's "La Danse des Morts," in its first New York performance, closed the extensive and chronologically ordered program of the Boston Symphony Orchestra under Charles Munch's direction yesterday afternoon in Carnegie Hall. Finished in 1938 and first heard in 1940 in Basel, it had been given by the Bostonians under Mr. Munch last August at Tanglewood; yesterday's narrator, Arnold Moss, and contralto soloist Betty Allen, had also taken part in its presentation in the Berkshires.

The text, in French with two Latin interludes, is by Paul Claudel; the narrator's lines are from the Book of Ezekiel. For most of the work's half-hour course, the narrator's recitation alternates with the choral music; the vocal soloists are heard in the last two of the seven sections. The work has dramatic and emotional communication and contrast, but while the music as well as the text convey the expressive purport of the cantata, this does not seem to be among Honegger's most significant works from a musical point of view. The score, indeed, is often imposing and effective, as in the dark-hued percussive, ominous instrumental introduction; the second part, in which the "Carmagnole," "Sur le pont d'Avignon" and "Dies Irae" are interwoven, is music of remarkable craftsmanship, and conveys a sense of macabre gaiety on the verge of catastrophe.

There are also lament, despair, tenderness and confidence in "La Danse des Morts," but the score as a whole does not give an impression of unity; its musical ideas are not particularly consequential and some of the episodes seem rather diffuse; the frequent persuasiveness of the work does not depend primarily upon its basic musical material. The performance itself was admirable; the Schola Cantorum's members, trained by Hugh Ross, sang eloquently; Mr. Moss's recitation had convincing dignity and intelligibility; appealing quality of tone and expressive sympathy marked the singing of Miss Moll, Miss Allen and Mr. Souzay.

Mr. Souzay's talents were best illustrated in Ravel's cycle of three songs, "Don Quichotte à Dulcinée," which were an occasion of unalloyed musical delight. The French baritone had already shown himself to be an artist of exceptional qualifications in his Town Hall recitals during the last two seasons. His presentation of the Ravel songs was both singing and interpretation of the first order, in quality and production of tone, enunciation and evocation of atmosphere. Perhaps, in the Chanson à Boire," the interpretation was almost too finely wrought, but this was a minor point in a memorable performance, conveying prevailing emotional hues and emotional nuances and the essential savor of the music. There was no vocal effort, but the singing always held its place in the foreground; the orchestral playing was imaginative and laudably proportioned.

Mr. Munch's arrangement of the Bach chorale prelude and chorale was sober and sympathetic; it seemed to need a rather more positive close. In the Brahms piano concerto in B flat major, Claudio Arrau's playing had the largeness of scale and dynamic range which the work requires. In the first movement, despite frequent imaginative insight, there were times when the pianist's tone seemed slightly austere in outspoken measures, along with occasional overdetailed phrasing. Later, however, tonal lyricism and buoyancy marked Mr. Arrau's skilled and communicative playing, and, after two or three points when the soloist and orchestra did not seem to be entirely together, unity and balance marked the joint performance.

Wilnette Mayers, Soprano

Wilnette Mayers, soprano, who sang at Town Hall late yesterday afternoon, has a gentle manner on the stage and she tries, in a quiet, intelligent way, to emphasize the key words in a song. But songs are composed with sheer sound in mind as well as story, and Miss Mayers' sounds are very small and tight. Until she learns to get some voice out over the audience, her communication, in music, will be slight indeed, too slight to support a complete recital.

The soprano offered Haydn's "Mermaid Song," Chaminade's "Summer" and works of Scarlatti, Bizet, Franck, Chaminade, David, Giannini, Puccini and others, as well as a song by her accompanist, Eugent Broadnax, and a group of Negro spirituals. Handel's famous Largo from "Xerxes" was substituted for the Bach aria listed on her printed program. T. M. S.

This Clipping From

NEW YORK, N. Y.
WORLD - TELEGRAM & SUN

JAN 19 1953

Music

Bostonians Close With Doom Dance

By LOUIS BIANCOLLI.

In a season rather lean in good new music, Arthur Honegger's "La Danse des Morts" came with a welcome impact of novelty Saturday afternoon in Carnegie Hall.

Charles Munch could scarcely have chosen a more spectacular score with which to wind up the latest visit of the Boston Symphony Orchestra. It is music of fiendish power—and only a born flair for theater could sustain that power so long.

Honegger's score is by no means new, having been written—like a sinister prophecy—in 1938. Why it was withheld from New Yorkers for so long is one of those quaint little mysteries.

Based on Ezekiel.

Its title comes from a gruesome woodcut of Holbein's showing what awaits all sinners at the end of the journey. Paul Claudel wrote a text for soprano, baritone, contralto and chorus—based largely on the Book of Ezekiel.

Much of the music rocks with the terror of the doom to come. There are passages of corrosive realism in this "Dance of the Dead;" passages awesome with the voice of deity, and one or two places where orchestra and chorus fairly scream with panic.

I thought it almost the most effective composition of Honegger's I had ever heard. It is theatrical, but only as Verdi's "Manzoni" requiem is theatrical—with that conscious grip on the senses and imagination of the listener.

Quartet of Soloists.

The performance worked like a spell on the audience. Mr. Munch held the orchestra and the schola cantorum to a firm, unwavering line, and of the four fine soloists (Mariquita Moll, Betty Allen, Gerard Souzay and Arnold Moss), Messrs. Souzay and Moss were the finest.

Mr. Moss intoned the narrative with a mastery of French diction that made every line pulse with meaning, and if there is a better vocal artist than Mr. Souzay among the gentlemen of the low registers I have yet to hear him. He was equally impressive in the baritone solos of "Ravel's "Don Quichotte a Dulcinee."

As if that wasn't soloists enough for one concert, Claudio Arrau put in a solid and rewarding session at the keyboard in Brahms' Second Piano Concerto.

This Clipping From

BOSTON, MASS.
MORNING GLOBE

JAN 18 1953

Dr. Charles Munch to Be Honored at Women's City Club Dinner Jan. 26

One of the high spots of the entire year for Women's City Club members and their guests will be the dinner party which will honor Dr. Charles Munch, distinguished conductor of the Boston Symphony Orchestra. A reception in the Storrow Room at half past six at 39 Beacon st. will also give club members a chance to meet concert master Richard Burgin and his wife, violinist Ruth Posselt; flutist, Doriot Anthony, first woman to be appointed to a principal post in the orchestra; Thomas D. Perry Jr. assistant manager of the Boston Symphony Orchestra; and Mrs. Olivia Luetchke, second harpist. Francois Charles-Roux, Consul General of France; symphony trustee John N. Brown of Providence; G. Wallace Woodworth of Harvard, and George Judd, B. S. O. manager, will be the speakers.

Mrs. Ernest A. Hale and Mrs. Chester Hoefer are co-chairmen of the program and Mrs. Samuel Wonders is in charge of the hostess committee, assisted by Mrs. Anton J. Fried, Mrs. C. Lawrence Hagerman, Mrs. G. McLemore Bollin, and Mrs. C. Guy Lane.

Miss Frances G. Curtis, Mrs. William Lloyd Garrison Jr. and Mrs. Alexander Steinert, all former presidents of the Women's City Club, are to be special guests.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

[70]

1952
1953
SEASON

This Clipping From
NEW YORK, N. Y.
POST

JAN 19 1953

WORDS and MUSIC

By Harriett Johnson

Sullivan Debut in Second 'Cosi'

Having missed the initial "Cosi Fan Tutte" last Tuesday because of a conflict with the Little Orchestra's "Euryanthe," I turned up at the Metropolitan Opera Saturday night to witness the risibilities therein. Presented as a benefit for the New York Chapter of Hadassah, the presentation, surprisingly enough, played to a few empty seats, an unusual state of affairs these days on Broadway and 39th St., and to the loss of those present.

Though Alfred Lunt is missed in his curtain-raising specialty, his direction of the Mozart-da Ponte hilarity is still blithely contagious from start to finish. The Ruth and Thomas Martin translation stands up loosely with repeated hearings and the whole, under the musical direction of Fritz Stiedry, is enchantment.

Interest in this performance centered in the debut of Brian Sullivan as Ferrando, one of the jovially conniving lovers; and a successful debut it was on all counts. Sullivan's robust but easy-going tenor sounded lovely in quality, and quite finished in style, though he can still lighten his voice somewhat for perfection of Mozartian finesse. The show must go on, no matter what, and it probably wasn't easy for Sullivan to cavort around gaily as he did, saddened by the death of his father Saturday morning. Under the circumstances, he is to be doubly congratulated for his histrionic and vocal accomplishment. The next "Cosi" is scheduled for Friday.

Bostonians in Honegger Premiere

Arthur Honegger's violent and rhythmically terrifying "The Dance of the Dead," for baritone, soprano, contralto, narrator, chorus and orchestra, had its New York premiere Saturday afternoon in Carnegie Hall, with the Boston Symphony Orchestra, under the direction of Charles Munch. Gerard Souzay, French baritone, made his first appearance with orchestra here as one of the soloists and he also sang three Ravel songs with exceptional artistry and vocal esteem.

Not to be compared with Honegger's magnificently expressive "Jeanne d'Arc," the work, nonetheless (also to a text by Paul Claudel), has its moments, especially in the unrelenting almost hypnotic passages of incessantly recurring rhythms of the dance itself, simultaneously sung and played. The final sections to do with hope and resurrection were anti-climactic by comparison. Arnold Moss was the narrator; Mariquita Moll and Betty Allen, the soprano and contralto soloists, respectively. Officiating with excellence in the choral portions was the Schola Cantorum, well prepared for the occasion by the ensemble's director, Hugh Ross.

Before the intermission, Claudio Arrau gave a technically distinguished and musically comprehending performance of the Brahms Concerto for Piano in B flat major, No. 2. Arrau's entire conception was that of the prober who profoundly seeks inner content rather than takes it for granted. The slow movement had an especially evocative mood and was tonally ingratiating.

Music Tonight

Puccini's "Tosca" with Elicia Albanese in the title role. Fausto Cleva conducts. Metropolitan Opera, 8:30:

Theodore Lettvin, pianist; Town Hall, 8:30.

This Clipping From
CHARM
NEW YORK, N. Y.

JAN - 1953

Women in the News

January 1953

FOOTNOTES TO HISTORY

Two new "firsts" have recently been added to the achievement of American women.

First woman to become a principal player in the Boston Symphony Orchestra: Doriot Anthony, flutist. Miss Anthony doesn't think that crusading for women's rights is necessary nowadays, even though she is related to a very famous champion of women's rights. Her grandfather's cousin was Susan B. Anthony. Says Miss Anthony: "If a woman is proficient I believe she usually gets what she wants."

First woman to fly over the North Pole: peppery little May Elizabeth Craig, only full-time Washington reporter for a chain of Maine papers. Mrs. Craig, who has been called the "most influential" person in the state of Maine, has been gathering by-lines since 1924. She flew over the North Pole as the only woman in the U.S. Air Force's first press tour of the Arctic.

N. Y. STAATS-ZEITUNG UND HEROLD, MONTAG, den 19. JANUAR 1953

AUS DER MUSIKWELT

Von FRED LOW

Boston Symphonie spielt Honegger-Werke

Charles Munch dirigierte Samstag nachm. das Boston Symphonie Orchester in Arthur Honeggers Chorwerk "La Danse des morts" (Totentanz) als New Yorker Erstaufführung. Die Komposition ist nach einer Dichtung Paul Claudels, inspiriert von den Holzschnitten Hans Holbeins (dem Jüngeren) geschaffen worden; sie ist für Bariton, Sopran- und Alt-Solo, Chor, Orchester und Rezitation (zum großen Teil melodramatisch) geschrieben.

Das Werk hat sieben Sätze, die durch den verbindenden Text zusammenhängen; die Musik bildet die Untermalung der Worte und zeigt besonders in den Chören grandiose Passagen, die in der Steigerung, den gewaltigen Chorsätzen und den rhythmischen markanten Sprechchören großen Eindruck ausüben.

Die Cantilene für Bariton und die beiden Frauenstimmen bringt getragene Themen und der stimmungsvolle Ausklang der Sopranpassage von Mariquita Moll besonders schön gesungen bildet den wirkungsvollen Abschluß des Chorwerkes, das den Komponisten, wie in seinen beiden großen Oratorien "König David" und "Jeanne d'Arc au bucher" auf dem Gipfelpunkt seiner Kunst zeigt. Die Struktur des Werkes erinnert an diese beiden Kompositionen und in der Innerlichkeit, dem Ausdruck reiht sich der "Totentanz" ebenfalls vollwertig an die vorangegangenen Oratorien an. Die Aufführung der Boston Symphonie hatte in Gerard Souzay, der auch Ravels "Don Quichotte a Dulcinee" zum Vortrag brachte, einen hervorragenden Sänger. Souzay hat eine schöne, volle Baritonstimme, die er in der musikalischen Phrasierung bestens zu verwenden weiß. Mariquita Moll (Sopran) und Betty Allen (Alt) sangen die Solopartien der Frauenstimmen, der Chor Schola Cantorum (Dir.: Hugh Ross) wirkte mit und erzielte mit der disziplinierten und musikalisch ausgezeichneten Wiedergabe einen bedeutenden Erfolg.

Das Programm des Konzertes brachte ferner Claudio Arrau im Brahms' Klavierkonzert Nr. 2 sowie Bachs Choral-Präludium und Choral, bearbeitet von Charles Munch. Claudio Arrau spielte das Brahms-Konzert mit blendender Technik und tiefster Einfühlung; die dramatischen Themen kamen im ersten Satz und im anschließenden Allegro appassionata hervorragend zur Geltung und im Adante läßt der Pianist sein Instrument singen. Charles Munch war dem Solisten ein musikalisch sicherer Begleiter und führte das ausgezeichnet spielende Orchester im Zusammenklang mit dem Klavier zu größter Wirkung. Er war auch im Werke von Honegger ein verständnisvoller Interpret und ließ nur durch die Wahl des überlangen Programms die Komposition des französischen Meisters etwas zurücktreten, da die drei vorangegangenen Werke die Konzentration der Hörer zu sehr beanspruchten.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

JAN 19 1953

'La Danse des Morts' An Engaging Concert

By MILES KASTENDIECK

IN a generously-planned concert boasting two soloists, Charles Munch and the Boston Symphony offered some notable music-making in Carnegie Hall on Saturday afternoon. Claudio Arrau and Gerard Souzay were the soloists. The first New York performance of Honegger's "La Danse des Morts" challenged audience attention.

Though composed 15 years ago, the Honegger received its first hearing in this country at Tanglewood last Summer. It created a vivid impression then as a remarkably skillful handling of the subject. This performance confirmed the impresssion, though its ending proved less effective. Honegger's "Jeanne d'Arc au Buche," heard earlier this season, is a more significant work.

The second movement depicting the dance of the dead captures quite convincingly the spirit of Holbein's woodcut that inspired Paul Claudel's text. Its terrifying impact derived from Munch's electrifying conducting, and some dramatic singing by the Schola Cantorum. Arnold Mose's reading conveyed the spirit of the text with much greater effect than he achieved last Summer. Gerard Souzay, Mariquita Moll and Betty Allen collaborated sympathetically, though Miss Moll's solo at the close came unexpectedly as anti-climax.

Souzay captured the audience's fancy singing Ravel's delightful "Don Quichotte a Dulcinee." These three songs he delivered with such engaging style and quality of voice that their performance became an artistic triumph.

Arrau played Brahms' Second Piano Concerto with full comprehension of its symphonic nature and more appreciation of its emotional content than usual. He has modified his tendency toward calculated effectiveness. Some mannerisms still lurk in his playing, thus robbing it of complete realization.

The program opened with an appropriate chorale of Bach entitled "The Old Year is Past," modestly orchestrated by Munch himself.

• • •

Ross Recital

Lanny Ross sang in Town Hall last night. Some originality in program-making grouped his numbers as "Songs of Reynaldo Hahn," "Four German Love Songs," "Music of the French Theatre" and "Old American Folk Songs." Thus set up, the program amounted to a pleasant evening with a popular tenor.

Years of association with radio performing have given Ross a style of interpretation too undisciplined for straight recital presentation. The charm of stage presence carried into performance does not quite compensate for the liberties he took. They gave him a mannered delivery akin to crooning at times.

This Clipping From
BURLINGTON, VT.
NEWS

JAN 22 1953

Boston Pops Orch Goes on Tour

BOSTON — (UP) — The Boston Pops Touring Orchestra, comprising 71 musicians from throughout the nation, set out in two buses today for a 10-week tour designed to bring the famed Boston Pops to the East, Mid-West and South.

Four women were included in the orchestra under the direction of Arthur Fiedler that made its first appearance last night in the Field House on the Rensselaer Polytechnic Institute campus at Troy, N. Y. There also was a woman piano soloist in the party.

During the tour the party will travel as far as Beaumont, Tex., playing in the Middle Western states and the deep South — a total of 67 concerts in 62 communities.

The regular Boston Pops Orchestra consists of members of the Boston Symphony Orchestra all men. The touring group, however, will have a similar repertoire playing both classical and popular pieces.

This Clipping From
NEW YORK, N. Y.
POST

JAN 19 1953

WORDS *and* MUSIC

By Harriett Johnson

Sullivan Debut in Second 'Cosi'

Having missed the initial "Cosi Fan Tutte" last Tuesday because of a conflict with the Little Orchestra's "Euryanthe," I turned up at the Metropolitan Opera Saturday night to witness the risibilities therein. Presented as a benefit for the New York Chapter of Hadassah, the presentation, surprisingly enough, played to a few empty seats, an unusual state of affairs these days on Broadway and 39th St., and to the loss of those present.

Though Alfred Lunt is missed in his curtain-raising specialty, his direction of the Mozart-da Ponte hilarity is still blithely contagious from start to finish. The Ruth and Thomas Martin translation stands up loosely with repeated hearings and the whole, under the musical direction of Fritz Stiedry, is enchantment.

Interest in this performance centered in the debut of Brian Sullivan as Ferrando, one of the trivially conniving lovers; and a successful debut it was on all counts. Sullivan's robust but easy-going tenor sounded lovely in quality, and quite finished in style, though he can still lighten his voice somewhat for perfection of Mozartian finesse. The show must go on, no matter what, and it probably wasn't easy for Sullivan to cavort around gaily as he did, saddened by the death of his father Saturday morning. Under the circumstances, he is to be doubly congratulated for his histrionic and vocal accomplishment. The next "Cosi" is scheduled for Friday.

Bostonians in Honegger Premiere

Arthur Honegger's violent and rhythmically terrifying "The Dance of the Dead," for baritone, soprano, contralto, narrator, chorus and orchestra, had its New York première Saturday afternoon in Carnegie Hall with the Boston Symphony Orchestra, under the direction of Charles Munch. Gerard Souzay, French baritone, made his first appearance with orchestra here as one of the soloists and he also sang three Ravel songs with exceptional artistry and vocal esteem.

Not to be compared with Honegger's magnificently expressive "Jeanne d'Arc," the work, nonetheless (also to a text by Paul Claudel), has its moments, especially in the unrelenting almost hypnotic passages of incessantly recurring rhythms of the dance itself, simultaneously sung and played. The final sections to do with hope and resurrection were anti-climactic by comparison. Arnold Moss was the narrator; Mariquita Moll and Betty Allen, the soprano and contralto soloists, respectively. Officiating with excellence in the choral portions was the Schola Cantorum, well prepared for the occasion by the ensemble's director, Hugh Ross.

Before the intermission, Claudio Arrau gave a technically distinguished and musically comprehending performance of the Brahms Concerto for Piano in B flat major, No. 2. Arrau's entire conception was that of the prober who profoundly seeks inner content rather than takes it for granted. The slow movement had an especially evocative mood and was tonally ingratiating.

Music Tonight

Puccini's "Tosca" with Elicia Albanese in the title role. Fausto Cleva conducts. Metropolitan Opera, 8:30:

Theodore Lettvin, pianist; Town Hall, 8:30.

N. Y. STAATS-ZEITUNG UND HEROLD, MONTAG, den 19. JANUAR 1953

AUS DER MUSIKWELT

Von FRED LOW

Boston Symphonie spielt Honegger-Werke

Charles Munch dirigierte Samstag nachm. das Boston Symphonie Orchester in Arthur Honeggers Chorwerk "La Danse des morts" (Totentanz) als New Yorker Erstaufführung. Die Komposition ist nach einer Dichtung Paul Claudels, inspiriert von den Holzschnitten Hans Holbeins (dem Jüngeren) geschaffen worden; sie ist für Bariton, Sopran- und Alt-Solo, Chor, Orchester und Rezitation (zum großen Teil melodramatisch) geschrieben.

Das Werk hat sieben Sätze, die durch den verbindenden Text zusammenhängen; die Musik bildet die Untermalung der Worte und zeigt besonders in den Chören grandiose Passagen, die in der Steigerung, den gewaltigen Chorsätzen und den rhythmischen markanten Sprechchören großen Eindruck ausüben.

Die Cantilene für Bariton und die beiden Frauenstimmen bringt getragene Themen und der stimmungsvolle Ausklang der Sopranpassage von Mariquita Moll besonders schön gesungen bildet den wirkungsvollen Abschluß des Chorwerkes, das den Komponisten, wie in seinen beiden großen Oratorien "König David" und "Jeanne d'Arc au bucher" auf dem Gipfelpunkt seiner Kunst zeigt. Die Struktur des Werkes erinnert an diese beiden Kompositionen und in der Innerlichkeit, dem Ausdruck reiht sich der "Totentanz" ebenfalls vollwertig an die vorangegangenen Oratorien an. Die Aufführung der Boston Symphonie hatte in Gerard Souzay, der auch Ravels "Don Quichotte a Dulcinee" zum Vortrag brachte, einen hervorragenden Sänger. Souzay hat eine schöne, volle Baritonstimme, die er in der musikalischen Phrasierung bestens zu verwenden weiß. Mariquita Moll (Sopran) und Betty Allen (Alt) sangen die Solopartien der Frauenstimmen, der Chor Schola Cantorum (Dir.: Hugh Ross) wirkte mit und erzielte mit der disziplinierten und musikalisch ausgezeichneten Wiedergabe einen bedeutenden Erfolg.

Das Programm des Konzertes brachte ferner Claudio Arrau im Brahms' Klavierkonzert Nr. 2 sowie Bachs Choral-Präludium und Choral, bearbeitet von Charles Munch. Claudio Arrau spielte das Brahms-Konzert mit blendender Technik und tiefster Einfühlung; die dramatischen Themen kamen im ersten Satz und im anschließenden Allegro appassionata hervorragend zur Geltung und im Adante läßt der Pianist sein Instrument singen. Charles Munch war dem Solisten ein musikalisch sicherer Begleiter und führte das ausgezeichnet spielende Orchester im Zusammenklang mit dem Klavier zu größter Wirkung. Er war auch im Werke von Honegger ein verständnisvoller Interpret und ließ nur durch die Wahl des überlangen Programms die Komposition des französischen Meisters etwas zurücktreten, da die drei vorangegangenen Werke die Konzentration der Hörer zu sehr beanspruchten.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

JAN 19 1953

'La Danse des Morts' An Engaging Concert

By MILES KASTENDIECK

IN a generously-planned concert boasting two soloists, Charles Munch and the Boston Symphony offered some notable music-making in Carnegie Hall on Saturday afternoon. Claudio Arrau and Gerard Souzay were the soloists. The first New York performance of Honegger's "La Danse des Morts" challenged audience attention.

Though composed 15 years ago, the Honegger received its first hearing in this country at Tanglewood last Summer. It created a vivid impression then as a remarkably skillful handling of the subject. This performance confirmed the impresssion, though its ending proved less effective. Honegger's "Jeanne d'Arc au Buche," heard earlier this season, is a more significant work.

The second movement depicting the dance of the dead captures quite convincingly the spirit of Holbein's woodcut that inspired Paul Claudel's text. Its terrifying impact derived from Munch's electrifying conducting, and some dramatic singing by the Schola Cantorum. Arnold Mose's reading conveyed the spirit of the text with much greater effect than he achieved last Summer. Gerard Souzay, Mariquita Moll and Betty Allen collaborated sympathetically, though Miss Moll's solo at the close cama unexpectedly as anti-climax.

Souzay captured the audience's fancy singing Ravel's delightful "Don Quichotte a Dulcinee." These three songs he delivered with such engaging style and quality of voice that their performance became an artistic triumph.

Arrau played Brahms' Second Piano Concerto with full comprehension of its symphonic nature and more appreciation of its emotional content than usual. He has modified his tendency toward calculated effectiveness. Some mannerisms still lurk in his playing, thus robbing it of complete realization.

The program opened with an appropriate chorale of Bach entitled "The Old Year is Past," modestly orchestrated by Munch himself.

• • •

Ross Recital

Lanny Ross sang in Town Hall last night. Some originality in program-making grouped his numbers as "Songs of Reynaldo Hahn," "Four German Love Songs," "Music of the French Theatre" and "Old American Folk Songs." Thus set up, the program amounted to a pleasant evening with a popular tenor.

Years of association with radio performing have given Ross a style of interpretation too undisciplined for straight recital presentation. The charm of stage presence carried into performance does not quite compensate for the liberties he took. They gave him a mannered delivery akin to crooning at times.

This Clipping From
CHARM
NEW YORK, N. Y.

JAN - 1953

Women in the News

January 1953

FOOTNOTES TO HISTORY

Two new "firsts" have recently been added to the achievement of American women.

First woman to become a principal player in the Boston Symphony Orchestra: Doriot Anthony, flutist. Miss Anthony doesn't think that crusading for women's rights is necessary nowadays, even though she is related to a very famous champion of women's rights. Her grandfather's cousin was Susan B. Anthony. Says Miss Anthony: "If a woman is proficient I believe she usually gets what she wants."

First woman to fly over the North Pole: peppery little May Elizabeth Craig, only full-time Washington reporter for a chain of Maine papers. Mrs. Craig, who has been called the "most influential" person in the state of Maine, has been gathering by-lines since 1924. She flew over the North Pole as the only woman in the U.S. Air Force's first press tour of the Arctic.

This Clipping From
BURLINGTON, VT.
NEWS

JAN 22 1953

Boston Pops Orch Goes on Tour

BOSTON —(UP)— The Boston Pops Touring Orchestra, comprising 71 musicians from throughout the nation, set out in two buses today for a 10-week tour designed to bring the famed Boston Pops to the East, Mid-West and South.

Four women were included in the orchestra under the direction of Arthur Fiedler that made its first appearance last night in the Field House on the Rensselaer Polytechnic Institute campus at Troy, N. Y. There also was a woman piano soloist in the party.

During the tour the party will travel as far as Beaumont, Tex., playing in the Middle Western states and the deep South — a total of 67 concerts in 62 communities.

The regular Boston Pops Orchestra consists of members of the Boston Symphony Orchestra all men. The touring group, however, will have a similar repertoire playing both classical and popular pieces.

SCIENCE MONITOR, BOSTON, TUESDAY, JANUARY 20, 1953 **Records—Radio—TV** **7

Honored—Fiedler Forms New Pops Orchestra

J...me Coyne

Arthur Fiedler explains a point during the first rehearsal of the new **Boston Pops Tour Orchestra**, which leaves today for a 64-city trip through 24 states. Hilde Somer is piano soloist.

Touring Group to Visit Sixty-Four Cities in U.S.

By Harold Rogers

Arthur Fiedler dashed off Symphony Hall stage yesterday noon like a track star who had just run a relay. He looked like an athlete as he mopped his face with a red towel and headed for his office. His new aggregation — the Boston Pops Tour Orchestra—was having a 10-minute intermission during its second rehearsal.

"My orchestra is only five hours old," he gasped, "and we have our first performance tomorrow night in Troy!" He sat at his desk and called for a drink of water. "And what about a celeste?" he asked, hailing somebody nearby. "See Mazzeo about a celeste! We've got to take one along."

Between these hectic, last-minute preparations for the tour he continued to explain the details. "We're going to cover 13,000 miles in 70 days," he said, and reminded his secretary that the glass of water had not yet arrived. "We'll play 67 concerts in 64 cities."

A young drummer walked in and shyly said that he couldn't find any coconut shells for the clip-clop of horses. Mr. Fiedler barked some orders, and the problem of the coconut shells was soon on the way to solution.

"We're going in busses," he continued, "in two busses and a trailer for our instruments and baggage. I'm traveling in my own car with a friend who'll help me drive." The glass of water arrived, and he drained it at once with evident relief.

* * *

The only person who is connected with the regular Boston Pops Orchestra is Mr. Fiedler himself. There are only three or four members of the Tour Orchestra who were in the group that played here last spring for a month while the Boston Symphony men were still abroad.

"I auditioned hundreds of musicians for the Tour Orchestra," he said. I decided to use all men to have it look as much as possible like the regular Boston Pops. But several women came to the auditions, thinking they were welcome; and four of them played so well that I couldn't turn them down!"

He said that the majority of the players come from Boston, New York, Chicago, Seattle, San Francisco, and Milwaukee. "Most of them are strangers to each other," he pointed out. "Take the four trumpets, for instance. The first is from Santiago, Chile, the second from San Francisco, the third from Chicago, and the fourth from New York. That's why it's difficult to get just the right intonation at first. But they'll shake down, all right. Already they're playing very well together."

* * *

Featured soloist with the Boston Pops Tour Orchestra will be Hilde Somer, Viennese pianist who has been in America since 1938. She made her debut with the New York Philharmonic-Symphony at the age of 14 and has since completed eight tours of the United States and Canada.

Mr. Fiedler's tour, arranged by Columbia concerts under the auspices of the Boston Symphony Orchestra, will be his first extensive trip with an orchestra in some years. For a few seasons several years ago he made shorter tours with an 18-man sinfonietta.

The Boston Pops Tour Orchestra will play in Washington, D.C., and in 24 states—New York, Massachusetts, Pennsylvania, Maryland, Ohio, Indiana, Kentucky, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Okalhoma, Missouri, Iowa, Illinois, Michigan, and Wisconsin.

"I'm going to be busy from now on until the end of summer," Mr. Fiedler said with something of a note of resignation in his voice. "When I get back from this tour, we'll be starting the Boston Pops season on April 21. Then we'll have the twenty fifth season of the Esplanade Concerts, which I founded. Then to San Francisco again to conduct the Art Commission concerts, and after that—Hollywood Bowl."

Just then someone passed the door and called: "Time, Mr. Fiedler!"

The intermission over, the conductor returned to his podium and baton. The rehearsal resumed full tilt. If hard work will tell, as it usually does, Mr. Fiedler's new orchestra will be ready.

BROOKLYN INSTITUTE
OF ARTS & SCIENCES
BROOKLYN, N.Y
JAN. 1953

A CHRONICLE OF EVENTS FROM JANUARY 7 TO FEBRUARY 2

Concerts

MORE MATCHLESS MUSIC FROM BOSTON

POWER, subtlety, and precision mark the Boston Symphony Orchestra, with its sonorous brasses, opulent winds, and vibrant strings. Charles Munch, Music Director of the orchestra, will conduct the third Brooklyn concert of this year's series on Friday evening, January 16. His exacting musical ardor is a kind of noble fanaticism— natural in the legatee of Serge Koussevitzky. A Parisian critic, writing about the European triumph of the orchestra last May, said: "There is one and only one Charles Munch. [illegible] conductors preside with calm authority, [illegible] themselves feared, and still others [illegible] by osmosis. Nothing is more [illegible] than the expression of Munch [illegible] his native France at the helm [illegible] American orchestra was a proud [illegible] of the conductor. Two other citizens of France, Pierre Monteux and the late Dr. Koussevitzky, have filled this post, one of the most crucial in American music. Mr. Munch is now laying plans to take the orchestra on a coast-to-coast tour, the first since 1915.

Ch[illegible] [illegible] lifts *the orchestra* [illegible] in rehearsal. [illegible] the sound of a [illegible] piece.

NESDAY, JANUARY 21, 1

Boston Pops Tour Opens in Troy, N. Y.

With his newly-formed Boston Pops Tour Orchestra, Arthur Fiedler left Symphony Hall yesterday morning and last night conducted the 66 men and four women in a successful concert in the huge sports arena of Van Rensaeler Polytechnical Institute at Troy, N. Y. This was the first of 67 concerts the orchestra will play in 62 communities, on a bus tour that will take the musicians as far as Beaumont, Texas, in the course of 10 weeks. The musicians were selected by Fiedler from every region of the country, after personal auditions.

Jan. 21

THE CHRISTIAN SCIENCE MONITOR,

s for the Screen —

Jean Bedetti, former first cellist of the Boston Symphony Orchestra, will play the Schumann Cello Concerto with the orchestra in Symphony Hall on Sunday afternoon, Tuesday evening, and at the open public rehearsal tonight.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

[72]

SCIENCE MONITOR, BOSTON, TUESDAY, JANUARY 20, 1953 **Records—Radio—TV** **7

Honored—Fiedler Forms New Pops Orchestra

James Coyne

Arthur Fiedler explains a point during the first rehearsal of the new Boston Pops Tour Orchestra, which leaves today for a 64-city trip through 24 states. Hilde Somer is piano soloist.

Touring Group to Visit Sixty-Four Cities in U.S.

By Harold Rogers

Arthur Fiedler dashed off Symphony Hall stage yesterday noon like a track star who had just run a relay. He looked like an athlete as he mopped his face with a red towel and headed for his office. His new aggregation — the Boston Pops Tour Orchestra—was having a 10-minute intermission during its second rehearsal.

"My orchestra is only five hours old," he gasped, "and we have our first performance tomorrow night in Troy!" He sat at his desk and called for a drink of water. "And what about a celeste?" he asked, hailing somebody nearby. "See Mazzeo about a celeste! We've got to take one along."

Between these hectic, last-minute preparations for the tour he continued to explain the details. "We're going to cover 13,000 miles in 70 days," he said, and reminded his secretary that the glass of water had not yet arrived. "We'll play 67 concerts in 64 cities."

A young drummer walked in and shyly said that he couldn't find any coconut shells for the clip-clop of horses. Mr. Fiedler barked some orders, and the problem of the coconut shells was soon on the way to solution.

"We're going in busses," he continued, "in two busses and a trailer for our instruments and baggage. I'm traveling in my own car with a friend who'll help me drive." The glass of water arrived, and he drained it at once with evident relief.

* * *

The only person who is connected with the regular Boston Pops Orchestra is Mr. Fiedler himself. There are only three or four members of the Tour Orchestra who were in the group that played here last spring for a month while the Boston Symphony men were still abroad.

"I auditioned hundreds of musicians for the Tour Orchestra," he said. I decided to use all men to have it look as much as possible like the regular Boston Pops. But several women came to the auditions, thinking they were welcome, and four of them played so well that I couldn't turn them down!"

He said that the majority of the players come from Boston, New York, Chicago, Seattle, San Francisco, and Milwaukee. "Most of them are strangers to each other," he pointed out. "Take the four trumpets, for instance. The first is from Santiago, Chile, the second from San Francisco, the third from Chicago, and the fourth from New York. That's why it's difficult to get just the right intonation at first. But they'll shake down, all right. Already they're playing very well together."

* * *

Featured soloist with the Boston Pops Tour Orchestra will be Hilde Somer, Viennese pianist who has been in America since 1938. She made her debut with the New York Philharmonic-Symphony at the age of 14 and has since completed eight tours of the United States and Canada.

Mr. Fiedler's tour, arranged by Columbia concerts under the auspices of the Boston Symphony Orchestra, will be his first extensive trip with an orchestra in some years. For a few seasons several years ago he made shorter tours with an 18-man sinfonietta.

The Boston Pops Tour Orchestra will play in Washington, D.C., and in 24 states—New York, Massachusetts, Pennsylvania, Maryland, Ohio, Indiana, Kentucky, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Okalhoma, Missouri, Iowa, Illinois, Michigan, and Wisconsin.

"I'm going to be busy from now on until the end of summer," Mr. Fiedler said with something of a note of resignation in his voice. "When I get back from this tour, we'll be starting the Boston Pops season on April 21. Then we'll have the twenty fifth season of the Esplanade Concerts, which I founded. Then to San Francisco again to conduct the Art Commission concerts, and after that—Hollywood Bowl."

Just then someone passed the door and called: "Time, Mr. Fiedler!"

The intermission over, the conductor returned to his podium and baton. The rehearsal resumed full tilt. If hard work will tell, as it usually does, Mr. Fiedler's new orchestra will be ready.

BROOKLYN INSTITUTE
OF ARTS & SCIENCES
BROOKLYN, N.Y
JAN. 1953 ✓

A CHRONICLE OF EVENTS FROM JANUARY 7 TO FEBRUARY 2

Concerts

MORE MATCHLESS MUSIC FROM BOSTON

POWER, subtlety, and precision mark the Boston Symphony Orchestra, with its sonorous brasses, opulent winds, and vibrant strings. Charles Munch, Music Director of the orchestra, will conduct the third Brooklyn concert of this year's series on Friday evening, January 16. His exacting musical ardor is a kind of noble fanaticism—natural in the legatee of Serge Koussevitzky. A Parisian critic, writing about the European triumph of the orchestra last May, said: "There is one and only one Charles Munch. . . . Some conductors preside with calm authority, others make themselves feared, and still others communicate by osmosis. Nothing is more contagious than the expression of Munch." To return to his native France at the helm of the famous American orchestra was a proud day in the life of the conductor. Two other citizens of France, Pierre Monteux and the late Dr. Koussevitzky, have filled this post, one of the most crucial in American music. Mr. Munch is now laying plans to take the orchestra on a coast-to-coast tour, the first since 1915.

Charles Munch lifts ***the orchestra*** *to a crescendo* ***in rehearsal,*** *transfigured by* ***the sound of a*** *beloved masterpiece.*

Boston Herald

NESDAY, JANUARY 21,

Boston Pops Tour Opens in Troy, N. Y.

With his newly-formed Boston Pops Tour Orchestra, Arthur Fiedler left Symphony Hall yesterday morning and last night conducted the 66 men and four women in a successful concert in the huge sports arena of Van Rensaeler Polytechnical Institute at Troy, N. Y. This was the first of 67 concerts the orchestra will play in 62 communities, on a bus tour that will take the musicians as far as Beaumont, Texas, in the course of 10 weeks. The musicians were selected by Fiedler from every region of the country, after personal auditions.

Jan. 21

THE CHRISTIAN SCIENCE MONITOR,

s for the Screen —

Jean Bedetti, former first cellist of the Boston Symphony Orchestra, will play the Schumann Cello Concerto with the orchestra in Symphony Hall on Sunday afternoon, Tuesday evening, and at the open public rehearsal tonight.

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVIEWS

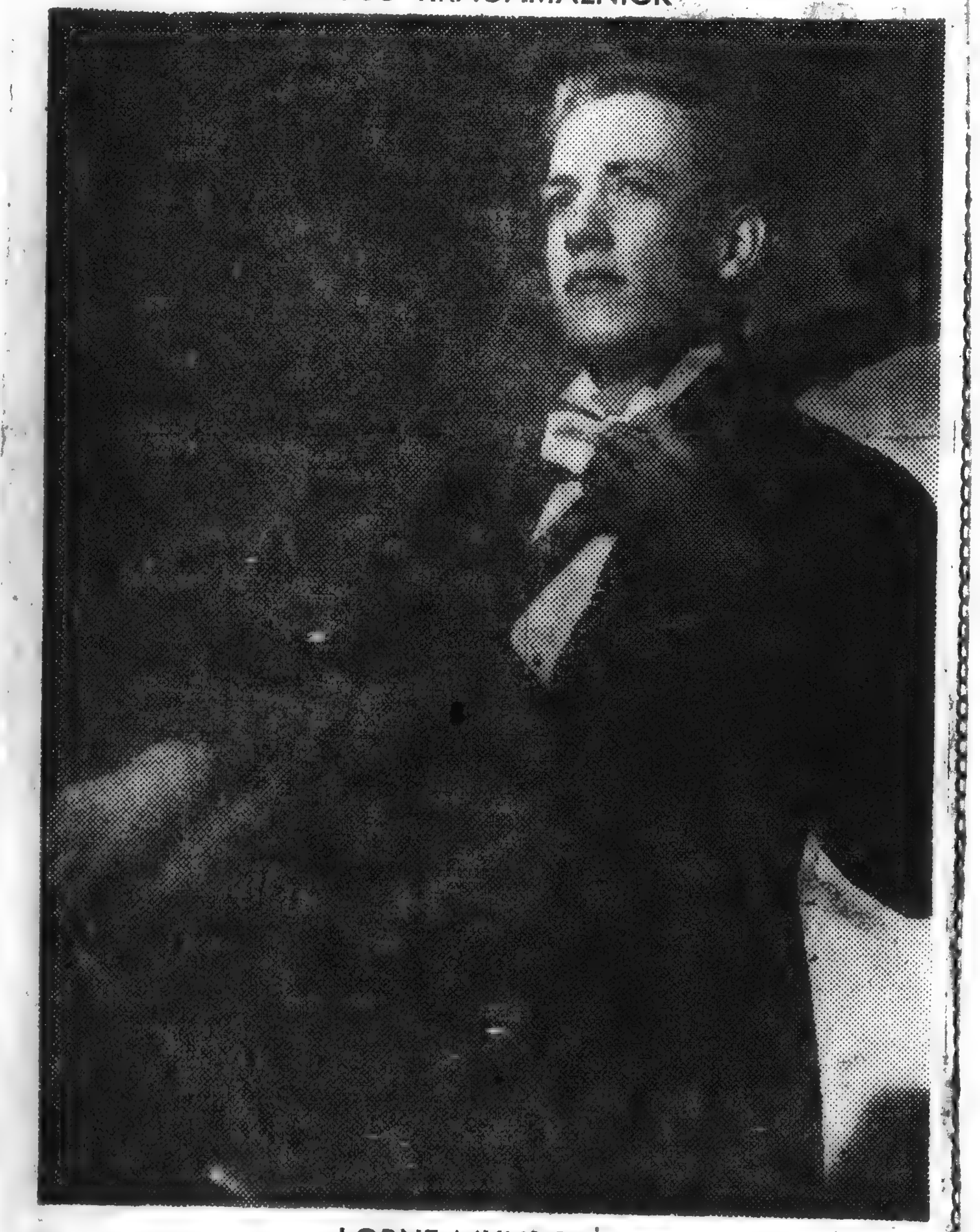
POPS

1952
1953
SEASON

This Clipping From
NORFOLK, VA.
LEDGER DISPATCH

JAN 22 1953

JACOB KRACHMALNICK



LORNE MUNROE

Guests to Join Orchestra For Brahms Work Monday

Two guest musicians will join the Norfolk Symphony Orchestra in its concert Monday night at 8:15 o'clock at the Center Theater to present the Brahms Double Concerto for Violin, Cello and Orchestra under the direction of Edgar Schenkman.

They are Jacob Krachmalnick, concertmaster, and Lorne Munroe, first cellist, of the Philadelphia Orchestra.

Krachmalnick, a native of Russia, was brought to America in his infancy. He recently succeeded Alexander Hilsberg as concertmaster in Philadelphia when the latter decided to devote his career to conducting.

Munroe was formerly with the Minneapolis Symphony Orchestra, but followed Eugene Ormandy to Philadelphia, becoming first cellist recently when Samuel Maves joined the Boston Symphony.

Also on Monday's program will be Sibelius' Symphonic Poem "En Saga," the Suite from Handel's "Water Magic" arranged by Sir Hamilton Harty and the Overture to Wagner's "Tannhauser."

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JAN 23 1953

Art and Business

More than 40 Boston leaders of business and finance met at Symphony Hall, yesterday morning, as guests of the trustees of the Boston Symphony Orchestra. They listened to the orchestra rehearse, sat down to lunch at tables spread in the auditorium, and heard a succession of speakers.

The idea was this: to acquaint business leaders with the operation of the Boston Symphony and to invite financial support of it from corporate business interests. That idea is new here, and very sound from two points of view. First, the place of the now vanishing wealthy private contributors to cultural institutions, must be taken by collective representatives of the community, and there is none more responsible nor better equipped to do so than corporate business. Second, the Boston Symphony Orchestra is as great an asset as any in all our beloved New England.

When art and business engage in mutual, cooperative effort, for the enrichment of the community, that mean a healthy society and an up-and-coming community. Corporate business, as representing all of us, large and small, here has an opportunity to join in sustaining an institution which confers its benefits upon us all.

This Clipping From
BOSTON, MASS.
HERALD

JAN 23 1953

100 BUSINESS MEN HEAR SYMPHONY REHEARSE

In a unique move to help broaden its financial base, the trustees of the Boston Symphony orchestra yesterday afternoon presented a brief open rehearsal of the orchestra under Chales Munch to a group of about 100 of Boston's most distinguished business and professional men, many of whom had never before heard the orchestra.

Following the 45-minute rehearsal and a luncheon served in Symphony Hall, Fire Commissioner Michael Kelleher, who referred humorously to the fact that a Kelleher serving on the board was itself a sign of the changing times, introduced Henry B. Cabot, president of the board.

Urging that heads of Boston's largest firms realize the importance to Boston of the orchestra, which with the Boston Pops orchestra now on tour, will have visited 110 American and European cities in the years 1952-53, Mr. Cabot pointed out that the current deficit could be met in but three ways. These were through a large public canvas, through city, state or national support, and through the sponsorship of Boston business.

A canvas, he said, would be competitive with such public drives as the Community Fund, while government support would be wholly contrary to the ideals of a democratic system. His remarks were dramatically emphasized in an impromptu talk by Isaac Stern, the violin virtuoso who appears this week as soloist with the orchestra.

Mr. Stern stated that he had followed the orchestra on its recent European tour and that everywhere he went the stunning appearance of the Boston orchestra there was still a topic of conversation. He said the tour had done more for cultural relationships between the U. S. and Europe than any commercial or business contact ever had, and urged that business men awaken to the fact that the Boston Symphony orchestra is a world-wide ambassador for Boston itself. The meeting was brought to a close with brief remarks by Francis Hatch, also a trustee, on how business could practically undertake to share the responsibility of support.

BOSTON, MASS.
RECORD

JAN 24 1953

Tour Planned By Symphony

The Boston Symphony Orchestra goes on a coast-to-coast tour April 21, its first trans-continental jaunt.

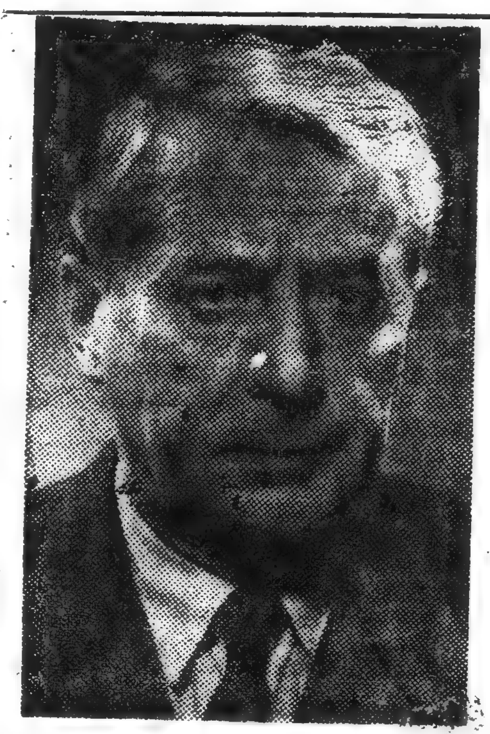
Concluding its regular schedule April 18 at Symphony Hall, the world famous orchestra proceeds at once to Detroit on the first leg of its long journey. Pierre Monteux will share with Charles Munch the arduous job of conducting 29 concerts in 26 cities.

The Boston Pops Orchestra, under the direction of Arthur Fiedler, which is now on a ten-week tour of the south and southwest, will be back here during May and June, and on the Esplanade in July.

The Symphony will be back in Tanglewood for the July and August Berkshire Festival.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JAN 23 1953



HONORS TO SYMPHONY—The Women's City Club will honor Dr. Charles Munch, music director of the Boston Symphony Orchestra, and members of the organization at a dinner at 40 Beacon st. Monday.

This Clipping From
NEW YORK TIMES

JAN 23 1953

$100,000 IS RAISED FOR PHILHARMONIC

Two-thirds of Goal Reached in 'Friends Fund' Campaign, Which Closes Feb. 15

The second annual "Friends Fund" campaign of the Philharmonic-Symphony Society so far has raised two-thirds of its desired $150,000, Floyd G. Blair, president of the society, announced yesterday.

Mr. Blair spoke at the intermission of a Philharmonic rehearsal at Carnegie Hall, attended by more The second annual "Friends than 800 "Friends" of the orchestra. The rehearsal was conducted by Vladimir Golschmann, with Edmund Kurtz as 'cello soloist.

Reporting on the progress of the drive, Mr. Blair said the society had received $100,000 from about 3,000 contributors. The campaign will end Feb. 15.

At the close of the 1951-52 campaign, $79,000 had been raised from 2,730 contributors.

Mr. Blair said that although attendance at Philharmonic concerts had increased this season, the gain had been offset by a decrease in record royalties and by a 16 per cent drop in Philharmonic radio membership.

Discussing the rising expense of maintaining an orchestra, he explained that the cost of producing a single concert at Carnegie Hall was $9,200, against an average income from ticket sales of $5,300, which left a deficit of almost $4,000 at every performance.

The rehearsal was broadcast over Station W. N. Y. C. During the broadcast Mrs. E. Theophilus MacDermott, area chairman for the drive, and Mrs. Socrate Baruzzi, president of the Philharmonic Women's Club, both made appeals for contributions.

Admission to the rehearsal was open to all who had contributed $5 or more to the fund. A second rehearsal March 19, under the direction of Guido Cantelli, will be open to $5 contributors, who did not attend yesterday's rehearsal, as well as to those contributing $10 or more.

Contributors of $25 or more also will be invited to a private concert in the Grand Ballroom of the Plaza, under the direction of Mr. Golschmann, on Monday evening, Feb. 2.

BOSTON OUTLOOK BLEAK

Appeal Is Made to Business Aides at Orchestra Rehearsal

Special to THE NEW YORK TIMES.

BOSTON, Jan. 22—About 100 business executives sat in for the first time today on a shirt-sleeve rehearsal of the Boston Symphony Orchestra as part of an attempt to raise funds for the organization from business and industry.

After Conductor Charles Munch had put the 103 musicians through their practice, Henry B. Cabot, president of the Trustees of the Boston Symphony, reported that the financial outlook for the present season was bleak.

"Without substantial business contributions, we will be in the most serious financial condition by the end of the current season," he said, "for we have substantially no reserve and our endowment fund cannot be touched."

He said it appeared that the orchestra would need $100,000, and suggested that business concerns become the "balance wheel" to stabilize the orchestra's operations, contributing smaller amounts in good years than in bad ones.

This Clipping From
TOLEDO, OHIO
BLADE

JAN 2[illegible]

Five Years Later

The score was published in 1886, five years after his death. Ravel made his transcription for orchestra early in 1923, and it was performed May 3, 1923 at a "Koussevitzky Concert" in Paris. The American permiere of the Ravel setting was at a Boston Symphony concert Nov. 7, 1924.

Much, almost too much, has been written of "Aida," which opened the Metropolitan season two years ago. The dubious decor and a still more dubious cast excited vigorous and unflattering comment in the wayward press. Mr. Bing proposes to broadcast "Aida" once more, tomorrow afternoon (2 p.m., ABC), virtually in the same vocal manner—Milanov, Barbieri (instead of Nikolaidi); Messrs. Del Monaco, London; Cleva at the wheel.

"Aida" was commissioned by the Khedive, Ismail Pasha, for the Italian Theater in Cairo, which opened in November, 1869. "Aida" was produced there Dec. 24, 1871; it came out at La Scala a year later. Verdi himself conducted. Kobbe says he "was recalled 32 times and presented with an ivory baton and diamond star with the name of Aida in rubies and his own in other precious stones." I wonder what became of the baton.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MUSIC

Stern Soloist in Brahms Concerto at Symphony

[illegible]

CYRUS DURGIN

[illegible]

BOSTON, SATURDAY, JANUARY 24, 1953 THE CHRISTIAN SCIENCE MONITOR

Horizon—Isaac Stern at Symphony

Violinist in Brahms Concerto; Works by Bartók on Program

By Harold Rogers

Variety is becoming the spice of Charles Munch's programs. Running over with interest is the one he has chosen for the concerts this week end by the Boston Symphony Orchestra. Five composers are represented—Schubert, Brahms, Bartók, Samazeuilh, and Wagner. The works by Bartók and Samazeuilh are first Boston performances.

As if all this weren't enough, the program boasts the superb artistry of Isaac Stern in the Brahms Violin Concerto. The program is somewhat longer than usual, but who cares? It is anything but dull.

After Mr. Munch's fleet, light, and stimulating reading of Schubert's Overture to "Rosamunde," Mr. Stern came forward to play the Brahms Concerto with command and authority. It has already been done in Symphony Hall twice this month (by Arthur Grumiaux on the Sunday and Tuesday series).

There was no question yesterday afternoon as to Mr. Stern's mastery of each difficult detail. He played with his usual firm, strong tone and his clean, sure technique. He songfully captured the gracious rise and fall of Brahms' melodies; the Adagio was especially moving for the contemplative manner in which he played it. He dug into the finale with enthusiasm while Mr. Munch supplied that rare commodity in which he specializes—an orchestral accompaniment that is far enough forward to say everything without saying too much. The resulting ovation was instant and prolonged.

* * *

The Deux Images by Bartók, composed as early as 1910, were stamped with the originality of his genius. Both of these tone pictures—"In Full Flower" and "Village Dance"—are cast in his stringent, strongly emotional idiom, compounded of granite and moon dust.

The first is a poem that ends on whole-tone glissandos, and the second is folksy in its dancing rhythms. But we always see more than folk tunes when we look at them through Bartók's eye. The dance is interrupted by a darkly moody section of imploring nature, as if something casts a tragic shadow over the villagers. But it passes, and the dance gaily resumes.

* * *

Gustave Samazeuilh, whose name is almost as hard to pronounce as it is to spell, is a Frenchman, born in Bordeaux in 1877. He composed his "Nuit" in 1924 and dedicated it to Fauré's memory. Though Samazeuilh is a total stranger to most of us, he apparently is well known in Paris for his music criticisms and his French translations of opera texts.

His nocturne discloses a purely impressionistic style, à la Debussy, only with less subtlety and more theatricality. The ear swims in a sea of shimmering tone—a pleasant impression but one that has been depicted before with greater artistry.

Mr. Munch closed the program with excerpts from Act III of Wagner's "Die Meistersinger." He evoked the sublime serenity of the introduction, in which the brasses came forth movingly with their orotund statements of Hans Sachs' hymn. The Ländler, danced by the apprentices, was taken at a jolly clip, and though the Mastersingers were hurried a bit for their solemn procession, perhaps even they would forgive this tempo for a concert performance—a brilliant concert performance like the one heard yesterday.

Guido Cantelli, the young Italian conductor who has won critical acclaim for his appearances with the NBC Orchestra, will guide the Boston Symphony concerts for the next two weeks. Next week he will offer Haydn's Symphony No. 93, Stravinsky's "Card Game," Rossini's Overture to "Semiramide," and Tchaikovsky's Fifth Symphony.

This Clipping From
BOSTON, MASS.
HERALD
JAN 24 1953

BOSTON HERALD, SATURDAY, JANUARY 24, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 72d season in Symphony Hall yesterday afternoon. The guest soloist was Isaac Stern. The program:

Overture to "Rosamunde" ...... Schubert
Concerto in D, Op. 77 .... Brahms
Deux Images .... Bartok
"Nuit" .... Samazeuilh
Excerpts from Act III,
"Die Meistersinger" .... Wagner

By RUDOLPH ELIE

TWO WEEKS AGO it was the combination of Brahms, Claudio Arrau, Charles Munch and first cellist Samuel Mayes that soared off into the blue to produce one of the most memorable moments of the season. Yesterday it was Brahms, Isaac Stern, Charles Munch and first oboist Ralph Gomberg, and if the results were not so openly spectacular it was the nature of the violin concerto itself. Below the surface it was every bit as memorable a performance as the second piano concerto had been a fortnight before.

That Isaac Stern now ranks—and has ranked for some time—as one of the foremost violinists of the day is hardly open to question. His technical capacity is enormous, but then so is that of every other recital violinist these days. His ear for drawing every gradation of violinistic tone and expressive attack with certainly one of the greatest bowing arms ever possessed by anyone is enormous, too, but even this is not the quality that lifts him above all but two or three of his contemporaries.

Indeed, it is not easy to exactly define what it is, as it is a quality of mind, a special atmosphere of approach that mingles the intellectual with the esthetic without being either pedantic or dry, the poetic with the creative without being either affected or mannered, and the forceful and compelling without being either obvious or domineering. It is a quality of overall balance, in short, a balance of technical attainment with emotional and intellectual attainment, and while technical and intellectual attainment are often encountered, emotional maturity to go along with them is a rarer endowment.

WITH ALL THIS, then, comes the security of ease, and it is this sense of ease while performing that so characterizes the visual aspects of his playing. This is not to say there is anything vapid or languorous; the effort and the conviction of his playing is reflected in the intensity of his attitude. Nonetheless the underlying composure is there, reflecting confidence and complete mastery of the medium technically and artistically.

On the whole it may be said that this was a warmer and more romantically inclined reading by both Mr. Stern and Mr. Munch than is usually encountered. There were climaxes of great power and force, but in general, save in the high-spirited finale (whose formidable difficulties seemed entirely nonexistent), the conception by soloist and conductor was one of radiant introspection. The increasing stature of Ralph Gomberg as solo oboist has long been apparent, by the way, and his performance of the long introductory melody of the slow movement yesterday was superbly done to lend additional distinction to a most distinguished performance.

After the interval two works new to this city were given and neither quite made the grade, though both were interesting to hear. The first was the Two Images of Bela Bartok, a pair of impressionistic pieces dating from 1910 when the Hungarian composer was 29. Entitled "In Full Flower" and "Village Dance," the pieces find Bartok seeking the musical language he was later to develop. Indeed, the development that appears to take place between the first section, which is constantly reminiscent of the Debussy impressionism, and the second, which is clearly "Hungarian" in its atmosphere, is instantly apparent. On the whole, however, I found them interesting largely for the fact that many of the very same melodic fragments, orchestral effects and procedures appear in his last and greatest work, the Concerto for Orchestra.

"NUIT," a poem for orchestra by the little-known French composer Samazeuilh, was also mainly interesting for its exotic sound-effects. Had not Ravel, Debussy and Roussel, among others, done this sort of thing much better, and with less sentiment, it would have been all right. But it just could not stand comparison, and it did not stand on its own. Nonetheless, I am glad to have heard it and I do hope, just because these things don't bring down the house, Mr. Munch will not continue to let us hear overlooked works. It need hardly be said that the opening Rosamunde overture of Schubert and the closing excerpts from "Die Meistersinger" did serve to bring down the house.

And the Wagner served, in particular, to demonstrate that this particular work is the finest and most honest thing that occurs in all Wagner.

Guido Cantelli will make his first Boston appearance as guest conductor next week, doing Tchaikovsky's Fifth and works of Haydn, Stravinsky and Rossini.

NEW YORK TIMES
JAN 24 1953

SYMPHONY TO TOUR U. S.

Boston Orchestra to Start in April 1 Visit Across Nation

Special to THE NEW YORK TIMES.

BOSTON, Jan. 24—The first transcontinental tour of the Boston Symphony Orchestra, plans for which were announced last August, is scheduled to start in April and will take the full orchestra on a five-week round of thirty concerts.

It will be the first time in its more than seventy years that the orchestra has played south of Richmond, Va. The only time it has gone west of the Mississippi was in 1915.

Among the cities to be played are Atlanta, New Orleans, Los Angeles, San Francisco, Denver, Chicago and Toronto.

Charles Munch, music director of the Boston Symphony, is scheduled to alternate on the tour with Pierre Monteux, who shared the podium with him on the European tour of 1952, according to the original announcements in August.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For a second time in succession, a concerto of Brahms has dominated a Symphony program. Last week, it was Claudio Arrau in the second one for piano, and yesterday it was Isaac Stern doing an equally fine job with the masterpiece for the violin. If what he accomplished with this Concerto can be accepted as a criterion, 32-year-old Mr. Stern is in a fair way to becoming the outstanding fiddler of our time.

So far as this Concerto was concerned, his playing had everything: tone, musicianship, artistry, virtuosity and interpretative insight. Moreover, he found in Mr. Munch and the orchestra worthy partners in this signal enterprise.

Longer than most, the program of the present pair is rich in novel and unfamiliar music. Receiving their first performances at these concerts are Bartok's Two Pictures and "Night," a tone poem for orchestra by Gustave Samazeuilth, the "Images," dating from 1910, and "Nuit," from 1924.

Bartok's pictures are "In Full Flower" and "Village Dance," and only in the energetic rhythms of the second do we glimpse what we have come to regard as the characteristic Bartok. "En pleine fleur" is romantic in feeling and, like its companion piece, full of interesting tonal effects.

Tonal effects are about all that Mr. Samazeuilh, a composer born in 1877, and now heard at Symphony Hall for the first time, has to offer. A pupil of Chausson and d'Indy, he has learned the lush tricks of orchestration typical of French music around the turn of the century. His piece makes pleasant listening and, like the Bartok items received an eloquent performance but it might hardly be called either original or significant.

Schubert's Overture to "Rosamunde," unheard at the Friday-Saturday pair since 1910, though played not so long ago at a Tuesday evening concert, received a fussy performance and, at the end, a noisily vulgar one. Schubert deserved better of the conductor than this. For the first time Mr. Munch essayed the familiar excerpts from Act III of "Die Meistersinger." The Introduction was beautifully played and understandingly read. However, the waltzing apprentices seemed to belong in Gounod's Nuremberg rather than in Wagner's, and the mastersingers did not march, they galloped.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

BOSTON, SATURDAY, JANUARY 24, 1953 THE CHRISTIAN SCIENCE MONITOR

Horizon—Isaac Stern at Symphony

Violinist in Brahms Concerto; Works by Bartók on Program

By Harold Rogers

Variety is becoming the spice of Charles Munch's programs. Running over with interest is the one he has chosen for the concerts this week end by the Boston Symphony Orchestra. Five composers are represented—Schubert, Brahms, Bartók, Samazeuilh, and Wagner. The works by Bartók and Samazeuilh are first Boston performances.

As if all this weren't enough, the program boasts the superb artistry of Isaac Stern in the Brahms Violin Concerto. The program is somewhat longer than usual, but who cares? It is anything but dull.

After Mr. Munch's fleet, light, and stimulating reading of Schubert's Overture to "Rosamunde," Mr. Stern came forward to play the Brahms Concerto with command and authority. It has already been done in Symphony Hall twice this month (by Arthur Grumiaux on the Sunday and Tuesday series).

There was no question yesterday afternoon as to Mr. Stern's mastery of each difficult detail. He played with his usual firm, strong tone and his clean, sure technique. He songfully captured the gracious rise and fall of Brahms' melodies; the Adagio was especially moving for the contemplative manner in which he played it. He dug into the finale with enthusiasm while Mr. Munch supplied that rare commodity in which he specializes—an orchestral accompaniment that is far enough forward to say everything without saying too much. The resulting ovation was instant and prolonged.

* * *

The Deux Images by Bartók, composed as early as 1910, were stamped with the originality of his genius. Both of these tone pictures—"In Full Flower" and "Village Dance"—are cast in his stringent, strongly emotional idiom, compounded of granite and moon dust.

The first is a poem that ends on whole-tone glissandos, and the second is folksy in its dancing rhythms. But we always see more than folk tunes when we look at them through Bartók's eye. The dance is interrupted by a darkly moody section of imploring nature, as if something casts a tragic shadow over the villagers. But it passes, and the dance gaily resumes.

* * *

Gustave Samazeuilh, whose name is almost as hard to pronounce as it is to spell, is a Frenchman, born in Bordeaux in 1877. He composed his "Nuit" in 1924 and dedicated it to Fauré's memory. Though Samazeuilh is a total stranger to most of us, he apparently is well known in Paris for his music criticisms and his French translations of opera texts.

His nocturne discloses a purely impressionistic style, à la Debussy, only with less subtlety and more theatricality. The ear swims in a sea of shimmering tone—a pleasant impression but one that has been depicted before with greater artistry.

Mr. Munch closed the program with excerpts from Act III of Wagner's "Die Meistersinger." He evoked the sublime serenity of the introduction, in which the brasses came forth movingly with their orotund statements of Hans Sachs' hymn. The Ländler, danced by the apprentices, was taken at a jolly clip, and though the Mastersingers were hurried a bit for their solemn procession, perhaps even they would forgive this tempo for a concert performance—a brilliant concert performance like the one heard yesterday.

Guido Cantelli, the young Italian conductor who has won critical acclaim for his appearances with the NBC Orchestra, will guide the Boston Symphony concerts for the next two weeks. Next week he will offer Haydn's Symphony No. 93, Stravinsky's "Card Game," Rossini's Overture to "Semiramide," and Tchaikovsky's Fifth Symphony.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MUSIC

Stern Soloist in Brahms Concerto at Symphony

Fourteenth concert in "regular" series by Boston Symphony Orchestra, at Symphony [illegible] Munch conducting. The [illegible] Schubert: Overture to "Rosamunde"; Brahms: Violin Concerto (Isaac Stern [illegible]); Bartok: Two Images, "In Full Flower" and "Village Dance" (first performance at these concerts); Samazeuilh: "Nuit" (first performance at these concerts); Wagner: [illegible] Act 3, "The Mastersingers of N[illegible]

By CYRUS DURGIN

A [illegible] performance of Brahms' [illegible] three minor nov- [illegible] admirably rich and [illegible] loving set yesterday afternoon's program by the Boston Symphony Orchestra high on the [illegible] most engrossing con- [illegible]

The B[illegible] Concerto is a work which [illegible] done on a varying scale of interpretation: it can be large or small. This reading was definitely on the grand scale, full-bodied and high-spirited, which is the way most of us prefer to hear it.

Stern's part was a marvel of technical virtuosity subordinated to the requirements of pure music-making. The style was perfect, violin-wise and orchestrally. Everything "sang," from the first measure to last, the long line of phrasing and rhythm was equally well sustained, and the total sound was gorgeous.

You are not likely to hear this masterpiece often so beautifully [illegible], and a better performance is not conceivable.

Small wonder, then, that Stern was four times recalled when it was over.

The Bartok of the two Images was the Bartok of 1910, 29 years old, and far from the assured master of unusual harmonic and rhythmic effects. Yet there are [illegible] the considerable length [illegible] to suggest the man [illegible] come a leading figure [illegible] music when he [illegible] 1945. It is amazing [illegible] was in the young [illegible] Impressionist style. [illegible] Full Flower" and "Vil- [illegible] are essentially mood [illegible] from the esthetic [illegible] poem.

[illegible] two is almost [illegible] profusion of [illegible] second rather over- [illegible] tion of material and [illegible] structure. Bartok later [illegible] and condense, [illegible] loped a harmonic [illegible] more austere and [illegible] any composer [illegible] hear nearly all of [illegible] Images were well [illegible] ing.

[illegible] century Samazeuilh is [illegible] own in this vicinity, [illegible] ably no wonder. His [illegible] poem, "Nuit," is [illegible] might expect: a [illegible] of poetry, all hand- [illegible] ionist manner, and [illegible] whatever. "Nuit" [illegible] led as a bit of [illegible] discarded the [illegible] ed Haydn Vari- [illegible] It actually made [illegible]

[illegible] "The Master- [illegible] constituted the finest Wag- [illegible] have heard from [illegible] he had not been [illegible] with the sym- [illegible] mighty Richard, [illegible] rush tempo and [illegible] counterpoint.

[illegible] changed yester- [illegible] clear and elo- [illegible] excerpts—and so [illegible] that I found [illegible] were possible to [illegible] the whole mu- [illegible] Schubert's innocent lit- [illegible] Overture made a satisfactory [illegible]

NEW YORK TIMES
JAN 24 1953

SYMPHONY TO TOUR U. S.

Boston Orchestra to Start in April 1 Visit Across Nation

Special to THE NEW YORK TIMES.

BOSTON, Jan. 24—The first transcontinental tour of the Boston Symphony Orchestra, plans for which were announced last August, is scheduled to start in April and will take the full orchestra on a five-week round of thirty concerts.

It will be the first time in its more than seventy years that the orchestra has played south of Richmond, Va. The only time it has gone west of the Mississippi was in 1915.

Among the cities to be played are Atlanta, New Orleans, Los Angeles, San Francisco, Denver, Chicago and Toronto.

Charles Munch, music director of the Boston Symphony, is scheduled to alternate on the tour with Pierre Monteux, who shared the podium with him on the European tour of 1952, according to the original announcements in August.

This Clipping From
BOSTON, MASS.
HERALD
JAN 24 1953

BOSTON HERALD, SATURDAY, JANUARY 24, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 72d season in Symphony Hall yesterday afternoon. The guest soloist was Isaac Stern. The program:

Overture to "Rosamunde"	Schubert
Concerto in D, Op. 77	Brahms
Deux Images	Bartok
"Nuit"	Samazeuilh
Excerpts from Act III, "Die Meistersinger"	Wagner

By RUDOLPH ELIE

TWO WEEKS AGO it was the combination of Brahms, Claudio Arrau, Charles Munch and first cellist Samuel Mayes that soared off into the blue to produce one of the most memorable moments of the season. Yesterday it was Brahms, Isaac Stern, Charles Munch and first oboist Ralph Gomberg, and if the results were not so openly spectacular it was the nature of the violin concerto itself. Below the surface it was every bit as memorable a performance as the second piano concerto had been a fortnight before.

That Isaac Stern now ranks—and has ranked for some time—as one of the foremost violinists of the day is hardly open to question. His technical capacity is enormous, but then so is that of every other recital violinist these days. His ear for drawing every gradation of violinistic tone and expressive attack with certainly one of the greatest bowing arms ever possessed by anyone is enormous, too, but even this is not the quality that lifts him above all but two or three of his contemporaries.

Indeed, it is not easy to exactly define what it is, as it is a quality of mind, a special atmosphere of approach that mingles the intellectual with the esthetic without being either pedantic or dry, the poetic with the creative without being either affected or mannered, and the forceful and compelling without being either obvious or domineering. It is a quality of overall balance, in short, a balance of technical attainment with emotional and intellectual attainment, and while technical and intellectual attainment are often encountered, emotional maturity to go along with them is a rarer endowment.

WITH ALL THIS, then, comes the security of ease, and it is this sense of ease while performing that so characterizes the visual aspects of his playing. This is not to say there is anything vapid or languorous; the effort and the conviction of his playing is reflected in the intensity of his attitude. Nonetheless the underlying composure is there, reflecting confidence and complete mastery of the medium technically and artistically.

On the whole it may be said that this was a warmer and more romantically inclined reading by both Mr. Stern and Mr. Munch than is usually encountered. There were climaxes of great power and force, but in general, save in the high-spirited finale (whose formidable difficulties seemed entirely nonexistent), the conception by soloist and conductor was one of radiant introspection. The increasing stature of Ralph Gomberg as solo oboist has long been apparent, by the way, and his performance of the long introductory melody of the slow movement yesterday was superbly done to lend additional distinction to a most distinguished performance.

After the interval two works new to this city were given and neither quite made the grade, though both were interesting to hear. The first was the Two Images of Bela Bartok, a pair of impressionistic pieces dating from 1910 when the Hungarian composer was 29. Entitled "In Full Flower" and "Village Dance," the pieces find Bartok seeking the musical language he was later to develop. Indeed, the development that appears to take place between the first section, which is constantly reminiscent of the Debussy impressionism, and the second, which is clearly "Hungarian" in its atmosphere, is instantly apparent. On the whole, however, I found them interesting largely for the fact that many of the very same melodic fragments, orchestral effects and procedures appear in his last and greatest work, the Concerto for Orchestra.

"NUIT," a poem for orchestra by the little-known French composer Samazeuilh, was also mainly interesting for its exotic sound-effects. Had not Ravel, Debussy and Roussel, among others, done this sort of thing much better, and with less sentiment, it would have been all right. But it just could not stand comparison, and it did not stand on its own. Nonetheless, I am glad to have heard it and I do hope, just because these things don't bring down the house, Mr. Munch will not continue to let us hear overlooked works. It need hardly be said that the opening Rosamunde overture of Schubert and the closing excerpts from "Die Meistersinger" did serve to bring down the house.

And the Wagner served, in particular, to demonstrate that this particular work is the finest and most honest thing that occurs in all Wagner.

Guido Cantelli will make his first Boston appearance as guest conductor next week, doing Tchaikovsky's Fifth and works of Haydn, Stravinsky and Rossini.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For a second time in succession, a concerto of Brahms has dominated a Symphony program. Last week, it was Claudio Arrau in the second one for piano, and yesterday it was Isaac Stern doing an equally fine job with the masterpiece for the violin. If what he accomplished with this Concerto can be accepted as a criterion, 32-year-old Mr. Stern is in a fair way to becoming the outstanding fiddler of our time.

So far as this Concerto was concerned, his playing had everything: tone, musicianship, artistry, virtuosity and interpretative insight. Moreover, he found in Mr. Munch and the orchestra worthy partners in this signal enterprise.

Longer than most, the program of the present pair is rich in novel and unfamiliar music. Receiving their first performances at these concerts are Bartok's Two Pictures and "Night," a tone poem for orchestra by Gustave Samazeuilth, the "Images," dating from 1910, and "Nuit," from 1924.

Bartok's pictures are "In Full Flower" and "Village Dance," and only in the energetic rhythms of the second do we glimpse what we have come to regard as the characteristic Bartok. "En pleine fleur" is romantic in feeling and, like its companion piece, full of interesting tonal effects.

Tonal effects are about all that Mr. Samazeuilh, a composer born in 1877, and now heard at Symphony Hall for the first time, has to offer. A pupil of Chausson and d'Indy, he has learned the lush tricks of orchestration typical of French music around the turn of the century. His piece makes pleasant listening and, like the Bartok items, received an eloquent performance but it might hardly be called either original or significant.

Schubert's Overture to "Rosamunde," unheard at the Friday-Saturday pair since 1910, though played not so long ago at a Tuesday evening concert, received a fussy performance and, at the end, a noisily vulgar one. Schubert deserved better of the conductor than this. For the first time Mr. Munch essayed the familiar excerpts from Act III of "Die Meistersinger." The Introduction was beautifully played and understandingly read. However, the waltzing apprentices seemed to belong in Gounod's Nuremberg rather than in Wagner's, and the mastersingers did not march, they galloped.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[74]

1952
1953
SEASON

This Clipping From
INDIANAPOLIS, IND.
STAR
JAN 24 1953

A Woman's New York

By ALICE HUGHES

Touring the United States at this moment is a young Belgian violinist, Arthur Grumiaux, who is referred to by other violinists as "the Belgian Jascha Heifetz." New Year's week, when he was guest soloist with the Boston Symphony, I met him there. The last week end he played with the New York Philharmonic, and again I met him and his Australian wife Amanda at a party after the concert. The Grumiaux reputation as violin virtuoso can be estimated by the fact that while in his debut season in this country he has been invited to play with six of this country's greatest symphony orchestras, whose conductors had heard him play in Europe. They are the Boston, the Cleveland, the Chicago, the St. Louis, the Houston and the Minneapolis Symphony orchestras. As so many musicians do, Grumiaux has specialized in one composer above all others—Mozart, with Bach as a second.

At the Philharmonic he played Mozart's violin concerto in G, and I believe it has never been played more sweetly. I stole a glance at the Carnegie Hall audience. Their faces looked the way the music made me feel—as if we were floating on delicious clouds of champagne bubbles.

NEW YORK music critics are tough with new contenders for top honors, but Grumiaux won such news printed phrases as "praiseworthy taste; musicianship; no mannered miniaturism; lucidity of detail and finesse of shading; a satisfying spirit and momentum; delectable lyricism and flexible phrasing." The language music critics affect always sounds too mannered to me. Why can't they simply write that they liked it or not; thought it good or bad?

In any case, virtuoso Crumiaux had fine notices the next morning, although the night before, at the party right after his concert, he was unhappy and not too sure how the critics would review him.

"I had violin trouble," he told me. "My own fiddle is a Guarnerius and repairs that had to be made to the bridge were not ready for this important New York concert. I was quite desperate, until Gerald Warburg, who owns four Stradivariuses, lent me one.

"WARBURG LIKES to play in string quartets and, as he has wealth and taste, he furnishes these magnificent violins for himself and his fellow musicians when they play at his home. Two are violins; two are violas. The Stradivarius I played on is superb, but no violinist is really at home on any fiddle except his own."

The first thing this handsome and highly talented musician called for after the concert was three glasses of cold water. "A concert always dehydrates me," he explained.

As a small boy in Belgium he spent much time in the music shop of his grandfather, who sold strings, sheet music and musical accessories in their small village. At 4 he built his own violin out of two blocks of wood. This prompted the beginning of music lessons and his first concert, at age 5½. His reward was a rocking horse. Upon leaving the concert hall he was torn between carrying his fiddle or his new horse. He chose the latter, and for the first—and only — time, permitted someone other than himself to carry his fiddle case. At 11, Grumiaux was proficient at both the piano and violin, and all through his teens, while studying at various European conservatories of music, he gave concerts.

This Clipping From
NEW YORKER
NEW YORK CITY
JAN 24 1953

CHARLES MÜNCH, conducting the Boston Symphony Orchestra in Carnegie Hall one night last week, presented, among other things, the first local performance of Ernst Toch's Symphony No. 2. This composition, written in 1951, is dedicated "to the man who kindled this work in me, to the lonely seer in a time of darkness, to the only victor in a world of victims, Albert Schweitzer." Despite this flying start, it doesn't amount to much. Once again, Toch, a zealous experimenter with dissonances and complicated rhythms and odd timbres, has proved that he is a master of the small effect but is poorly equipped for expressing large ideas. Interest is kept alive throughout this medium-sized work by titillating activity in different parts of the orchestra. For example, rustling sounds from two harps and two pianos contrast with plucked strings in the second movement, and each of the four sections ends unexpectedly, either abruptly or with some extra flourish by solo violin or kettledrum. Only the third part, the adagio, seems to have any continuity, and that is mostly a matter of repetition. The symphony, sounding as if it were constantly scared to death of being tiresome, resorts to cutting a lot of meaningless capers.

This concert also offered the first local performance of a rather inexplicable composition entitled "La Vita Nuova," a concerto for soprano, tenor, and orchestra, composed by Nikolai Nabokov and based on three excerpts from Rossetti's translation of Dante's "The New Life." The concerto has little meaning to one unfamiliar with the entire work, and is scored in such a way that even when the orchestra does not drown out the singers—as it occasionally did the other evening—the tortuous vocal music makes the words just about impossible to grasp. Only in the last stanza, when the music becomes warm and relaxed, does the emotional content come through easily and attractively. The singers—Herbert Handt, tenor, and Mary Henderson, soprano—were of little help. Mr. Handt sang clearly but inexpressively, ending each of his solos with a beatific smile. Miss Henderson, straining to encompass her music, sang shrilly much of the time. Before presenting the new works, Münch conducted superior performances of Handel's broadly melodic Concerto Grosso in A Minor (Opus 6, No. 4) and Debussy's "Printemps," an early composition, later rescored, that is just a bit overripe and banal. The orchestra, by the way, sounded fine in all the evening's strangely varied works.

HERALD TRIBUNE N.
JAN 24 1953

Transcontinental Tour By Boston Symphony

Special ~~to the Herald Tribune~~

BOSTON, Jan. 23.—The Boston Symphony Orchestra will make its first transcontinental tour this spring, it was announced today. Charles Munch, the orchestra's regular conductor, and Pierre Monteux, as guest conductor, will share the five weeks' schedule, opening April 21 in Detroit and including twenty-nine concerts in twenty-six days. From Detroit the orchestra, which was formed seventy-two years ago, will go to California via the South and Southwest, returning eastward through Denver and Chicago to Canad and closing the tour May 22 in Burlington, Vt.

The Boston Symphony makes annual tours of Eastern cities and occasional visits to the Wid-West, but its only previous Pacific Coast appearances were in 1915, when it played at the Panama-Pacific Exposition in San Francisco with Karl Muck conducting.

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT
JAN 25 1953

PHILADELPHIA, PA.
BULLETIN
JAN 25 1953

MILWAUKEE, WIS.
JOURNAL
JAN 25 1953

PITTSBURGH, PA.
PRESS
JAN 25 1953

This Clipping From
MIAMI, FLA.
NEWS
JAN 25 1953

This Clipping From
CHARLOTTE, N. C.
OBSERVER
JAN 25 1953

MEMPHIS, TENN.
COMMERCIAL APPEAL
JAN 25 1953

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
JAN 25 1953

JACKSONVILLE, FLA.
FLA. TIMES-UNION
JAN 25 1953

the Cerfboard
AND
GLAM
STARS, EXTRAS, PRES
ICIANS IN ALL THE FORTY
DUCERS
OF HO

Kiddin' On The Keys

Bennett Cerf

A LOT OF people think that serious music is both high-brow and solemn. But it can't be so high-brow because Americans spend more dollars to go to classical music concerts than to baseball games. And as proof that it's not solemn, here are some lighthearted stories about maestros and prima donnas.

The name of Dmitri Shostakovich, greatest of living Russian composers, was first bruited about in musical circles here when Dr. Artur Rodzinski, of the Cleveland Symphony Orchestra, introduced his opera, "Lady Macbeth of Mzensk," to America. His hometown paper, Moscow's "Pravda," condemned it for its "petty bourgeois tendencies," but Soviet critics found no wrong in his triumphant Fifth Symphony, commemorating the twentieth anniversary of the October Revolution.

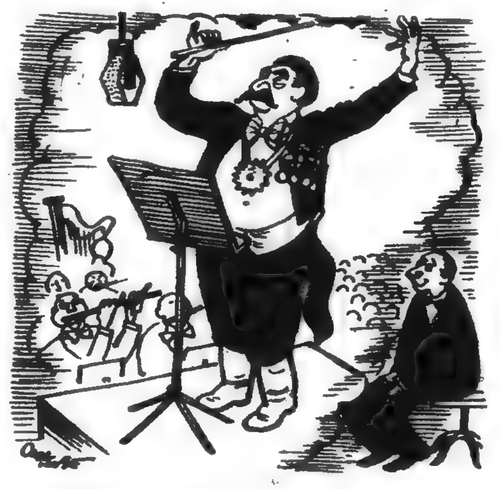
WHEN SHOSTAKOVICH completed his Seventh Symphony, based on personal reactions to the Nazi siege of Leningrad, there was a great to-do over who was to play it first in the U.S. The National Broadcasting Company cabled its representative in Moscow, Robert Magidoff (given the heave-ho by the Kremlin a few years later), that Toscanini would conduct the symphony over a coast-to-coast hookup if the composer would give him first whack here.

INTERNATIONAL

Dmitri. Is he bourgeois?

Magidoff had merely to mention the magic name Toscanini to win the consent of Shostakovich, and he cabled NBC that a microfilm of the score would be airmailed immediately. Some publicity genius at NBC suggested that Shostakovich be brought over himself for the première, but Magidoff cabled that this was impossible since by this time the composer was off conducting an orchestra of his own somewhere in Siberia.

Undaunted, the publicity genius cabled back, "How about Stalin?"



Stalin — press agent's dream

BEFORE World War II there was a time when Shostakovich was planning to accept an invitation to America as a guest of Koussevitsky and the Boston Symphony. In their thorough Russian way, he and his wife began studying English assiduously. An American caller found a sign on the door marked "Door." The curtains were labeled "Curtains." Stalin's photograph, instead of his name, bore the inscription "Picture."

And at Shostakovich's place at the table was a big placard: "I Deeply Appreciate Your Magnificent Reception And Am Very Sorry I Am So Late."

ANOTHER great Russian composer, Igor Stravinsky, tells the story of a series of cables he once exchanged with the late George Gershwin. "How much will you charge to give me lessons in orchestration?" inquired Gershwin. "How much do you make a year?" answered Stravinsky. "$100,000," cabled Gershwin.

There ensued a few days of silence, then Stravinsky cabled back, "How about your giving me lessons?"

TOSCANINI had a painful experience one evening with a soloist who began his cadenza bravely enough but soon encountered difficulties. Obviously flustered, he wandered farther and farther off key. The maestro and his orchestra held their breaths.

Just before their cue to resume playing, the soloist managed to recover the original key. Toscanini bowed and murmured, "Welcome home, Mr. Ginsberg."

LUCIUS BEEBE, noted *bon vivant* and gourmet, is reputed to have walked out of a performance featuring Lily Pons at the Metropolitan Opera House in the middle of a scene in which dinner was being served onstage.

"Through my opera glass," Lucius explained haughtily, "I observed the labels on the wine bottles. Not only were the wines second rate, but they were the wrong year."

THE LAST STRAW. Miss Pons herself, is not only a great opera star, but can clown with the best of them — Jimmy Durante, for example — on TV. She also plays a deadly game of gin rummy. In the smoking lounge of a transatlantic liner, ex-Ambassador Joe Kennedy made the mistake of challenging her and lost a goodly section of his protocol, not to mention his shirt. "I haven't enough cash with me to pay you," he admitted, "but here's a token of my debt."

INTERNATIONAL

Toscanini. A soloist strayed

On the back of a wine list he wrote, "John Keats, $82." "What does this mean?" asked Miss Pons. Kennedy bowed and explained, "Owed to a nightingale." — BENNETT CERF

TW—1-25-53

This Clipping From
INDIANAPOLIS, IND.
STAR

JAN 24 1953

A Woman's New York

By ALICE HUGHES

Touring the United States at this moment is a young Belgian violinist, Arthur Grumiaux, who is referred to by other violinists as "the Belgian Jascha Heifetz." New Year's week, when he was guest soloist with the Boston Symphony, I met him there. The last week end he played with the New York Philharmonic, and again I met him and his Australian wife Amanda at a party after the concert. The Grumiaux reputation as violin virtuoso can be estimated by the fact that while in his debut season in this country he has been invited to play with six of this country's greatest symphony orchestras, whose conductors had heard him play in Europe. They are the Boston, the Cleveland, the Chicago, the St. Louis, the Houston and the Minneapolis Symphony orchestras. As so many musicians do, Grumiaux has specialized in one composer above all others—Mozart, with Bach as a second.

At the Philharmonic he played Mozart's violin concerto in G, and I believe it has never been played more sweetly. I stole a glance at the Carnegie Hall audience. Their faces looked the way the music made me feel—as if we were floating on delicious clouds of champagne bubbles.

NEW YORK music critics are tough with new contenders for top honors, but Grumiaux won such news printed phrases as "praiseworthy taste; musicianship; no mannered miniaturism; lucidity of detail and finesse of shading; a satisfying spirit and momentum; delectable lyricism and flexible phrasing." The language music critics affect always sounds too mannered to me. Why can't they simply write that they liked it or not; thought it good or bad?

In any case, virtuoso Crumiaux had fine notices the next morning, although the night before, at the party right after his concert, he was unhappy and not too sure how the critics would review him.

"I had violin trouble," he told me. "My own fiddle is a Guarnerius and repairs that had to be made to the bridge were not ready for this important New York concert. I was quite desperate, until Gerald Warburg, who owns four Stradivariuses, lent me one.

"WARBURG LIKES to play in string quartets and, as he has wealth and taste, he furnishes these magnificent violins for himself and his fellow musicians when they play at his home. Two are violins; two are violas. The Stradivarius I played on is superb, but no violinist is really at home on any fiddle except his own."

The first thing this handsome and highly talented musician called for after the concert was three glasses of cold water. "A concert always dehydrates me," he explained.

As a small boy in Belgium he spent much time in the music shop of his grandfather, who sold strings, sheet music and musical accessories in their small village. At 4 he built his own violin out of two blocks of wood. This prompted the beginning of music lessons and his first concert, at age 5½. His reward was a rocking horse. Upon leaving the concert hall he was torn between carrying his fiddle or his new horse. He chose the latter, and for the first—and only—time, permitted someone other than himself to carry his fiddle case. At 11, Grumiaux was proficient at both the piano and violin, and all through his teens, while studying at various European conservatories of music, he gave concerts.

HERALD TRIBUNE, N.

JAN 24 1953

Transcontinental Tour By Boston Symphony

Special to the Herald Tribune

BOSTON, Jan. 23.—The Boston Symphony Orchestra will make its first transcontinental tour this spring, it was announced today. Charles Munch, the orchestra's regular conductor, and Pierre Monteux, as guest conductor, will share the five weeks' schedule, opening April 21 in Detroit and including twenty-nine concerts in twenty-six days. From Detroit the orchestra, which was formed seventy-two years ago, will go to California via the South and Southwest, returning eastward through Denver and Chicago to Canad and closing the tour May 22 in Burlington, Vt.

The Boston Symphony makes annual tours of Eastern cities and occasional visits to the Wid-West, but its only previous Pacific Coast appearances were in 1915, when it played at the Panama-Pacific Exposition in San Francisco with Karl Muck conducting.

This Clipping From
NEW YORKER
NEW YORK CITY

JAN 24 1953

CHARLES MÜNCH, conducting the Boston Symphony Orchestra in Carnegie Hall one night last week, presented, among other things, the first local performance of Ernst Toch's Symphony No. 2. This composition, written in 1951, is dedicated "to the man who kindled this work in me, to the lonely seer in a time of darkness, to the only victor in a world of victims, Albert Schweitzer." Despite this flying start, it doesn't amount to much. Once again, Toch, a zealous experimenter with dissonances and complicated rhythms and odd timbres, has proved that he is a master of the small effect but is poorly equipped for expressing large ideas. Interest is kept alive throughout this medium-sized work by titillating activity in different parts of the orchestra. For example, rustling sounds from two harps and two pianos contrast with plucked strings in the second movement, and each of the four sections ends unexpectedly, either abruptly or with some extra flourish by solo violin or kettledrum. Only the third part, the adagio, seems to have any continuity, and that is mostly a matter of repetition. The symphony, sounding as if it were constantly scared to death of being tiresome, resorts to cutting a lot of meaningless capers.

This concert also offered the first local performance of a rather inexplicable composition entitled "La Vita Nuova," a concerto for soprano, tenor, and orchestra, composed by Nikolai Nabokov and based on three excerpts from Rossetti's translation of Dante's "The New Life." The concerto has little meaning to one unfamiliar with the entire work, and is scored in such a way that even when the orchestra does not drown out the singers—as it occasionally did the other evening—the tortuous vocal music makes the words just about impossible to grasp. Only in the last stanza, when the music becomes warm and relaxed, does the emotional content come through easily and attractively. The singers—Herbert Handt, tenor, and Mary Henderson, soprano—were of little help. Mr. Handt sang clearly but inexpressively, ending each of his solos with a beatific smile. Miss Henderson, straining to encompass her music, sang shrilly much of the time. Before presenting the new works, Münch conducted superior performances of Handel's broadly melodic Concerto Grosso in A Minor (Opus 6, No. 4) and Debussy's "Printemps," an early composition, later rescored, that is just a bit overripe and banal. The orchestra, by the way, sounded fine in all the evening's strangely varied works.

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT
JAN 25 1953

PHILADELPHIA, PA.
BULLETIN
JAN 25 1953

MILWAUKEE, WIS.
JOURNAL
JAN 25 1953

PITTSBURGH, PA.
PRESS
JAN 25 1953

This Clipping From
MIAMI, FLA.
NEWS
JAN 25 1953

This Clipping From
CHARLOTTE, N. C.
OBSERVER
JAN 25 1953

MEMPHIS, TENN.
COMMERCIAL APPEAL
JAN 25 1953

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
JAN 25 1953

JACKSONVILLE, FLA.
FLA. TIMES-UNION
JAN 25 1953

the Cerfboard
STARS, EXTRAS,
IN ALL THE FORTY EIGHT STATES
BEYOND THE SEAS.

Kiddin' On The Keys

Bennett Cerf

A LOT OF people think that serious music is both high-brow and solemn. But it can't be so high-brow because Americans spend more dollars to go to classical music concerts than to baseball games. And as proof that it's not solemn, here are some lighthearted stories about maestros and prima donnas.

The name of Dmitri Shostakovich, greatest of living Russian composers, was first bruited about in musical circles here when Dr. Artur Rodzinski, of the Cleveland Symphony Orchestra, introduced his opera, "Lady Macbeth of Mzensk," to America. His home-town paper, Moscow's "Pravda," condemned it for its "petty bourgeois tendencies," but Soviet critics found no wrong in his triumphant Fifth Symphony, commemorating the twentieth anniversary of the October Revolution.

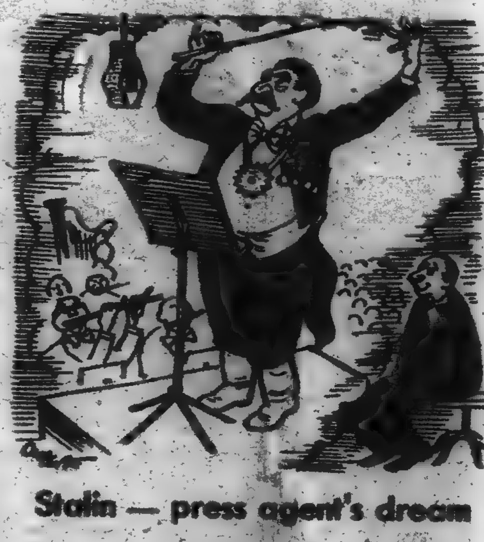
WHEN SHOSTAKOVICH completed his Seventh Symphony, based on personal reactions to the Nazi siege of Leningrad, there was a great to-do over who was to play it first in the U.S. The National Broadcasting Company cabled its representative in Moscow, Robert Magidoff (given the heave-ho by the Kremlin a few years later), that Toscanini would conduct the symphony over a coast-to-coast hookup if the composer would give him first whack here.

INTERNATIONAL

Dmitri. Is he bourgeois?

Magidoff had merely to mention the magic name Toscanini to win the consent of Shostakovich, and he cabled NBC that a microfilm of the score would be airmailed immediately. Some publicity genius at NBC suggested that Shostakovich be brought over himself for the première, but Magidoff cabled that this was impossible since by this time the composer was off conducting an orchestra of his own somewhere in Siberia.

Undaunted, the publicity genius cabled back, "How about Stalin?"



Stalin — press agent's dream

BEFORE World War II there was a time when Shostakovich was planning to accept an invitation to America as a guest of Koussevitsky and the Boston Symphony. In their thorough Russian way, he and his wife began studying English assiduously. An American caller found a sign on the door marked "Door." The curtains were labeled "Curtains." Stalin's photograph, instead of his name, bore the inscription "Picture."

And at Shostakovich's place at the table was a big placard: "I Deeply Appreciate Your Magnificent Reception And Am Very Sorry I Am So Late."

ANOTHER great Russian composer, Igor Stravinsky, tells the story of a series of cables he once exchanged with the late George Gershwin. "How much will you charge to give me lessons in orchestration?" inquired Gershwin. "How much do you make a year?" answered Stravinsky. "$100,000," cabled Gershwin.

There ensued a few days of silence, then Stravinsky cabled back, "How about your giving me lessons?"

TOSCANINI had a painful experience one evening with a soloist who began his cadenza bravely enough but soon encountered difficulties. Obviously flustered, he wandered farther and farther off key. The maestro and his orchestra held their breaths.

Just before their cue to resume playing, the soloist managed to recover the original key. Toscanini bowed and murmured, "Welcome home, Mr. Ginsberg."

LUCIUS BEEBE, noted *bon vivant* and gourmet, is reputed to have walked out of a performance featuring Lily Pons at the Metropolitan Opera House in the middle of a scene in which dinner was being served onstage.

"Through my opera glass," Lucius explained haughtily, "I observed the labels on the wine bottles. Not only were the wines second rate, but they were the wrong year."

THE LAST STRAW. Miss Pons herself, is not only a great opera star, but can clown with the best of them — Jimmy Durante, for example — on TV. She also plays a deadly game of gin rummy. In the smoking lounge of a transatlantic liner, ex-Ambassador Joe Kennedy made the mistake of challenging her and lost a goodly section of his protocol, not to mention his shirt. "I haven't enough cash with me to pay you," he admitted, "but here's a token of my debt."

INTERNATIONAL

Toscanini. A soloist strayed

On the back of a wine list he wrote, "John Keats, $32." "What does this mean?" asked Miss Pons. Kennedy bowed and explained, "Owed to a nightingale." —BENNETT CERF

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
JAN 2 5 195[illegible]

Schubert Symphony at Concerts

By J. FRED LISSFELT

THE OMISSION of Pittsburgh Symphony concerts for a week gives [illegible] the public [illegible] recuperate from [illegible] contem[illegible] will both [illegible] Schubert [illegible] records re[illegible] and a [illegible] symphony which also has long been overdue.

Simmons

Schubert's Fifth and Mahler's Second, the so-called "Resurrection" Symphony, are William Steinberg's choice of programs for the approaching week-end.

[illegible] in the [illegible] we are all [illegible] Mahler is [illegible] and perfec[illegible] have [illegible] Hamburg [illegible] Opera have [illegible] untiring [illegible] towards [illegible] the or[illegible] entire pro[illegible]

[illegible] death [illegible] could not [illegible] him. He wrote once in an intimate letter to a friend that he was merely an instrument upon which the universe played. That is doubtless the case with all real composers.

His universe was the music world of Wagner and Bruckner, the great revolution in stage design and production influenced by such geniuses as Roller and Reinhardt, the last glamorous days of the Austrian Empire.

He wrote in the grand manner, eventually creating works of monstrous proportions, symphonies employing almost a thousand performers, choruses, solo singers and folk melody dressed in court glitter.

Mr. Steinberg has engaged Mary Simmons, Cleveland mezzo-soprano, to sing one of the solo parts.

Quartet at 'Y'

The Y. M. & W. H. A. is replacing the Quartetto Italiano, detained in Italy because of the illness of one of its members, with the New York Quartet in its concert Tuesday night. The quartet includes Alexander Schneider, violinist, formerly of the Budapest Quartet; Milton Katims, violist, first desk in Toscanini's NBC Orchestra; Frank Miller, cellist holding first place in that same orchestra, and Mieczyslaw Horszowski, pianist.

The latter artist has glowing praises from the strictest of reviewers. I heard him for the first time a week ago with Toscanini in a performance which confirmed his press agent's praises and made me wonder why we have never heard this fine musician with our own orchestra.

The quartet's program includes Mozart's E flat major Piano Quartet, the Brahms' G minor Piano Quartet and Villa-Lobos' String Trio.

* * *

Bostonians to Play

Since the Boston Symphony Orchestra has given up its long tours we shall have to be content to hear some of these players in a tour orchestra which also plays the Boston Pop Concerts under Arthur Fiedler.

~~The~~ Beegle concerts will present them in the Mosque Wednesday night.

Here is an occasion to hear popular music by one of the finest organizations in the country, light music of Berlioz, Thomas, Strauss, Chabrier, Tchaikowsky and Wagner, with Liszt's Hungarian Fantasy for Piano and Orchestra with Hilde Somer, soloist.

Opera Performance

An opera workshop established at Duquesne University has scheduled three performances of "I Pagliacci" and "Cavalleria Rusticana" for Jan. 31, Feb. 5 and 7. Josephine McGrail and Richard Scanga are directors.

This Clipping From
BALTIMORE, MD.
MORNING SUN
JAN [illegible] 1953

Monteux Conducting

Wednesday night will mark the first Baltimore appearance in many years of the great French conductor, Pierre Monteux.

Mr. Monteux will conduct the Philadelphia Orchestra in the following program:

Overture, "The Flying Dutchman" ... Wagner
Symphony No. 2 ... Schumann
[illegible] (ten variations on a Dutch [illegible] song) ... Hank Badings
[illegible] at an Exhibition ... Moussorgsky-Ravel

For many years Monteux was conductor of the San Francisco Symphony, and before that he led the Boston Symphony. His American experience, however, was [illegible] on fame achieved in Europe, where he directed the [illegible] première of some of the [illegible] famous of modern compositions including Stravinsky's "The Rite of Spring."

Jewish Concert

[illegible] third annual concert of [illegible] music will be presented [illegible] the Baltimore Symphony Orchestra at the Lyric Theater Sat[illegible] at 8:30 P.M.

[illegible] feature will be the [illegible] of a new work by Hugo [illegible], Baltimore composer, [illegible] "Three Symphonic [illegible] Lewis, of [illegible] Opera Com[illegible] [illegible] began her musical [illegible] while she [illegible] were teaching [illegible]

Going On "Omnibus"

[illegible] after her appearance [illegible] she will appear on the [illegible] television program in a [illegible] of "Fledermaus"—[illegible] first Metropolitan opera [illegible] for television. [illegible] program for [illegible]

[illegible] Baltimore Symphony [illegible] the annual Jewish music program [illegible] a genuine contribution to the cultural life of the community."

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS
JAN 25 1953

Copland To Hear Work In Northrop

Two musical personages of widespread fame will participate in Friday night's Minneapolis Symphony concert in Northrop auditorium.

They are Artur Rubinstein, world-celebrated pianist, who will play the Brahms B flat concerto, and Aaron Copland, internationally noted American composer, whose Symphony No. 3 will be performed under the baton of Antal Dorati.

Rubinstein

Copland

Mr. Copland will be in the audience, as will Mrs. Serge Koussevitzky, widow of the famed conductor of the ~~Boston Symphony orchestra~~ who died last year.

The Copland symphony was commissioned by the Koussevitzky foundation, organized by the conductor 10 years ago as a memorial to his first wife, the late Mme. Natalia Koussevitzky. The work is to be recorded subsequently by Mr. Dorati and the orchestra.

Besides the Brahms and Copland works the program will include the march and scherzo from Prokofieff's "The Love for Three Oranges."

Herald. Jan. 25

Musical Events

The Boston Symphony Orchestra conducted by Charles Munch will give the fourth concert of the Sunday afternoon series at Symphony Hall this afternoon at 3 o'clock. Jean Bedetti will be the solist. Mr. Bedetti will again play with the orchestra on Tuesday evening next, Richard Burgin conducting. The program for Sunday will consist of Cherubini's Overture to "Anacreon,". Schuman's Concerto for Violoncello and Orchestra, Schubert's Unfinished Symphony, and two works by Debussy, the "Prelude to the afternoon of a Faun," and "Printemps." The program for Tuesday will consist of Weber's Overture to "Oberon," Schumann's Cello Concerto, and Shostakovitch's Fifth Symphony.

Jean Bedetti is returning to Boston to be soloist at these two concerts, having retired at the end of the 1947-48 season after having served for many years as the distinguished first cellist of this orchestra. The Concerto by Robert Schmann was the first concerto he played here in 1920. Mr. Bedetti is in charge of chamber music at the University of Miami and teaches each summer at the Berkshire Music Center.

Next Friday afternoon and Saturday evening Boston will hear for the first time Guido Cantelli, the young Italian musician who is to be guest conductor of this orchestra for the next two weeks. Mr. Cantelli's program includes Haydn's Symphony No. 93 unheard here for many years, Stravinsky's Ballet, "Card Game," Rossini's Overture to "Semiramide," and Tchaikovsky's Symphony No. 5.

TODAY—THE BOSTON SYMPHONY

[76]

This Clipping From
PITTSBURGH, PA.
PRESS
JAN 2 5 1953

WORLD OF MUSIC

Downtown Chorale To Appear on Next Symphony Program

Mezzo-Soprano Mary Simmons to Be Soloist For Pittsburgh Group Directed by John Lively

By RALPH LEWANDO, Press Music Critic

The Pittsburgh Symphony conducted by William Steinberg will be assisted by the Downtown Chorale, of which John Lively is the director, at the Friday night and next Sunday afternoon concerts in Syria Mosque.

The program will comprise two works. These are Schubert's Symphony No. 5 in B-flat, and Gustav Mahler's monumental Symphony No. 2, referred to as the "Resurrection" symphony.

Mr. Lewando

The Downtown Chorale will participate in the latter work. The soloists will be Mary Simmons, mezzo-soprano, and a soprano to be announced later.

The tuneful Schubert symphony, composed in 1816 when Schubert was 19 years old, is the most popular of his early orchestral works. It remained undiscovered until 1867 when Sir George Grove, noted musicologist, and Sir Arthur Sullivan found the parts in the archives of Vienna—Schubert's birthplace.

The original score was finally located in the Berlin Royal Library in 1882, the year of its publication.

Vivid Contrast

The Mahler Symphony No. 2 is a vivid contrast to the romantic and simpler Schubert work. Mahler completed the "Resurrection" symphony in 1895. It was premiered that year in Berlin.

Its first American offering was by the Boston Symphony led by Karl Muck in New York City in 1908.

Mahler was a stormy subject in musical discussions of those days. He was inhumanly hounded by various critics and others, yet he continued to compose and conduct with notable success.

But all of this criticism of his works, malicious and unworthy of those who dispensed it, left its mark upon this noble, sincere and highly endowed man of music.

Strauss Admired Him

One of Mahler's champions was none other than Richard Strauss who had the highest regard for Mahler's genius and his brilliant powers as a composer.

Performances of Mahler works in the United States have been comparatively few and far between. The 2nd symphony has never before been played in Pittsburgh. Because of its importance and communicative vigor, its forthcoming performance is being anticipated with widening interest.

The symphony is in five movements. It requires an augmented orchestra, chorus, solo soprano and contralto—in this case a mezzo-soprano is to sing the contralto part, organ and bells.

Serious Mood

The opening movement is a vigorous Allegro maestoso. The profoundly serious mood is occasionally interrupted by dramatic vitality and heroic song. Here and there lovely melodic passages intrude.

The excellent disposition of strings and brass are effectively used to unfold the contrasting emotional expression, but the dominant factor is the basic resolute song.

Ah, man lies in bitter throes.
Yea, man lies in greatest woe—
Far rather I would to Heaven go.
I entered upon a broad highway.
Then came an angel bright and wanted to stay me.
Ah, no, I would not let him stay me!
I am from God, I will go back to God!
The merciful God, a candle will be sending,
To light my way into blessed life unending.

The fifth and final movement also was inspired by a poem called "The Resurrection" by the German poet Klopstock. Against a colorful orchestral background the poem is unfolded in contralto and soprano solos with a blending chorus.

Joy and fervent expression dominate this movement with orchestra, chorus and organ contributing to the tonal paean while the pealing of bells join the exultation.

This wonderful climax, so rich in sonority, is something thrilling to experience.

Quartet to Give Concert

The New York Quartet comprising Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola, and Frank Miller, cello, will give a concert at the YM-WHA Tuesday night sponsored by the Y Musical Society.

This excellent ensemble group replaces the Quartetto Italiano which had cancelled its American tour due to the illness of one of its players.

The New York Quartet has been playing together since 1947. Each is well-known individually as a top artist.

Mr. Schneider formerly played with the Budapest Quartet. Mr. Katims, who has appeared here before, also conducts occasional concerts of the NBC Symphony.

The New Yorkers' program includes Mozart's E-flat piano quartet, the Villa-Lobos String Trio, and Brahms' G-minor piano quartet.

Janet Baugh to Sing

Tuesday Musical Club's recital in Foster Memorial on Jan. 27 at 2 p. m. will feature an interesting program.

Jean Lewis will play the Chausson violin concerto (1st movement) assisted by the string ensemble and Lucretia Russell Marracino, piano. Eugene Phillips and Natalie Barnett will perform Cesar Franck's violin-piano sonata.

Janet Baugh will sing Scotch, Irish, American and Old English folk songs, accompanying herself on the dulcimer.

Miss Baugh has done considerable singing in this district, appeared on radio and had a lead in the Pittsburgh Playhouse production of "Wonderful Good."

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

1/28/53

Postlude

Monteux Superb in Strauss' Don Quixote

By Paul Hume

Listen to Paul Hume on WGMS, 570 on AM, 103.5 on FM, Mondays, Wednesdays and Fridays at 11:05 a. m., and Sundays at 3 p. m.

There is a beauty in the final pages of Richard Strauss' tone poem, Don Quixote, that will last as long as anything the composer wrote. Indeed, by its power, it may keep alive this work after other parts of the score seem too dated for frequent playings.

Last night Pierre Monteux, guest conducting the Philadelphia Orchestra, had the orchestra's first cellist, Lorne Monroe, as principal soloist in the Strauss, with Samuel Lifschey, first viola, as the voice of Sancho Panza.

With such an orchestra, soloists of the merits of these artists, and under a Monteux, the music of the Don, his windblown servant, and the fair Dulcinea was wonderfully alive. Certainly the element of humanity, even humility, that marks so much of this music places it at the head of the seven tone poems of Strauss.

Monteux's conception of the whole carried it through passages of great splendor. The wonderful climax in the Knight's Vigil, the absolute rightness of the tempos in the Pilgrim's Adventure, the sonorities of the large orchestra at every point, all led to the magical simplicity of the finale.

Monroe played with tone of realy purity, achieving the many difficult leaps to treacherous high notes with flawless ease. Retaining the cello's place in the score as an ensemble voice most of the time, he never failed to make the points Strauss gives Cervantes' heroic figure. And his part in the last pages was of overwhelming beauty, right through the final last breath, with which "he yielded up the ghost, that is to say, he died."

Monteau performed wonders equal to those in the Strauss in his direction of the great Second Symphony of Vincent d'Indy. This is not every conductor's dish by any means, and Monteux, as did the late Frederick Stock, has kept its memory green for us.

Bearing the characteristics of more than one pupil of Ceasar Franck, the symphony is a subtle, sometimes wayward, work to direct. Yet its form is solid, and its line never out of sight. A master of its mysteries for many years, Monteux persuaded the Philadelphians to play it with their most refined tone, their finest way with the power that it musters from section to section. The closing peroration was as impressive as its composer intended it to be.

BOSTON, MASS.
AMERICAN

JAN 26 1953

Cantelli to Lead Symphony

Guido Cantelli will conduct the Boston Symphony Orchestra as guest for the first time in the Jan. 30 through Feb. 17 concerts including a tour of visits to New London, New York, Washington and Brooklyn.

Born in Novara (near Milan), Italy, on April 27, 1920, the boy Guido had the experience of leading the military band of which his father was the leader; playing in the town theater's orchestra and playing the organ and singing in the local church choir.

At 14, he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara.

During the war he was held in a prison camp in Germany. After the war he conducted orchestras throughout Italy and in this way came to the attention of Artur Toscanini in 1948 when he was conducting at La Scala. It was through Toscanini's recommendation that he came to this country and conducted the NBC Orchestra as guest. He has since conducted other orchestras in the U. S. and in Europe.

BOSTON, MASS.
EVENING GLOBE

JAN 26 1953

Symphony Changes Program Due to Illness of Bedetti

The Boston Symphony's retired first cellist, Jean Bedetti, came up from Miami to appear as soloist with the orchestra yesterday afternoon and next Tuesday evening. But a Northern flu bug prevented his appearance yesterday.

Consequently, Charles Munch replaced the Schumann Concerto with two selections from the Friday-Saturday program: Bartok's "Two Images" and the excerpts from "Die Meistersinger." Otherwise the program included the Overture to Cherubini's "Anacreon," Schubert's "Unfinished Symphony" and two works of Debussy: "Prelude to the Afternoon of a Faun" and "Printemps."

All performances yesterday were relaxed and musical. The shifting colors in the Bartok and Debussy pieces were dwelt upon. The Prelude to Act III of "Meistersinger" was broad, flowing and songful. And the Schubert Symphony was notable for exact and easy tempo for the loving care bestowed upon it.—J. W. R.

This Clipping From
WORCESTER, MASS.
GAZETTE

JAN 27

Boston Symphony To Make First Tour Of United States

BOSTON, Jan. 27—For the first time in its 72 years, the Boston Symphony Orchestra will make a transcontinental tour of the United States, according to an announcement from Symphony Hall. The Boston orchestra will open the five-week tour on April 21 in Detroit, will cross the South and Southeast to California, returning through Denver and Chicago to Canada, closing the tour in Burlington, Vt. The orchestra will play 29 concerts in 26 cities. Charles Munch, the orchestra's musical director, has invited Pierre Monteaux to share the honors of conducting as guest, as he did on the orchestra's trip to Europe last Spring.

The cities visited will be: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinanti; 25, Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington.

The Boston Symphony has visited cities on the Eastern seaboard and the Midwest in annual tours, but has not been heard in the West except on one occasion in 1915, when it was invited to give a series of concerts at the Panama-Pacific Exposition in San Francisco.

1/28/53

TIMES-HER

D'Indy Work Is Conducted By Monteux

BY GLENN DILLARD GUNN

Pierre Monteux brought the Philadelphia orchestra to Constitution hall last night for his next to last concert before taking a plane for Holland and a tour of the Netherlands, Belgium, Italy, France and England.

Since retiring from the post of permanent conductor of the San Francisco Symphony, Monteux has been kept busy with a series of guest appearances across the country.

He has left behind him with each orchestra a deep and enduring gratitude on the part of the men, earned by his personal consideration, as well as by his artistic insight.

It would be no exaggeration to say that, at the moment, this venerable Frenchman is the most beloved conductor of symphony in the western world.

Much Decorated Artist

He has earned all the decorations that Europe can bestow upon a gifted artist. The United States made an unofficial and not too impressive gesture of the same kind this week when the National Music council gave him a citation acknowledging his service to the music of this country, as accomplished by the San Francisco orchestra under his baton.

It cannot be said that other European conductors have been similarly generous in their recognition of the native composer. This phase of Monteux's activity was not demonstrated last night, however.

He played but three works on this program—Beethoven's rarely-heard "The King Stephan'" overture, which possibly is Beethoven's least distinguished composition; the D'Indy Symphony in B flat, and Richard Strauss' tone poem "Don Quixote."

Of these, the D'Indy symphony was the most rewarding. It is a work of gorgeous orchestral texture of many inspired melodies, of beautifully developed logic in form and in expression.

Is Rarely Heard Here

It has not been heard in the East for more than 30 years, altho it had a performance under the composer in concerts of the Chicago Symphony orchestra in 1920 and 1921. It is the greatest French symphony in the Cesar Franck school, except, perhaps the Chausson symphony in like key. And this, too, despite its many and persuasive beauties of spirit and of melody, has been quite generally neglected by eastern orchestras.

The trauss tone poem also has been elevated in spirit by Monteux's Gallic touch. Strauss is one of the most formidable and ambitious of German symphonic architects. He invented new instruments and new machines, two of which are employed in this tone poem, and he sent ponderous, heavy-footed ideas marching across the Spanish landscape, wrecking windmills and chasing sheep, and generally accomplishing heavy-handed division of Cervantes' lovable lunatic.

Massanet, in his opera of like title, shows a far finer understanding of the character of Don Quixote. He made him a figure of pathos, plus a certain splendor that was so evident to the Latin heart that even bandits and prostitutes followed him around as a saint.

Monteux returns after this brief fling at the European orchestras to join Charles Munch in piloting the Boston Symphony thru its spring tour of the United States.

[77]

1/28/53

News of Music

Monteux Leads Philadelphians With Revealing Musicianship

By Alice Eversman

Pierre Monteux conducted the Philadelphia Orchestra as guest last night in what may be his last concert in this country for several weeks. The 77-year-old conductor leaves by plane on Friday for a two-month tour of Europe. Going first to Holland, he will then direct in Belgium, England, France and Italy. The welcome given him by the Constitution Hall audience was in warm appreciation of a program revealing to the fullest his musical understanding, the refinement of his ideas and the keenness of his perceptions.

Offers Unknown Pieces.

The eminent leader delved into his musical past to bring for a hearing the unknown overture to "Koenig Stephan," by Beethoven and the equally unknown "Symphony No. 2 in B Flat Minor," by D'Indy. The program ended with Strauss' "Don Quixote," a climax in every sense of the word.

If memory serves correctly, the "Koenig Stephan" Overture was played some time back by the Washington Civic Orchestra, its only performance here in recent years. Contrasting it with other Beethoven overtures, it bears little relationship to the style and character of the composer! The alien element has a certain charm and Beethoven handles the gypsy themes with a light touch, if not a thoroughly authentic one. For giving the public this glimpse of the great composer, if for no other, Monteux deserves thanks.

It was an enlightening experience also to hear another symphony by D'Indy in such a penetrating presentation. This austere and crowded work requires the sympathetic insight and knowledge that Monteux possesses. For it has an intensity of idea that might baffle a less understanding interpreter, and a granite-like substance and structure not yielding readily to any subtelty of treatment. Monteux's skill lay in letting the music come through by the clarity of outline he maintained and by the strong background set up for the symphony's lyric passages.

There are several such passages. The second movement has a lovely, short interlude for two harps and the third a species of graciousness in its stately rhythmic measures. But on the whole, the orchestration is thick, the tonal color harsh and cold, with little melodic relief. The rough-hewed style of the first movement and the dramatic chorale-like portion of the last, evolved with vitality and brilliance in Monteux's conducting. Except in the recording made by Monteux, the symphony has been heard but rarely since its composition in 1903.

Climax in 'Don Quixote'

The full magic of his directing art was reflected in the Strauss' "Don Quixote." No other score in symphonic literature calls upon such widely varied impressions. From the introduction, portraying the obsession of an unbalanced mind, through the variations that range from the tragic to the ridiculous, Strauss has set a vast task for the interpreter. Monteux led his virtuoso musicians with a sure hand in a performance rarely matched. The impressive feature of his directing is his gentle regard for the essense of the music, for the occasions when its radiance and its rapture can be underscored.

This he disclosed in his reading of the tone poem. The knight's discourse on chivalry, the underlying mysticism of his vigil and the poignancy of his final humility and death were the highlights in this score abounding in amazing fantasy and burlesque. The incidental solos were beautifully played by Lorne Munroe, cellist; Samuel Lifschey, violist, and the orchestra's tuba player. It was a superb performance by these artists, by the musicians of the ensemble, and a fresh revelation of Monteux's artistry.

An ovation was given at the close to the conductor who, at his last guest appearance in Philadelphia, received the Award of Honor of the National Music Council's annual conductor's citation. It was awarded for "continuing efforts to promote the cause of American music and the encouragement of young composers and conductors." He is the seventh conductor to be so honored.

BOSTON, MASS.
POST

JAN 26 1953

SUNDAY SYMPHONY

BY WARREN STOREY SMITH

Jean Bedetti, first cellist of the Boston Symphony from 1919-48 was to have appeared at yesterday's concert, playing the Concerto of Schumann, in which he made his local debut as soloist in 1920. What might have proved an historic occasion turned out to be just one more concert (though extremely good one), since Mr. Bedetti was stricken with the flu. However, it is hoped that he can make his scheduled appearance in the same work at the concert tomorrow evening, when Richard Burgin, not Charles Munch, will conduct.

Yesterday, after leading his forces in a brilliant performance of Cherubini's Overture to "Anacreon," Mr. Munch retired, and on his return to the podium he reported the indispositioon of Mr. Bedetti and announced that instead of the Schumann Concerto the orchestra would play Bartok's "Deux Images" and the introduction to act III, Dance of the Apprentices and Procession of the Mastersingers from Wagner's "Die Meistersinger." Thus, the program, which concluded with Schubert's "Unfinished" Symphony, Debussy's prelude to "The Afternoon of a Faun" and his "Printemps," was wholly made up of numbers heard more or less recently at concerts Friday afternoons and Saturday evening.

A rehearing of the Bartok pieces, introduced to Boston at the concerts last week, confirmed the initial reaction to them. "In Full Flowers" is impressionistic in the French manner, almost romantic in character, and bears little relation to the later and more typical music of the Hungarian composer, while the "Village Dance" has enough spice of dissonance and enough rhythmic interest to make it recognizably Bartokian. Anyway, it was interesting to make the acquaintance of these pieces, which date back to 1910, and Mr. Munch is to be thanked for bringing them to our attention. His performance yesterday, as on Friday afternoon, surely brought out all that is in the music.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN

Symphony to Tour Nation in April, May

For the first time in its 72 years the Boston Symphony Orchestra will make a transcontinental tour of the United States this Spring, playing 29 concerts in 26 cities. Charles Munch, music director, has invited Pierre Monteux to share the honors of conducting as guest, as he did on the orchestra's trip to Europe last Spring.

The orchestra's itinerary follows: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinnati; 25, Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara; 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington, Vt.

The Boston Symphony has been heard in the West on only one occasion—in 1915 at the Panama-Pacific Exposition in San Francisco.

1/28/53

Postlude

Monteux Superb in Strauss' Don Quixote

By Paul Hume

Listen to Paul Hume on WGMS, 570 on AM, 103.5 on FM, Mondays, Wednesdays and Fridays at 11:05 a. m., and Sundays at 3 p. m.

There is a beauty in the final pages of Richard Strauss' tone poem, Don Quixote, that will last as long as anything the composer wrote. Indeed, by its power, it may keep alive this work after other parts of the score seem too dated for frequent playings.

Last night Pierre Monteux, guest conducting the Philadelphia Orchestra, had the orchestra's first cellist, Lorne Monroe, as principal soloist in the Strauss, with Samuel Lifschey, first viola, as the voice of Sancho Panza.

With such an orchestra, soloists of the merits of these artists, and under a Monteux, the music of the Don, his windblown servant, and the fair Dulcinea was wonderfully alive. Certainly the element of humanity, even humility, that marks so much of this music places it at the head of the seven tone poems of Strauss.

Monteux's conception of the whole carried it through passages of great splendor. The wonderful climax in the Knight's Vigil, the absolute rightness of the tempos in the Pilgrim's Adventure, the sonorities of the large orchestra at every point, all led to the magical simplicity of the finale.

Monroe played with tone of realy purity, achieving the many difficult leaps to treacherous high notes with flawless ease. Retaining the cello's place in the score as an ensemble voice most of the time, he never failed to make the points Strauss gives Cervantes' heroic figure. And his part in the last pages was of overwhelming beauty, right through the final last breath, with which "he yielded up the ghost, that is to say, he died."

Monteau performed wonders equal to those in the Strauss in his direction of the great Second Symphony of Vincent d'Indy. This is not every conductor's dish by any means, and Monteux, as did the late Frederick Stock, has kept its memory green for us.

Bearing the characteristics of more than one pupil of Ceasar Franck, the symphony is a subtle, sometimes wayward, work to direct. Yet its form is solid, and its line never out of sight. A master of its mysteries for many years, Monteux persuaded the Philadelphians to play it with their most refined tone, their finest way with the power that it musters from section to section. The closing peroration was as impressive as its composer intended it to be.

BOSTON, MASS.
AMERICAN

JAN 26 1953

Cantelli to Lead Symphony

Guido Cantelli will conduct the Boston Symphony Orchestra as guest for the first time in the Jan. 30 through Feb. 17 concerts including a tour of visits to New London, New York, Washington and Brooklyn.

Born in Novara (near Milan), Italy, on April 27, 1920, the boy Guido had the experience of leading the military band of which his father was the leader; playing in the town theater's orchestra and playing the organ and singing in the local church choir.

At 14, he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara.

During the war he was held in a prison camp in Germany. After the war he conducted orchestras throughout Italy and in this way came to the attention of Artur Toscanini in 1948 when he was conducting at La Scala. It was through Toscanini's recommendation that he came to this country and conducted the NBC Orchestra as guest. He has since conducted other orchestras in the U. S. and in Europe.

BOSTON, MASS.
EVENING GLOBE

JAN 26 1953

Symphony Changes Program Due to Illness of Bedetti

The Boston Symphony's retired first cellist, Jean Bedetti, came up from Miami to appear as soloist with the orchestra yesterday afternoon and next Tuesday evening. But a Northern flu bug prevented his appearance yesterday.

Consequently, Charles Munch replaced the Schumann Concerto with two selections from the Friday-Saturday program: Bartok's "Two Images" and the excerpts from "Die Meistersinger." Otherwise the program included the Overture to Cherubini's "Anacreon," Schubert's "Unfinished Symphony" and two works of Debussy: "Prelude to the Afternoon of a Faun" and "Printemps."

All performances yesterday were relaxed and musical. The shifting colors in the Bartok and Debussy pieces were dwelt upon. The Prelude to Act III of "Meistersinger" was broad, flowing and songful. And the Schubert Symphony was notable for exact and easy tempo for the loving care bestowed upon it.—J. W. R.

This Clipping From
WORCESTER, MASS.
GAZETTE

JAN 27 1953

Boston Symphony To Make First Tour Of United States

BOSTON, Jan. 27—For the first time in its 72 years, the Boston Symphony Orchestra will make a transcontinental tour of the United States, according to an announcement from Symphony Hall. The Boston orchestra will open the five-week tour on April 21 in Detroit, will cross the South and Southeast to California, returning through Denver and Chicago to Canada, closing the tour in Burlington, Vt. The orchestra will play 29 concerts in 26 cities. Charles Munch, the orchestra's musical director, has invited Pierre Monteaux to share the honors of conducting as guest, as he did on the orchestra's trip to Europe last Spring.

The cities visited will be: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinanti; 25, Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington.

The Boston Symphony has visited cities on the Eastern seaboard and the Midwest in annual tours, but has not been heard in the West except on one occasion in 1915, when it was invited to give a series of concerts at the Panama-Pacific Exposition in San Francisco.

---

1 28/53

TIMES-HER

D'Indy Work Is Conducted By Monteux

BY GLENN DILLARD GUNN

Pierre Monteux brought the Philadelphia orchestra to Constitution hall last night for his next to last concert before taking a plane for Holland and a tour of the Netherlands, Belgium, Italy, France and England.

Since retiring from the post of permanent conductor of the San Francisco Symphony, Monteux has been kept busy with a series of guest appearances across the country.

He has left behind him with each orchestra a deep and enduring gratitude on the part of the men, earned by his personal consideration, as well as by his artistic insight.

It would be no exaggeration to say that, at the moment, this venerable Frenchman is the most beloved conductor of symphony in the western world.

Much Decorated Artist

He has earned all the decorations that Europe can bestow upon a gifted artist. The United States made an unofficial and not too impressive gesture of the same kind this week when the National Music council gave him a citation acknowledging his service to the music of this country, as accomplished by the San Francisco orchestra under his baton.

It cannot be said that other European conductors have been similarly generous in their recognition of the native composer. This phase of Monteux's activity was not demonstrated last night, however.

He played but three works on this program—Beethoven's rarely-heard "The King Stephan'" overture, which possibly is Beethoven's least distinguished composition; the D'Indy Symphony in B flat, and Richard Strauss' tone poem "Don Quixote."

Of these, the D'Indy symphony was the most rewarding. It is a work of gorgeous orchestral texture of many inspired melodies, of beautifully developed logic in form and in expression.

Is Rarely Heard Here

It has not been heard in the East for more than 30 years, altho it had a performance under the composer in concerts of the Chicago Symphony orchestra in 1920 and 1921. It is the greatest French symphony in the Cesar Franck school, except, perhaps the Chausson symphony in like key. And this, too, despite its many and persuasive beauties of spirit and of melody, has been quite generally neglected by eastern orchestras.

The trauss tone poem also has been elevated in spirit by Monteux's Gallic touch. Strauss is one of the most formidable and ambitious of German symphonic architects. He invented new instruments and new machines, two of which are employed in this tone poem, and he sent ponderous, heavy-footed ideas marching across the Spanish landscape, wrecking windmills and chasing sheep, and generally accomplishing heavy-handed division of Cervantes' lovable lunatic.

Massanet, in his opera of like title, shows a far finer understanding of the character of Don Quixote. He made him a figure of pathos, plus a certain splendor that was so evident to the Latin heart that even bandits and prostitutes followed him around as a saint.

Monteux returns after this brief fling at the European orchestras to join Charles Munch in piloting the Boston Symphony thru its spring tour of the United States.

1/28/53

News of Music

Monteux Leads Philadelphians With Revealing Musicianship

By Alice Eversman

Pierre Monteux conducted the Philadelphia Orchestra as guest last night in what may be his last concert in this country for several weeks. The 77-year-old conductor leaves by plane on Friday for a two-month tour of Europe. Going first to Holland, he will then direct in Belgium, England, France and Italy. The welcome given him by the Constitution Hall audience was in warm appreciation of a program revealing to the fullest his musical understanding, the refinement of his ideas and the keenness of his perceptions.

Offers Unknown Pieces.

The eminent leader delved into his musical past to bring for a hearing the unknown overture to "Koenig Stephan," by Beethoven and the equally unknown "Symphony No. 2 in B Flat Minor," by D'Indy. The program ended with Strauss' "Don Quixote," a climax in every sense of the word.

If memory serves correctly, the "Koenig Stephan" Overture was played some time back by the Washington Civic Orchestra, its only performance here in recent years. Contrasting it with other Beethoven overtures, it bears little relationship to the style and character of the composer! The alien element has a certain charm and Beethoven handles the gypsy themes with a light touch, if not a thoroughly authentic one. For giving the public this glimpse of the great composer, if for no other, Monteux deserves thanks.

It was an enlightening experience also to hear another symphony by D'Indy in such a penetrating presentation. This austere and crowded work requires the sympathetic insight and knowledge that Monteux possesses. For it has an intensity of idea that might baffle a less understanding interpreter, and a granite-like substance and structure not yielding readily to any subtelty of treatment. Monteux's skill lay in letting the music come through by the clarity of outline he maintained and by the strong background set up for the symphony's lyric passages.

There are several such passages. The second movement has a lovely, short interlude for two harps and the third a species of graciousness in its stately rhythmic measures. But on the whole, the orchestration is thick, the tonal color harsh and cold, with little melodic relief. The rough-hewed style of the first movement and the dramatic chorale-like portion of the last, evolved with vitality and brilliance in Monteux's conducting. Except in the recording made by Monteux, the symphony has been heard but rarely since its composition in 1903.

Climax in 'Don Quixote'

The full magic of his directing art was reflected in the Strauss' "Don Quixote." No other score in symphonic literature calls upon such widely varied impressions. From the introduction, portraying the obsession of an unbalanced mind, through the variations that range from the tragic to the ridiculous, Strauss has set a vast task for the interpreter. Monteux led his virtuoso musicians with a sure hand in a performance rarely matched. The impressive feature of his directing is his gentle regard for the essense of the music, for the occasions when its radiance and its rapture can be underscored.

This he disclosed in his reading of the tone poem. The knight's discourse on chivalry, the underlying mysticism of his vigil and the poignancy of his final humility and death were the highlights in this score abounding in amazing fantasy and burlesque. The incidental solos were beautifully played by Lorne Munroe, cellist; Samuel Lifschey, violist, and the orchestra's tuba player. It was a superb performance by these artists, by the musicians of the ensemble, and a fresh revelation of Monteux's artistry.

An ovation was given at the close to the conductor who, at his last guest appearance in Philadelphia, received the Award of Honor of the National Music Council's annual conductor's citation. It was awarded for "continuing efforts to promote the cause of American music and the encouragement of young composers and conductors." He is the seventh conductor to be so honored.

BOSTON, MASS.
POST

JAN 26 1953

SUNDAY SYMPHONY

BY WARREN STOREY SMITH

Jean Bedetti, first cellist of the Boston Symphony from 1919-48, was to have appeared at yesterday's concert, playing the Concerto of Schumann, in which he made his local debut as soloist in 1920. What might have proved an historic occasion turned out to be just one more concert (though extremely good one), since Mr. Bedetti was stricken with the flu. However, it is hoped that he can make his scheduled appearance in the same work at the concert tomorrow evening, when Richard Burgin, not Charles Munch, will conduct.

Yesterday, after leading his forces in a brilliant performance of Cherubini's Overture to "Anacreon," Mr. Munch retired, and on his return to the podium he reported the indispositioon of Mr. Bedetti and announced that instead of the Schumann Concerto the orchestra would play Bartok's "Deux Images" and the introduction to act III, Dance of the Apprentices and Procession of the Mastersingers from Wagner's "Die Meistersinger." Thus, the program, which concluded with Schubert's "Unfinished" Symphony, Debussy's prelude to "The Afternoon of a Faun" and his "Printemps," was wholly made up of numbers heard more or less recently at concerts Friday afternoons and Saturday evening.

A rehearing of the Bartok pieces, introduced to Boston at the concerts last week, confirmed the initial reaction to them. "In Full Flowers" is impressionistic in the French manner, almost romantic in character, and bears little relation to the later and more typical music of the Hungarian composer, while the "Village Dance" has enough spice of dissonance and enough rhythmic interest to make it recognizably Bartokian. Anyway, it was interesting to make the acquaintance of these pieces, which date back to 1910, and Mr. Munch is to be thanked for bringing them to our attention. His performance yesterday, as on Friday afternoon, surely brought out all that is in the music.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 27

Symphony to Tour Nation in April, May

For the first time in its 72 years, the Boston Symphony Orchestra will make a transcontinental tour of the United States this Spring, playing 29 concerts in 26 cities. Charles Munch, music director, has invited Pierre Monteux to share the honors of conducting as guest, as he did on the orchestra's trip to Europe last Spring.

The orchestra's itinerary follows: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinnati; 25 Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara; 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington, Vt.

The Boston Symphony has been heard in the West on only one occasion—in 1915 at the Panama-Pacific Exposition in San Francisco.

elphians ianship

eethoven handles ies with a light thoroughly au- r giving the pub- ne of the great or no other, Mon- thanks.

enlightening expe- hear another sym- dy in such a pen- tation. This aus- ed work requires tic insight and Monteux posses- s an intensity of ht baffle a less interpreter, and substance and yielding readily to treatment. Mon- y in letting the through by the e he maintained trong background symphony's lyric

several such pas- movement has interlude for two third a species of ts stately rhyth- ut on the whole, is thick, the and cold, with ief. The rough- the first move- dramatic chorale- the last, evolved and brilliance in ducting. Except made by Mon- phony has been since its com-

"Don Quixote"

c of his directing in the Strauss' No other score literature calls varied impres- introduction, obsession of an through the range from the diculous, Strauss task for the in- nteux led his vir- with a sure hand rarely matched. feature of his gentle regard for the music, for the its radiance and be underscored. sed in his reading m. The knight's valry, the under- of his vigil and of his final hu- were the high- ore abounding in y and burlesque. olos were beauti- Lorne Munroe, Lifschey, violist, tra's tuba player. uperb perform- artists, by the e ensemble, and ion of Monteux's

was given at the uctor who, at his arance in Phila- d the Award of National Music conductor's ci- warded for "con- o promote the n music and the of young com- uctors." He is nductor to be so

---

ng From
MASS.
GLOBE

7 1953

to Tour
pril, May

in its 72 years, ony Orchestra continental tour es this Spring, s in 26 cities. sic director, has nteux to share ducting as guest, orchestra's trip ring.

itinerary fol- roit; 22, Colum- Cincinnati; 25, tanooga; 27, At- leans; 30, Dal- o; 2, Tucson; 3, Angeles; 5, San- esno; 7, 9, San amento; 11, Salt vo; 13, Denver; 16, East Lan- or; 20, Toronto; Burlington, Vt. phony has been t on only one t the Panama- in San Fran-

---

E CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESDAY, JANUARY 28, 1953 **Art—Music—Theater** * 5

Bedetti as Soloist—Guido Cantelli Talks About Music

ellist Heard n Concerto By Schumann

By Jules Wolffers

[illegible] three [illegible] of the Boston [illegible] orchestra, emerged [illegible] to return [illegible] Schumann Vio- [illegible] last night in [illegible]

[illegible] did the cellist [illegible] so unchanged in every [illegible] it was hard to realize [illegible] longer a member [illegible]. Actually it was [illegible] years ago [illegible] took his post for the [illegible]

[illegible] Bedetti may have retired [illegible] orchestra but he certainly [illegible] not retired from music [illegible] the faculty of the [illegible] of Miami in charge [illegible] music and cello instruction. His ties with the Boston Symphony are still maintained through his work as [illegible] at the Berkshire Music Center in Tanglewood.

* * *

[illegible] Mr. Bedetti is now primarily the teacher, he made it [illegible] last night that he is very much the artist-teacher.

There were persons in the audience who had heard the soloist make his debut with the Schumann Concerto 33 [illegible] ago almost to the day. [illegible] of these stated last night that it was difficult to notice any diminution of his powers.

The performance was an intensely musical and most moving experience. The soloist maintained a lyric flow through a wide range of tone used with discerning artistry. Particularly beautiful were his softer passages which sang with muted clarity and sweetness, but which never descended to sentimentality or obvious striving for effect.

His fingers displayed their [illegible]ented agility, surmounting the difficult passages with flexible ease. The bowing was steady and secure.

* * *

Over and above all this was the atmosphere of warmth and geniality engendered between the soloist and his former colleagues. The audience, too, shared in this musical and personal comradeship to the point where Symphony Hall seemed of living-room size with a fine artist and his partners making music for a circle of friends.

The conductor, Richard Burgin, gave the soloist encouraging, helpful, and sympathetic accompaniment. Like a true colleague, Mr. Bedetti shared his considerable plaudits with leader and orchestra. All deserved it.

Preceding the concerto, Mr. Burgin opened with Weber's Overture to "Oberon." An open, unrestrained performance of the Shostakovitch Fifth Symphony brought this interesting program to an enjoyable close.

Guido Cantelli will be guest conductor of the Boston Symphony Orchestra for its concerts from Jan. 30 through Feb. 17.

Symphony Guest Conductor Likes American Orchestras

By Harold Rogers

There is nothing casual about Guido Cantelli. He conducts his conversation like an orchestral rehearsal. He leaves you with many impressions, but there's one you'll never forget—his hands. You'll never forget his hands. They mirror each idea that comes rushing to the tip of his tongue. His long, thin fingers follow each phrase, graphically illustrate each point, flutter impatiently when the English word is wanting.

He's like an adroit piece of clockwork, tightly wound. He's filled with enthusiasms, lively expressions, vivid convictions. For two hours yesterday at a press luncheon, he held forth with an intensity and expressiveness that transcended his present grasp of English. Not a single idea was suppressed for lack of a vehicle. What his tongue couldn't say, his hands said. What his hands couldn't say, his twinkling eyes, arching eyebrows, and mobile face said. Communication, musical or otherwise, comes naturally to Mr. Cantelli.

The young conductor (he's 33) came to the attention of Arturo Toscanini in 1948. At that time he was conducting the orchestra at La Scala. Through Toscanini's recommendation he came to the United States to conduct the NBC Symphony Orchestra as guest.

Since then he has conducted the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Chicago Symphony, among others. This weekend in Symphony hall he will make his bow as guest conductor of the Boston Symphony Orchestra. He will guide its concerts through Feb. 17, including a tour to New London, New York, Washington, and Brooklyn.

* * *

Mr. Cantelli is a native of Novara (near Milan), Italy. His father was the leader of the town's military band, which proved to be the training ground for young Guido.

"The piano is my instrument," he said, "but I also learned to play the trumpet, the horn, the drums, the cymbals—just about everything in a band. No, not the tuba! No, no, no, not the tuba!" He flashed his even, white teeth in a boyish smile.

At 14 he received his diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. His early experiences in conducting opera and concerts were at Novara. During the war he was in a prison camp in Germany.

He says that the activity of young composers in Europe can't begin to compare with that of American composers.

"Each week I get telephone calls, telegrams, letters, scores—hundreds of scores! Composers say, 'I have written 15 symphonies, eight oratorios, 24 quartets'—I tell you, it's incredible! Yes, I look at them—when I have time, but when do I find very much time with 45 concerts in a season? Of course, you don't have to look at much more than the first page to tell if the composer has talent."

* * *

American orchestras, he says, are more versatile than those in Europe, for they play all styles of music—German, French, traditional or contemporary.

"American orchestras have a mixture of nationalities. With an American orchestra you can keep working until you get what you want. A French orchestra will play contemporary music easily. They feel it. With German orchestras you have to work harder. Sometimes they never get it right.

"The best English orchestra is the London Philharmonia. In Italy we don't have symphonic orchestras as you have in America, but the La Scala orchestra adapts itself well from opera to symphonic work."

The Boston Symphony, he explained, has a strong personality. He feels that orchestras with strong personalities are more difficult to rehearse the first time or two. He spoke specifically about the Tchaikovsky Fifth, which he will play at the week-end concerts.

"Usually the orchestra wants to take the tempi the way that we are used to them—not the way that Tchaikovsky wrote them. Tchaikovsky used many specific markings, all in Italian. We might have to revise other composers to make them easy to play, but we don't have to revise Tchaikovsky. No, I don't believe his music should be sentimentalized. Just play what he wrote, that's all you have to do!"

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JAN 28 1953

MUSIC

Bedetti Cello Soloist in Schumann Concerto

By CYRUS DURGIN

It seemed like old times at Symphony Hall last night to hear Jean Bedetti playing the cello with the Boston Symphony Orchestra. This time, however, he was playing as soloist, in the Schumann Concerto, the same piece in which he had made his first solo appearance in that auditorium, Jan. 30, 1920. The former first cellist of the Boston orchestra had been scheduled to appear in this work last Sunday, as well, but illness prevented. Though still reportedly ailing last night, Mr. Bedetti determined to carry through.

His performance was what you would expect of this master musician, beautifully articulated and styled, rhythmically exuberant but firmly controlled, and all set forth with a tone of satin sheen. Mr. Bedetti enjoyed admirable support from the orchestra under the able and knowing ministration of Richard Burgin. At the end there was much applause, all of it well merited.

Mr. Burgin chose to open this concert with Weber's Overture to "Oberon," and to close it with the Fifth Symphony of Shostakovich. Weber enjoyed one of Mr. Burgin's finest readings, bright, passionate and well-proportioned. As for Shostakovich's Fifth, that compound of beauty (in the slow movement and some other pages) and trash (every last eighth note of the marches), it was mostly wearisome.

BOSTON, MASS.
POST

JAN 28 1953

GUIDO CANTELLI

BY WARREN STOREY SMITH

Thirty-two-year-old Guido Cantelli, guest-conductor of the Boston Symphony Orchestra this week and next, met the local music critics at lunch yesterday. The consensus of opinion was that Mr. Cantelli is a good scout, that he knows the conducting business from all angles (especially the acoustical), that he is tremendously vital but completely without sham or pretense, that his musical interests range widely, that his views on music past and present are worth heeding, and that he has a rare sense of humor.

Although this is Mr. Cantelli's first visit to Boston, many of his prospective auditors have already heard him via the ether waves, since he has made frequent appearances with the NBC Orchestra, whose chief conductor, Arturo Toscanini, heard him in 1948, directing the orchestra of Milan's La Scala, recognized his talent, and brought him to this country.

Along with a rarely-played Haydn Symphony, No. 93, and Stravinsky's ballet, "Card Game," Mr. Cantelli will conduct this week Rossini's Overture to "Semiramide" and the Fifth Symphony of Tchaikovsky. He had interesting things to say of the two last-named composers. What impresses him about the music of Rossini is its modernity. "The overtures of Weber," he said, "are in a way old fashioned. Play Rossini after Stravinsky and he still sounds modern."

As for Tchaikovsky, he is one of the masters whose scores you never have to change—"he orchestrate so beautifully"—all you have to do is to play the notes, as written, and follow his directions, while Beethoven's Ninth Symphony "cannot possibly be played without the improvements in the scoring made by Wagner and others."

Unlike so many other guests, Mr. Cantelli did not come right out and say that the B. S. O. was the finest orchestra he had ever encountered. He admitted that at Monday's rehearsal he was chiefly occupied with getting the men used to his tempos, not always the ones to which they were accustomed, but that yesterday morning they were completely responsive to his wishes.

Monday afternoon he talked with Toscanini, now in New York, on the telephone. Right away the elder man began asking questions about the orchestra. How was the first oboe, the first clarinet, the first flute? "The first flute," said Mr. Cantelli, "is a woman." "Mio Dio!" exclaimed Toscanini; then added under his breath, "Is she good looking?" "Frankly, I don't know," replied Cantelli, "I didn't have time to find out. After tomorrow I can tell you."

Other gleanings from the extremely animated conversation are that London's Philharmonia is the best orchestra in Europe today, and that it is difficult to get French orchestras to put the right spirit into German music, and vice versa. Orchestras in America, recruited from many sources, are "right in between" and are equally at home in the music of all schools.

It was not news that Europeans look upon George Gershwin as our most representative composer. After him comes Roy Harris, although Piston, Copland and others of the contemporary group are well known. William Schuman has not much melodic invention, but he orchestrates with great skill. "In fact," Mr. Cantelli added, "all the Americans orchestrate well." Bostonians, it would seem, are in for some stimulating concerts.

[78]

BOSTON, MASS.
EVENING GLOBE

JAN 28 1953

Melting Pot Orchestras Superior Says Munch Guest Guido Cantelli

By CYRUS DURGIN

Guido Cantelli finds more differences of individuality between American orchestras than between those of Europe. He also finds that American orchestras can play more pieces well than their European counterparts.

The reason is the familiar one of the melting pot.

"A French orchestra, it can play French music well. But it is not so good with Brahms. On the other hand, a German orchestra, splendid with Bach, Beethoven and the German classics, just has no feeling for the character of French music.

"Here in the United States you have all nationalities—American, Italian, French, German, Russian string players and so on. That means that there is a certain feeling in part of the American orchestra for many different kinds of music. That feeling can be transmitted to the other players, to an extent. It means that the conductor has a much better time of it preparing those different kinds of music, and the result is a much bigger repertory for the benefit of the audience."

Visiting Two Weeks

Cantelli will be with us this week and next as guest conductor of the Boston Symphony Orchestra. He is ~~an Italian, the son of~~ a military band director, and he will be 33 next April 27. Born in Novara, outside Milan, he attended the Giuseppe Verdi Conservatory in Milan. Although his main instrument is the piano, he also plays the violin, and has a performing acqu[illegible] with most of the instrume[illegible] orchestra.

e to his the same [illegible] best European orchestra, in Cantelli's opinion, is the Philharmonic of London.

As conductor of the NBC Symphony and the New York Philharmonic-Symphony, as well as from guest appearance elsewhere in this country, Cantelli has come to know his way about in the musical world of the United States. He also has come to like certain native foods, like apple pie with coffee ice cream on top.

In his few years over here, Cantelli has been swamped with new scores by aspiring American composers. This leads him to believe that there is much more creative musical activity over here. Either that, or European composers are more shy about approaching conductors with their work.

GUEST CONDUCTOR of Boston Symphony—Guido Cantelli.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

elphians
ianship

eethoven handles
nes with a light
, thoroughly au-
for giving the pub-
se of the great
or no other, Mon-
ianks.
enlightening expe-
hear another sym-
ndy in such a pen-
tation. This aus-
ced work requires
ttle insight and
t Monteux posses-
as an intensity of
ht baffle a less
interpreter, and
substance and
yielding readily to
f treatment. Mon-
y in letting the
through by the
me he maintained
strong background
symphony's lyric

several such pas-
ond movement has
interlude for two
third a species of
. Its stately rhyth-
But on the whole,
is thick, the
and cold, with
relief. The rough-
the first move-
dramatic chorale-
the last, evolved
and brilliance in
ducting. Except
made by Mon-
phony has been
since its com-

Don Quixote

of his directing
ed in the Strauss'
No other score
literature calls
ly varied impres-
the introduction,
obsession of an
nd, through the
range from the
diculous, Strauss
task for the in-
teux led his vir-
with a sure hand
be rarely matched.
feature of his
gentle regard for
he music, for the
its radiance and
be underscored.
sed in his reading
m. The knight's
valry, the under-
of his vigil and
of his final hu-
n were the high-
ore abounding in
y and burlesque.
olos were beauti-
Lorne Munroe,
Lifschey, violist,
ra's tuba player.
perb perform-
artists, by the
e ensemble, and
on of Monteux's

was given at the
luctor who, at his
arance in Phila-
d the Award of
National Music
l conductor's ci-
warded for "con-
to promote the
an music and the
of young com-
ductors." He is
ductor to be so

From
MASS.
GLOBE
1953

Tour
ril, May

its 72 years,
y Orchestra
tinental tour
this Spring,
in 26 cities.
director, has
eux to share
ting as guest,
rchestra's trip
g.
inerary fol-
t; 22, Colum-
Cincinnati; 25,
ooga; 27, At-
ans; 30, Dal-
2, Tucson; 3,
geles; 5, San-
o; 7, 9, San
ento; 11, Salt
; 13, Denver;
8, East Lan-
20, Toronto;
rlington, Vt.
ony has been
on only one
the Panama-
n San Fran-

---

edetti as Soloist — Guido Cantelli Talks About Music

ellist Heard n Concerto By Schumann

B[illegible] Ju[illegible] Wolffers

[illegible] almost three [illegible] of the Boston [illegible] Orchestra, emerged [illegible] to return [illegible] Schumann Vio-[illegible] last night in [illegible] and the cellist [illegible] unchanged in every [illegible] hard to realize [illegible] longer a member [illegible] Actually it was [illegible] almost five years ago, [illegible] he took his post for the [illegible].

[illegible] have retired [illegible] orchestra but he cer-[illegible] retired from mu-[illegible] on the faculty of the [illegible] of Miami in charge [illegible] and cello in-[illegible] with the Bos-[illegible] are still main-[illegible] his work as [illegible] Berkshire Mu-[illegible] Center [illegible] Tanglewood.

⁂

[illegible] Mr. Bedetti is now pri-[illegible] the teacher, he made it [illegible] last night that he is very [illegible] the [illegible]-teacher.

There were persons in the audience who had heard the so-[illegible] make his debut with th[illegible] Schumann Concerto 33 [illegible] ago almost to the day. [illegible] of these stated last night [illegible] it was difficult to notice any [illegible]minution of his powers.

The performance was an in-[illegible]nsely musical and most mov-[illegible] experience. The soloist main-[illegible]ned a lyric flow through a [illegible]de range of tone used with [illegible]scerning artistry. Particularly [illegible]autiful were his softer pas-[illegible]ges which sang with muted [illegible]arity and sweetness, but which [illegible] descended to sentimen-[illegible]ity or obvious striving for [illegible]fect.

His fingers displayed their [illegible] agility, surmounting the [illegible]ifficult passages with flexible [illegible]se. The bowing was steady and [illegible]cure.

⁂

Over and above all this was [illegible]e atmosphere of warmth and [illegible]eniality engendered between the [illegible]oloist and his former colleagues. [illegible]he audience, too, shared in this [illegible]usical and personal comrade-[illegible]ip to the point where Sym-[illegible]hony Hall seemed of living-[illegible]om size with a fine artist and [illegible] partners making music for a [illegible]rcle of friends.

The conductor, Richard Burgin, [illegible]ve the soloist encouraging, [illegible]elpful, and sympathetic accom-[illegible]animent. Like a true colleague, [illegible]r. Bedetti shared his consider-[illegible] plaudits with leader and or-[illegible]estra. All deserved it.

Preceding the concerto, Mr. [illegible]urgin opened with Weber's Ov-[illegible] to "Oberon." An open, un-[illegible]strained performance of the [illegible]ostakovitch Fifth Symphony [illegible]ought this interesting program [illegible] enjoyable close.

Guido Cantelli will be guest conductor of the Boston Symphony Orchestra for its concerts from Jan. 30 through Feb. 17.

Symphony Guest Conductor Likes American Orchestras

By Harold Rogers

There is nothing casual about Guido Cantelli. He conducts his conversation like an orchestral rehearsal. He leaves you with many impressions, but there's one you'll never forget—his hands. You'll never forget his hands. They mirror each idea that comes rushing to the tip of his tongue. His long, thin fingers follow each phrase, graphically illustrate each point, flutter impatiently when the English word is wanting.

He's like an adroit piece of clockwork, tightly wound. He's filled with enthusiasms, lively expressions, vivid convictions. For two hours yesterday at a press luncheon, he held forth with an intensity and expressiveness that transcended his present grasp of English. Not a single idea was suppressed for lack of a vehicle. What his tongue couldn't say, his hands said. What his hands couldn't say, his twinkling eyes, arching eyebrows, and mobile face said. Communication, musical or otherwise, comes naturally to Mr. Cantelli.

The young conductor (he's 33) came to the attention of Arturo Toscanini in 1948. At that time he was conducting the orchestra at La Scala. Through Toscanini's recommendation he came to the United States to conduct the NBC Symphony Orchestra as guest.

Since then he has conducted the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Chicago Symphony, among others. This weekend in Symphony hall he will make his bow as guest conductor of the Boston Symphony Orchestra. He will guide its concerts through Feb. 17, including a tour to New London, New York, Washington, and Brooklyn.

⁂

Mr. Cantelli is a native of Novara (near Milan), Italy. His father was the leader of the town's military band, which proved to be the training ground for young Guido.

"The piano is my instrument," he said, "but I also learned to play the trumpet, the horn, the drums, the cymbals—just about everything in a band. No, not the tuba! No, no, no, not the tuba!" He flashed his even, white teeth in a boyish smile.

At 14 he received his diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. His early experiences in conducting opera and concerts were at Novara. During the war he was in a prison camp in Germany.

He says that the activity of young composers in Europe can't begin to compare with that of American composers.

"Each week I get telephone calls, telegrams, letters, scores—hundreds of scores! Composers say, 'I have written 15 symphonies, eight oratorios, 24 quartets'—I tell you, it's incredible! Yes, I look at them—when I have time, but when do I find very much time with 45 concerts in a season? Of course, you don't have to look at much more than the first page to tell if the composer has talent."

⁂

American orchestras, he says, are more versatile than those in Europe, for they play all styles of music—German, French, traditional or contemporary.

"American orchestras have a mixture of nationalities. With an American orchestra you can keep working until you get what you want. A French orchestra will play contemporary music easily. They feel it. With German orchestras you have to work harder. Sometimes they never get it right.

"The best English orchestra is the London Philharmonia. In Italy we don't have symphonic orchestras as you have in America, but the La Scala orchestra adapts itself well from opera to symphonic work."

The Boston Symphony, he explained, has a strong personality. He feels that orchestras with strong personalities are more difficult to rehearse the first time or two. He spoke specifically about the Tchaikovsky Fifth, which he will play at the week-end concerts.

"Usually the orchestra wants to take the tempi the way that we are used to them—not the way that Tchaikovsky wrote them. Tchaikovsky used many specific markings, all in Italian. We might have to revise other composers to make them easy to play, but we don't have to revise Tchaikovsky. No, I don't believe his music should be sentimentalized. Just play what he wrote, that's all you have to do!"

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 28 1953

MUSIC

Bedetti Cello Soloist in Schumann Concerto

By CYRUS DURGIN

It seemed like old times at Symphony Hall last night to hear Jean Bedetti playing the cello with the Boston Symphony Orchestra. This time, however, he was playing as soloist, in the Schumann Concerto, the same piece in which he had made his first solo appearance in that auditorium, Jan. 30, 1920. The former first cellist of the Boston orchestra had been scheduled to appear in this work last Sunday, as well, but illness prevented. Though still reportedly ailing last night, Mr. Bedetti determined to carry through.

His performance was what you would expect of this master musician, beautifully articulated and styled, rhythmically exuberant but firmly controlled, and all set forth with a tone of satin sheen. Mr. Bedetti enjoyed admirable support from the orchestra under the able and knowing ministration of Richard Burgin. At the end there was much applause, all of it well merited.

Mr. Burgin chose to open this concert with Weber's Overture to "Oberon," and to close it with the Fifth Symphony of Shostakovich. Weber enjoyed one of Mr. Burgin's finest readings, bright, passionate and well-proportioned: As for Shostakovich's Fifth, that compound of beauty (in the slow movement and some other pages) and trash (every last eighth note of the marches), it was mostly wearisome.

BOSTON, MASS.
POST
JAN 28 1953

GUIDO CANTELLI

BY WARREN STOREY SMITH

Thirty-two-year-old Guido Cantelli, guest-conductor of the Boston Symphony Orchestra this week and next, met the local music critics at lunch yesterday. The consensus of opinion was that Mr. Cantelli is a good scout, that he knows the conducting business from all angles (especially the acoustical), that he is tremendously vital but completely without sham or pretense, that his musical interests range widely, that his views on music past and present are worth heeding, and that he has a rare sense of humor.

Although this is Mr. Cantelli's first visit to Boston, many of his prospective auditors have already heard him via the ether waves, since he has made frequent appearances with the NBC Orchestra, whose chief conductor, Arturo Toscanini, heard him in 1948, directing the orchestra of Milan's La Scala, recognized his talent, and brought him to this country.

Along with a rarely-played Haydn Symphony, No. 93, and Stravinsky's ballet, "Card Game," Mr. Cantelli will conduct this week Rossini's Overture to "Semiramide" and the Fifth Symphony of Tchaikovsky. He had interesting things to say of the two last-named composers. What impresses him about the music of Rossini is its modernity. "The overtures of Weber," he said, "are in a way old fashioned. Play Rossini after Stravinsky and he still sounds modern."

As for Tchaikovsky, he is one of the masters whose scores you never have to change—"he orchestrate so beautifully"—all you have to do is to play the notes, as written, and follow his directions, while Beethoven's Ninth Symphony "cannot possibly be played without the improvements in the scoring made by Wagner and others."

Unlike so many other guests, Mr. Cantelli did not come right out and say that the B. S. O. was the finest orchestra he had ever encountered. He admitted that at Monday's rehearsal he was chiefly occupied with getting the men used to his tempos, not always the ones to which they were accustomed, but that yesterday morning they were completely responsive to his wishes.

Monday afternoon he talked with Toscanini, now in New York, on the telephone. Right away the elder man began asking questions about the orchestra. How was the first oboe, the first clarinet, the first flute? "The first flute," said Mr. Cantelli, "is a woman." "Mio Dio!" exclaimed Toscanini; then added under his breath, "Is she good looking?" "Frankly, I don't know," replied Cantelli, "I didn't have time to find out. After tomorrow I can tell you."

Other gleanings from the extremely animated conversation are that London's Philharmonia is the best orchestra in Europe today, and that it is difficult to get French orchestras to put the right spirit into German music, and vice versa. Orchestras in America, recruited from many sources, are "right in between" and are equally at home in the music of all schools.

It was not news that Europeans look upon George Gershwin as our most representative composer. After him comes Roy Harris, although Piston, Copland and others of the contemporary group are well known. William Schumen has not much melodic invention, but he orchestrates with great skill. "In fact," Mr. Cantelli added, "all the Americans orchestrate well." Bostonians, it would seem, are in for some stimulating concerts.

[78]

---

hestras Superior
st Guido Cantelli

GUEST CONDUCTOR of Boston Symphony—Guido Cantelli.

He is a slender young man, of medium height, with long, thin and meticulously groomed hands, and two dark eyes which reflect the intensity with which he speaks.

In conversation you get the notion that he is outspoken and that he knows his business. For one thing, he did not make the usual remark about the Boston Symphony being a simply wonderful orchestra, which has been the opening gambit of many a guest who has talked with the local press. Instead, he paid the Boston Symphony the even higher compliment of describing in detail his first impressions of it. Although he does not agree with all of the seating plan, make no mistake, he likes and respects our symphonic organization. For his own appearances he has changed the seating to suit his own ideals of tonal balance and over-all efficiency.

Composers Active

No more than two minutes are necessary for you to understand that he reveres Arturo Toscanini, who recommended Cantelli highly when the young musician came to his attention in 1948. In about the same time, you learn that the best European orchestra, in Cantelli's opinion, is the Philharmonic of London.

As conductor of the NBC Symphony and the New York Philharmonic-Symphony, as well as from guest appearance elsewhere in this country, Cantelli has come to know his way about in the musical world of the United States. He also has come to like certain native foods, like apple pie with coffee ice cream on top.

In his few years over here, Cantelli has been swamped with new scores by aspiring American composers. This leads him to believe that there is much more creative musical activity over here. Either that, or European composers are more shy about approaching conductors with their work.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

NEW YORK, N. Y.
TIMES
JAN 29 1953

Books of The Times

By CHARLES POORE

WHEN the San Francisco Opera people heard that a Soviet delegation would be on hand for the Japanese peace conference a couple of years ago, bitter despair swept the management. Why? Because the conference was held in the Opera House. And the opera season was due to open less than two weeks after the date provisionally set for the treaty's signing. What if the Russians decided to upset the apple cart again? What if the Kremlin had told Gromyko to talk the conference to death? What if he went on listening to the enchantment of his own voice, week after week, while the opera singers and the orchestra and the people who had bought tickets waited in helpless, hopeless silence? "Nobody," Cecil Smith says in his entertaining and informing new book, "Worlds of Music,"* "was more grateful for Secretary Acheson's firm administration of the meetings than Gaetano Merola, the general director of the association."

Although it is flourishing exuberantly, the world of American music is never without problems, seldom without perils. Why, even traffic logistics must be considered as carefully as the threat of Bolshevik loquacity. At the Tanglewood Music Festival, up in the Berkshires, Mr. Smith tells us, "Heifetz had to be booked as a soloist on a Thursday evening because the parking space could not accommodate the number of cars that might have come on a clear Saturday or Sunday." When ten or fifteen thousand persons all start tootling their automobiles into the New England night after a big Tanglewood bout of Haydn and Boccherini, things get pretty sticky.

Mr. Smith nicely combines the statistical style of a good musical almanac with the anecdotage of a Cerf-assured raconteur. He takes us behind the scenes on fabulous guided tours through the realms of the composers, the dancers, the broadcasters, the artists, the conductors, the managers and the entrepreneurs who distribute packaged musical art around the country. How many shares in some of these enterprises a musical tycoon would have to dispose of if he were suddenly appointed to a still uncreated Cabinet post as Secretary of Harmony is happily beyond the necessity for present computation. It might be largish, though, Mr. Smith's pages suggest, when you tot up the total.

On Tour With the 'Met'

Taking the Metropolitan Opera on tour is an undertaking comparable to the safaris of a big circus or the awesome wartime bivouacs of SHAEF. Two chartered railroad trains carry the artists and the staff. Twenty-two baggage cars are filled with costumes, scenery, electrical equipment and miscellaneous baggage. What's more, Mr. Smith says, "Two operas, 'La Bohème' and 'Madama Butterfly,' are taken along as emergency operas, ready to be thrown in if an unforeseen change of bill should have to be made." It all mounts up.

In deference to a reigning conversational topic, there is due discussion here on the advantages and drawbacks of opera in English. Once we get this settled, and everything operatic has been translated, we may get an occasional shock. This will come when we hear some celebrated European tenors and sopranos trying to cope with the language of Milton and Shakespeare and Ring

s stand, Mr.
ra company
French and

some cannot (everyone sings Italian whether he can or not)." Maybe English will be the operatic Italian of the future.

The notion that there should be music everywhere, all the time, Mr. Smith suggests, is now a central assumption of Americai life. Thousands upon thousands of people are listening to symphonies, operas, choruses, soloists and other musical entertainments all over the map of the Republic.

The immense and growing popularity of long-playing recorded music is perhaps the most spectacular manifestation at the moment. Wherever you turn, now, someone wants to tell you about high-fidelity. It's good, too. Better, even, sometimes, than going to a concert and sitting behind the beaky busybody in the row ahead who is always shushing his neighbors; the program rattlers in the row behind you, and the big delegation of coughers who are driven to bronchial madness by the music.

* * *

Three-Minute Anthology

From "Seventy-Five: A Study of a Generation in Transition,"† an impressive symposium published by The Yale Daily News on becoming, at 75, the oldest college daily and at least half as old as The Yale Literary Magazine:

"To give honorable service to this country and its people in an effort to get the best out of our form of government and to insure its survival should appeal especially to those who have been exposed to history, to the humanities and to the world of ideas."—*Robert A. Lovett.*

"The only tenable aim for a serious writer is the making of masterpieces."—*John Hersey.*

"In the times in which we live there is no safe lodging and no rest. But all that we do and shall do is that there may be peace among men. So striving, we may find peace within ourselves." —*Dean Acheson.*

"Above all, we need men who will teach other men to think for themselves."—*Robert A. Taft.*

"A century has gone by since Karl Marx tolled the bell for our capitalist economy, but it is getting more robust all the time. So much so that Communist caricaturists ought to start substituting a crew haircut for the silk hat they have been tacking on to that old devil, Capitalism, for years."—*John Hay Whitney.*

"The art of letters is the art—the instrument—the unique instrument—by which mankind makes sense of the world."—*Archibald MacLeish.*

"Faith is in constant correspondence with doubt."—*Thornton Wilder.*

"The grass roots of towns and counties, the pavements of cities, the state capitols as well as the ant hills of a crawling Federal bureaucracy cry equally for young
something more ch
tionism, revolution
making, or short
life."—*Robert Mose*

---

h. 328 pages.

†*SEVENTY-FIVE:
Transition. Edite
of The Yale Dail
Osborn. 212 page
Street, New Have*

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
JAN 30 1953

Arrau Performs in Double Assignment With Symphony

(Reprinted from yesterday's late edition)

BY GLENN DILLARD GUNN

Claudio Arrau had a double assignment with the National Symphony last night in Constitutional Hall.

He played first the Mozart Concerto in B flat major, the last work in that form written by the Salzburg master, and later added to the program the "Burleske" by Richard Strauss, which had its first Washington performance on this occasion.

It is a happy duty to begin this comment with a tribute to Arrau's Mozart, notably in the buoyant last movement of this work. He rose to heights of aristocratic eloquence.

Piano Sound Pleases

The quality of the piano sound, its clarity, facility and proportion was subject for the liveliest commendation. He enjoyed a fine success with the audience, one that was not repeated with similar em phasis after the performance of the Strauss novelty.

This must be explained by the considerable involvement manifested in the Strauss idiom. At times, he seemed to be quoting Brahms, at times Lizst, and only rarely did his own quite unmistakable musical features reach keyboard definition.

There was, to be sure, the continual multi-colored and highly expert orchestral background and dialog with the piano which was pure Strauss and should have been exciting.

It can only be reported that the public did not find it so.

Two works were added to the repertoire at this concert. The first was entitled an "Overture to An Unwritten Opera," with the subtitle, "Laughter . . . yet Love," by Rudolph Ganz. It does not seem unfair to suggest that the most impressive aspects of this composition were provided by this same subtitle; in other words, they were verbal rather than musical.

The second work new to the National Symphony was drawn from an ancient opera of Berlioz, "The Trojans." This excerpt has been entitled the "Royal Hunt and Storm," and it was first performed in Washington this season by the Boston Symphony orchestra under Charles Munch.

Conductor Howard Mitchell showed an understandable ambition in following so soon upon this formidable competition; and tho it must be admitted that his desire in this instance outran his capacity, one still must credit him with a conscientious effort.

Well Worth Hearing

At any event, the piece is worth hearing again.

To close his concert, Mitchell revived the Strauss tone poem "Death and Transfiguration." This sets a morbid deathbed scene, replete with the agonies and dissolution and the memories of past happiness. It has somewhat lost its vogue, largely because of its luguorious program, but also because its vast technical difficulties outweigh its musical values.

Orchestral players long have known it by a paraphrase of the title. They call it "death and disfiguration."

Haieff on Award Board

Jan-31 Monitor

The Executive Committee of the Lili Boulanger Memorial Fund has announced the appointment of Alexei Haieff to the Board of Judges, the other members of which are Nadia Boulanger, Aaron Copland, Walter Piston, and Igor Stravinsky. He will fill the position left vacant by the passing of Serge Koussevitzky, who had served since the fund was organized in 1939.

Mr. Haieff, who is this year's Composer-in-Residence at the American Academy in Rome, is having all his works recorded by the Rachmaninov Society. He was the first winner of the Lili Boulanger Memorial Fund Award in 1942.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 31 1953

Miss Allen Recital Slated for Sunday

BETTY ALLEN

Miss Betty Allen, mezzo-soprano, will be presented in a recital Sunday afternoon at 3:30 p. m. at the Town and County Club by the Business and Professional Women of Immanuel Congregational Church.

Miss Allen has appeared in recitals and concerts in Hartford and Springfield and toured Europe and America with the Gertrude Stein-Virgil Thomson opera "Four Saints in Three Acts." Also she appeared this winter as soloist with the Boston Symphony Orchestra in Boston and at Carnegie Hall in New York City.

Her program will include a group of songs by Haydn and

This Clipping From
HARTFORD, CONN.
TIMES
JAN

Jean Bedetti, Emlyn Williams In Boston Events

By FAROL AUSTEN
Special to The Hartford Times.

Boston—An old friend dropped in to say hello at the weekend Symphony concerts this week—Jean Beretti, for so many years first cellist of the Boston Symphony. It has been five years now since he retired from the orchestra, but Jean Bedetti will never become a stranger to Boston.

Although teaching in the South, Mr. Bedetti has not completely severed connections with his former colleagues, for he appears regularly as instructor at the Berkshire Music Center in Tanglewood every Summer. He is now on the faculty of Miami University, but this week his role with the orchestra was as guest artist in the Schumann 'Cello Concerto.

Those of us who have warmed to the charm of Bedetti's bow over the years would expect a technically flawless and sensitive performance from the master—he did not fail us. His communicative powers were evidenced by the flowing lyricism, beauty and consistency of tone, and his complete musical excellence. He negotiated the soft passages of the Schumann with a gentle and poigant understanding, born of strength and not of sheer sentimentality.

* * *

AN INSPIRING and substantial accompaniment was supplied by Richard Burgin, who conducted the Boston Symphony in this week's concerts, and Mr. Bedetti generously shared the ovation he received at the end of the concerto with Mr. Bugin and the members of the orchestra as indeed, it should have been shared. Mr. Bedetti is a fine gentleman of the old school. It was good to have him back, even though all too briefly.

On the same program, Mr. Bugin conducted a spirited performance of Weber's Overture to "Oberon," and Shostakovitch's Symphony. Remember back only a handful of years to that period in which orchestras in this country, and abroad, vied with each other to play Shostakovitch's music before the ink was scarcely dry, this particular performance struck a sad sort of chord for a promising composer—a flower stamped out before it had a chance to bloom.

* * *

EMLYN WILLIAMS started off this reading business as entertainment for his two small

idea took hold,
minent British
ind everywhere
' of Dickens'
l in Boston last
imense success.
ompited a tre-
l is back in the
the Plymouth

ens, of course.
ate stage make-
, Mr. Williams
House" as the
his current per-
is no mere
people know it;
he way through.
shot which is
ted by a sharp
arm rest by
he the
one of the 36
'Bleak House."
is a man of
ny faces many
ningly suits the
rd.
although eco-
bly employed to
of time and
Williams and
are putting on

LOUISVILLE, KY.
COURIER-JOURNAL
JAN 31 1953

'Parable of Death' Composer Tells Of Work To Be First Presented Here

Foss Confers With Conductor

Courier-Journal Photo

EXAMINING THE SCORE of "Parable of Death" are, from left, Mrs. Cornelia Foss, Robert Whitney, conductor of the Louisville Orchestra, and Lukas Foss, composer of the work which the orchestra will give in March.

On his way to California, composer Lukas Foss stopped here yesterday to discuss plans for the presentation of his "Parable of Death" by the Louisville Orchestra on March 11 and 12.

He was commissioned by the orchestra to write the composition, which requires an orchestra, a narrator, a chorus, and soloists. Robert Whitney, conductor of the orchestra, will direct the production.

"I would like to return here for it," said Foss, "but traveling is expensive."

Written In Rome

He wrote "Parable of Death" and his Piano Concerto No. 2 while he was in Rome on a fellowship. The concerto will be given the first time in Cincinnati in November. And the Parable's first public presentation will be here. Arrangements already have been made for the Parable to be given by several other orchestras including the Boston Symphony Orchestra in Tanglewood, Mass., next summer.

Foss, who is 30, was accompanied by his attractive blond wife, Cornelia. She is the daughter of Dr. Otto Brendel, professor of archaeology at Indiana University, Bloomington. They met in Rome while Cornelia's father was there on a fellowship.

Plans No Teaching Career

"I could have met my wife in Bloomington—but I didn't," said Foss. He had been in Bloomington about four years ago to present his "Jumping Frog," a one-act opera.

Foss is going to Los Angeles to teach composition at the University of California, Los Angeles Division, and to direct the university orchestra there.

"No," he said, "I don't intend to make a career of teaching—it would take too much time and energy from my composing."

He is planning a spring festival at U.C.L.A. "which is not unlike your program here." He explained that much modern music will be played "and not so many museum pieces." (The policy of the Louisville Symphony has been to emphasize modern composers.)

Three days ago, Foss said, he met Mayor Farnsley in New York.

"He is enthusiastic . . . he has the right idea . . . he is almost as radical as composers," said Foss.

1952
1953
SEASON

NEW YORK, N. Y.
TIMES
JAN 29 1953

Books of The Times

By CHARLES POORE

WHEN the San Francisco Opera people heard that a Soviet delegation would be on hand for the Japanese peace conference a couple of years ago, bitter despair swept the management. Why? Because the conference was held in the Opera House. And the opera season was due to open less than two weeks after the date provisionally set for the treaty's signing. What if the Russians decided to upset the apple cart again? What if the Kremlin had told Gromyko to talk the conference to death? What if he went on listening to the enchantment of his own voice, week after week, while the opera singers and the orchestra and the people who had bought tickets waited in helpless, hopeless silence? "Nobody," Cecil Smith says in his entertaining and informing new book, "Worlds of Music,"* "was more grateful for Secretary Acheson's firm administration of the meetings than Gaetano Merola, the general director of the association."

Although it is flourishing exuberantly, the world of American music is never without problems, seldom without perils. Why, even traffic logistics must be considered as carefully as the threat of Bolshevik loquacity. At the Tanglewood Music Festival, up in the Berkshires, Mr. Smith tells us, "Heifetz had to be booked as a soloist on a Thursday evening because the parking space could not accommodate the number of cars that might have come on a clear Saturday or Sunday." When ten or fifteen thousand persons all start tootling their automobiles into the New England night after a big Tanglewood bout of Haydn and Boccherini, things get pretty sticky.

Mr. Smith nicely combines the statistical style of a good musical almanac with the anecdotage of a Cerf-assured raconteur. He takes us behind the scenes on fabulous guided tours through the realms of the composers, the dancers, the broadcasters, the artists, the conductors, the managers and the entrepreneurs who distribute packaged musical art around the country. How many shares in some of these enterprises a musical tycoon would have to dispose of if he were suddenly appointed to a still uncreated Cabinet post as Secretary of Harmony is happily beyond the necessity for present computation. It might be largish, though, Mr. Smith's pages suggest, when you tot up the total.

On Tour With the 'Met'

Taking the Metropolitan Opera on tour is an undertaking comparable to the safaris of a big circus or the awesome wartime bivouacs of SHAEF. Two chartered railroad trains carry the artists and the staff. Twenty-two baggage cars are filled with costumes, scenery, electrical equipment and miscellaneous baggage. What's more, Mr. Smith says, "Two operas, 'La Bohème' and 'Madama Butterfly,' are taken along as emergency operas, ready to be thrown in if an unforeseen change of bill should have to be made." It all mounts up.

In deference to a reigning conversational topic, there is due discussion here on the advantages and drawbacks of opera in English. Once we get this settled, and everything operatic has been translated, we may get an occasional shock. This will come when we hear some celebrated European tenors and sopranos trying to cope with the language of Milton and Shakespeare and Ring Lardner and Mark Twain. As things stand, Mr. Smith points out, in a given opera company "some can sing idiomatic German or French and some cannot (everyone sings Italian whether he can or not)." Maybe English will be the operatic Italian of the future.

The notion that there should be music everywhere, all the time, Mr. Smith suggests, is now a central assumption of Americai life. Thousands upon thousands of people are listening to symphonies, operas, choruses, soloists and other musical entertainments all over the map of the Republic.

The immense and growing popularity of long-playing recorded music is perhaps the most spectacular manifestation at the moment. Wherever you turn, now, someone wants to tell you about high-fidelity. It's good, too. Better, even, sometimes, than going to a concert and sitting behind the beaky busybody in the row ahead who is always shushing his neighbors; the program rattlers in the row behind you, and the big delegation of coughers who are driven to bronchial madness by the music.

* * *

Three-Minute Anthology

From "Seventy-Five: A Study of a Generation in Transition,"† an impressive symposium published by The Yale Daily News on becoming, at 75, the oldest college daily and at least half as old as The Yale Literary Magazine:

"To give honorable service to this country and its people in an effort to get the best out of our form of government and to insure its survival should appeal especially to those who have been exposed to history, to the humanities and to the world of ideas."—*Robert A. Lovett.*

"The only tenable aim for a serious writer is the making of masterpieces."—*John Hersey.*

"In the times in which we live there is no safe lodging and no rest. But all that we do and shall do is that there may be peace among men. So striving, we may find peace within ourselves."—*Dean Acheson.*

"Above all, we need men who will teach other men to think for themselves."—*Robert A. Taft.*

"A century has gone by since Karl Marx tolled the bell for our capitalist economy, but it is getting more robust all the time. So much so that Communist caricaturists ought to start substituting a crew haircut for the silk hat they have been tacking on to that old devil, Capitalism, for years."—*John Hay Whitney.*

"The art of letters is the art—the instrument—the unique instrument—by which mankind makes sense of the world."—*Archibald MacLeish.*

"Faith is in constant correspondence with doubt."—*Thornton Wilder.*

"The grass roots of towns and counties, the pavements of cities, the state capitols as well as the ant hills of a crawling Federal bureaucracy cry equally for young men whose vision encompasses something more challenging than radical exhibitionism, revolutionary vaporing, mere money-making, or short hours, security and the easy life."—*Robert Moses.*

WORLDS OF MUSIC. By Cecil Smith. 328 pages. Lippincott. $5.

†SEVENTY-FIVE: A Study of a Generation in Transition. Edited and published by the editors of The Yale Daily News. Illustrated by Robert Osborn. 212 pages. At bookstores or 202 York Street, New Haven, Conn. Paper, $2. Cloth, $4.*

Haieff on Award Board

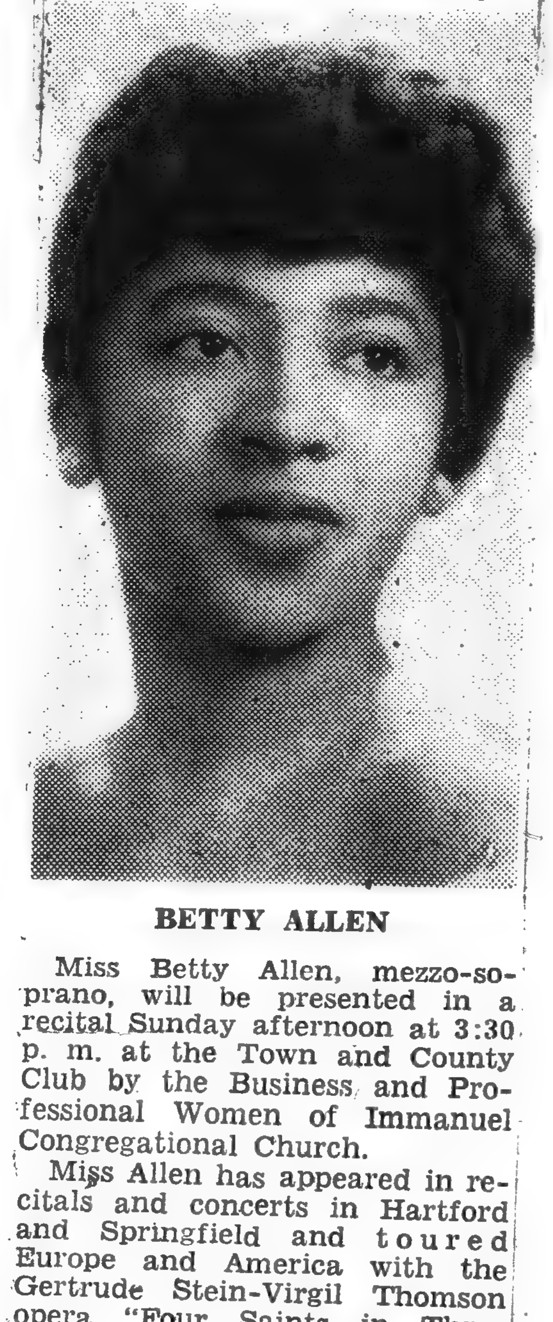
Jan-31-Monitor

The Executive Committee of the Lili Boulanger Memorial Fund has announced the appointment of Alexei Haieff to the Board of Judges, the other members of which are Nadia Boulanger, Aaron Copland, Walter Piston, and Igor Stravinsky. He will fill the position left vacant by the passing of Serge Koussevitzky, who had served since the fund was organized in 1939.

Mr. Haieff, who is this year's Composer-in-Residence at the American Academy in Rome, is having all his works recorded by the Rachmaninov Society. He was the first winner of the Lili Boulanger Memorial Fund Award in 1942.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 31 1953

Miss Allen Recital Slated for Sunday



BETTY ALLEN

Miss Betty Allen, mezzo-soprano, will be presented in a recital Sunday afternoon at 3:30 p. m. at the Town and County Club by the Business and Professional Women of Immanuel Congregational Church.

Miss Allen has appeared in recitals and concerts in Hartford and Springfield and toured Europe and America with the Gertrude Stein-Virgil Thomson opera "Four Saints in Three Acts." Also she appeared this winter as soloist with the Boston Symphony Orchestra in Boston and at Carnegie Hall in New York City.

Her program will include a group of songs by Haydn and Handel, Mahler's "Songs of a Wayfarer," "Air de Lia," by Debussy, a group of songs by Manning, Bizet and Poulenc, and a group of spirituals.

This Clipping From
HARTFORD, CONN.
TIMES
JAN

Jean Bedetti, Emlyn Williams In Boston Events

By FAROL AUSTEN

Special to The Hartford Times.

Boston—An old friend dropped in to say hello at the weekend Symphony concerts this week—Jean Beretti, for so many years first cellist of the Boston Symphony. It has been five years now since he retired from the orchestra, but Jean Bedetti will never become a stranger to Boston.

Although teaching in the South, Mr. Bedetti has not completely severed connections with his former colleagues, for he appears regularly as instructor at the Berkshire Music Center in Tanglewood every Summer. He is now on the faculty of Miami University, but this week his role with the orchestra was as guest artist in the Schumann 'Cello Concerto.

Those of us who have warmed to the charm of Bedetti's bow over the years would expect a technically flawless and sensitive performance from the master—he did not fail us. His communicative powers were evidenced by the flowing lyricism, beauty and consistency of tone, and his complete musical excellence. He negotiated the soft passages of the Schumann with a gentle and poigant understanding, born of strength and not of sheer sentimentality.

* * *

AN INSPIRING and substantial accompaniment was supplied by Richard Burgin, who conducted the Boston Symphony in this week's concerts. and Mr. Bedetti generously shared the ovation he received at the end of the concerto with Mr. Bugin and the members of the orchestra as indeed, it should have been shared. Mr. Bedetti is a fine gentleman of the old school. It was good to have him back, even though all too briefly.

On the same program, Mr. Bugin conducted a spirited performance of Weber's Overture to "Oberon," and Shostakovitch's Symphony. Remember back only a handful of years to that period in which orchestras in this country, and abroad, vied with each other to play Shostakovitch's music before the ink was scarcely dry, this particular performance struck a sad sort of chord for a promising composer—a flower stamped out before it had a chance to bloom.

* * *

EMLYN WILLIAMS started off this reading business as entertainment for his two small children, but the idea took hold, and now the eminent British actor is in demand everywhere for his "readings" of Dickens' tales. He appeared in Boston last year and with immense success. Now he has completed a tremendous tour and is back in the Hub again at the Plymouth Theater.

Posing as Dickens, of course, with the appropriate stage make-up and wardrobe, Mr. Williams has chosen "Bleak House" as the main vehicle for his current performances. This is no mere reading, as most people know it; it is drama—all the way through, even to the gun shot which is startlingly suggested by a sharp smack on the arm rest by "Dickens" as he relates the violent demise of one of the 36 characters in "Bleak House." Emlyn Williams is a man of many voices, many faces, many gestures—he cunningly suits the action to the word.

The lighting, although economical, is superbly employed to suggest changes of time and place. Emlyn Williams and Charles Dickens are putting on quite a show.

---

s in Double
Assig th Symphony

(Reprinted from yesterday's late edition)

BY GLENN DILLARD GUNN

Claudio Arrau had a double assignment with the National Symphony last night in Constitutional Hall.

He played first the Mozart Concerto in B flat major, the last work in that form written by the Salzburg master, and later added to the program the "Burleske" by Richard Strauss, which had its first Washington performance on this occasion.

It is a happy duty to begin this comment with a tribute to Arrau's Mozart, notably in the buoyant last movement of this work. He rose to heights of aristocratic eloquence.

Piano Sound Pleases

The quality of the piano sound, its clarity, facility and proportion was subject for the liveliest commendation. He enjoyed a fine success with the audience, one that was not repeated with similar em phasis after the performance of the Strauss novelty.

This must be explained by the considerable involvement manifested in the Strauss idiom. At times, he seemed to be quoting Brahms, at times Lizst, and only rarely did his own quite unmistakable musical features reach keyboard definition.

There was, to be sure, the continual multi-colored and highly expert orchestral background and dialog with the piano which was pure Strauss and should have been exciting.

It can only be reported that the public did not find it so.

Two works were added to the repertoire at this concert. The first was entitled an "Overture to An Unwritten Opera," with the subtitle, "Laughter . . . yet Love," by Rudolph Ganz. It does not seem unfair to suggest that the most impressive aspects of this composition were provided by this same subtitle; in other words, they were verbal rather than musical.

The second work new to the National Symphony was drawn from an ancient opera of Berlioz, "The Trojans." This excerpt has been entitled the "Royal Hunt and Storm," and it was first performed in Washington this season by the Boston Symphony orchestra under Charles Munch.

Conductor Howard Mitchell showed an understandable ambition in following so soon upon this formidable competition; and tho it must be admitted that his desire in this instance outran his capacity, one still must credit him with a conscientious effort.

Well Worth Hearing

At any event, the piece is worth hearing again.

To close his concert, Mitchell revived the Strauss tone poem "Death and Transfiguration." This sets a morbid deathbed scene, replete with the agonies and dissolution and the memories of past happiness. It has somewhat lost its vogue, largely because of its luguorious program, but also because its vast technical difficulties outweigh its musical values.

Orchestral players long have known it by a paraphrase of the title. They call it "death and disfiguration."

---

t which requires tra, a narrator, a chorus, loists. Robert Whitney, cond of the orchestra, will direct th production.

"I would like to return here for it," said Foss, "but traveling is expensive."

Written In Rome

He wrote "Parable of Death" and his Piano Concerto No. 2 while he was in Rome on a fellowship. The concerto will be given the first time in Cincinnati in November. And the Parable's first public presentation will be here. Arrangements already have been made for the Parable to be given by several other orchestras including the Boston Symphony Orchestra in Tanglewood, Mass., next summer.

Foss, who is 30, was accompanied by his attractive blond wife, Cornelia. She is the daughter of Dr. Otto Brendel, professor of archaeology at Indiana University, Bloomington. They met in Rome while Cornelia's father was there on a fellowship.

Plans No Teaching Career

"I could have met my wife in Bloomington—but I didn't," said Foss. He had been in Bloomington about four years ago to present his "Jumping Frog," a one-act opera.

Foss is going to Los Angeles to teach composition at the University of California, Los Angeles Division, and to direct the university orchestra there.

"No," he said, "I don't intend to make a career of teaching—it would take too much time and energy from my composing."

He is planning a spring festival at U.C.L.A. "which is not unlike your program here." He explained that much modern music will be played "and not so many museum pieces." (The policy of the Louisville Symphony has been to emphasize modern composers.)

Three days ago, Foss said, he met Mayor Farnsley in New York.

"He is enthusiastic . . . he has the right idea . . . he is almost as radical as composers," said Foss.

EXAMINING THE SCORE of "Para from left, Mrs. Cornelia Foss, Robert Wh of the Louisville Orchestra, and Lukas F of the work which the orchestra will give ch.

CONN.

1953

detti,
illiams
n Events

STEN

Hartford Times,
old friend dropped
at the weekend
erts this week—
or so many years
the Boston Sym-
been five years
retired from the
Jean Bedetti will
a stranger to

aching in the
tti has not com-
connections with
lleagues, for he
y as instructor
Center in
Summer. He
aculty of Miami
his week his role
was as guest
Schumann 'Cello

who have warmed
Bedetti's bow
would expect a
and sensi-
ance from the
fail us. His
powers were evi-
flowing lyricism,
sistency of tone,
musical excel-
ated the soft
Schumann with
understand-
ength and not
ality.

and substantial
supplied by
who conducted
phony in this
Mr. Bedetti
the ovation he
of the con-
gin and the
orchestra as in-
been shared.
gentleman
It was good
even though

program, Mr.
a spirited per-
Overture to
Shostakovitch's
ber back only
to that period
in this
vied with
Shostakov
the ink was
particular per-
sad sort of
composer—
out before it
bloom.

IAMS started
business as en-
two small
idea took hold,
inent British
everywhere
of Dickens'
Boston last
mense success.
mpleted a tre-
back in the
Plymouth

of course,
stage make-
Mr. Williams
ouse" as the
current per-
no mere
ople know it;
way through,
ot which is
by a sharp
rest by
relates the
of the 36
ak House."
a man of
faces, many
suits the

though eco-
employed to
of time and
illiams and
e putting on

BOSTON HERALD, SATURDAY, JANUARY 31, 1953.

MUSIC

Symphony Concert

[illegible] Tchaikovsky

By RUDOLPH ELIE

THERE CAN BE no shadow of a doubt that Guido Cantelli belongs in the very first rank of the orchestral conductors of our time.

He made his first appearance at these concerts yesterday afternoon in a program chosen to display four widely contrasted aspects of his art, and instantly established the fact that he is a master from nearly every point of view from the technical to the visual, from the esthetic to the spiritual.

Visually, Mr. Cantelli is a slim, [illegible] graceful young man of North Italian aspect, which is to say of medium brown hair, a light complexion and a certain handsome aquilinity of feature. He approaches the conductor's stand with much of the slow dignity Koussevitzky used to, lending a certain atmosphere of self-composure and authority before he even turns to his task. Although youthful looking, there is nothing boyish about him; his serious approach and his mature spirit are instantly apparent to all.

His long hands attract first attention as he begins to conduct, his hands and his engaging buoyancy of posture and stance. He holds the stick in thumb and forefinger of his right hand in a way to cause it to be parallel to his body rather than pointing at the orchestra, and extends the little fingers of both his hands to achieve a remarkably light and delicate air without the slightest suggestion of either mannerism or affectation.

Although he often moves about on the stand, springing suddenly forward or back or turning from one choir to another, his movements are controlled and exceptionally expressive of the musical climaxes or emphases, and there is always that rhythmic buoyancy to suggest (as in the Stravinsky) a sort of floating along on the music itself.

And the feeling for rhythm, the visual aspects aside, is clearly his most abundant gift. He is capable of the most exact and precise beats to be encountered anywhere—as in the Haydn Symphony and in the rhythmically complex Stravinsky—but even in them there is a fluidity of conception, an ever-flowing but ever rising and falling rhythmical essence that in such pieces as the Rossini overture and the last two movements of the Tchaikovsky, endows them with a magic rhythmic architecture hitherto unsuspected.

BUT IF RHYTHM is paramount in Mr. Cantelli's conceptions, texture is not far behind. He appears to hear everything, sense every subtlety of balance, and search for every finesse of the inner voices. It is interesting to note that he reseated the orchestra in an effort to achieve a more closely-wrought tonal effect, too, returning to Koussevitzky's general plan but refining it even more.

That is to say that the basses are again to the left, the percussion and heavy brass to the right. However, where the new plan really shows up, is in Mr. Cantelli's arrangement of the four woodwind soloists, that is, flute and oboe, clarinet and bassoon, as pairs, arm to arm, to achieve a beautiful unanimity of style and contact.

If there is any field where this most gifted conductor is less exceptional—for the term "weak" cannot be used—it is in his drawing out the great melodic line. It is there in abundance, to be sure, and it is everywhere, but it is luminous rather than radiant, subdued rather than soaring. Yet there is always taste and distinction, and the greater lines are perhaps for the future.

* * *

Add to this an attitude of immense security, a technical mastery of the orchestra equalled by few conductors today, the sureness of mien of a man born to command, a very powerfully oriented esthetic approach to the music he plays, a world of experience, platform manners at once charming and modest, and you have only the most cursory evaluation of Guido Cantelli as he made his debut as guest conductor yesterday afternoon.

This leaves no space whatever to discuss what he did with the music, but suffice it to say that, to single out the Tchaikovsky alone, he brought to it an entirely new approach and one so different yet so proper, that this oft-heard work held the listener spellbound throughout. And who, come to think of it, ever brought so much taste, and at the same time so much force, to Rossini's "Semiramide" Overture? Well, we shall have more time to discuss this new star on our horizon later on, as he returns next week to do a program including works of Frescobaldi, Busoni, Moussorgsky and Schumann.

Boston Debut at Symphony

Guest Conductor Acclaimed In Program of the Classics

By Harold Rogers

One concert and one program do not offer sufficient basis from which to judge the full range of a conductor's talent and ability. One can gain only a fair insight at best; if the insight is clear and strong, as it appeared to be yesterday afternoon, then it might be said that Guido Cantelli is headed for greatness.

For his first appearance as guest conductor of the Boston Symphony Orchestra Mr. Cantelli gave us an opportunity to observe his treatment of a variety of music. He played Haydn, Stravinsky, Rossini, and Tchaikovsky—leaning heavily on the standard classics, of course; but no more difficult test exists for a young musician than a bout with the classics. They are so well known by all that if he makes the least mistake, it's instantly noticeable. He might fool his public with new music, but not with the classics.

* * *

Yesterday Mr. Cantelli passed the test with colors flying. He is a devoted musician—in mind and in spirit. Deeper consecration to the music would be difficult to imagine. His slight, trim figure is imbued with a power that is always controlled.

He holds the reins of the orchestra tightly in hand. His gestures are fastidious, precise. He knows exactly what he wants, calls for it, and gets it. He is a man of humility, graciousness, dignity, and polish. It was obvious from the applause given him by the musicians that he has won their respect. As one member of the orchestra said of him, "He is a true musician." There is no higher praise than that.

Mr. Cantelli has arranged the seating of the orchestra for his visit here, and has returned to the traditional plan of the late 19th century. He explained several days ago that Wagner and the other great musicians of his day had found the best way to seat an orchestra, and that we would do well to profit by their experience.

* * *

He placed the cellos and doublebasses on the left side of the stage — their sounding boards facing the audience — and he placed the brass right stage, facing left. This is an admirable change for the brass and eliminated the disagreeable blasting that many patrons have been complaining about.

The second fiddles were returned to the right front, a change that might be questioned. But by and large it must be admitted that the orchestra has not sounded so beautifully balanced and blended in some time. Perhaps Mr. Munch might reconsider the seating of the orchestra, particularly regarding the brass.

Mr. Cantelli's measured manner produced a marvelous exactitude in tempo for his opening number, the Haydn Symphony in D major, No. 93. Though it has not been played by the Boston Symphony since 1900, it was heard last spring when Paul Cherkassky conducted it with the Civic Symphony of Boston.

* * *

Mr. Cantelli feels that the next two pieces, though divergent in style, have an affinity nonetheless. These were Stravinsky's ballet music to "Jeu de Cartes" and Rossini's Overture to "Semiramide." He explained earlier in the week that both works have clarity of detail and that every part is strong and has meaning. It is also true that in the "Jeu de Cartes" Stravinsky has quoted a theme from Rossini's Overture to "The Barber of Seville"—another link.

Mr. Cantelli's baton elucidated the well-chiseled lines of the Stravinsky; the entwining melodies sang with sheer lyricism. We can be grateful that in Stravinsky we have a Russian composer whose style has developed without hindrance from the Soviet machine. What marvels of music would composers like Prokofiev and Shostakovitch give us were they, like Stravinsky, enjoying America's freedom of expression!

Tchaikovsky's Fifth Symphony was Mr. Cantelli's crowning achievement yesterday. In his reading we could see that Tchaikovsky was not half so sentimental as are most conductors who play him. Mr. Cantelli's Tchaikovsky had nobility, eloquence,

---

BOSTON, MASS.
MORNING GLOBE
JAN 31 1953

MUSIC

Cantelli Masterful Conducting Symphony

Fifteenth "regular" program by the Boston Symphony Orchestra, at Symphony Hall, Guido Cantelli guest conductor (first appearance in Boston). Haydn: Symphony in D major, No. 93; Stravinsky: "Jeu de Cartes"; Rossini: Overture to "Semiramide"; Tchaikovsky: Symphony No. 5, in E minor.

BY CYRUS DURGIN

The conducting talent of Guido Cantelli, the young Italian who made his first appearance in Boston yesterday as guest conductor of the Boston Symphony Orchestra, is extraordinary. At 33 he is close to having attained technical mastery. A short, straight, match-thin man, with a large head and dark hair, Cantelli knows what he is about, and he has that born requisite, compelling leadership.

In certain details, Cantelli's work suggests the style of his master, Arturo Toscanini, in the set of his feet and the hunching forward of his shoulders as he conducts, in the way he uses his long baton, and in the spread-fingered wavings of his left hand. There, except for Toscanini's uncompromising devotion to the music as written, the similarity ends.

Cantelli likes and secures a somewhat more fluid tone than Toscanini, a tone singularly clear and sweet, in which you can hear all the "voices" moving simultaneously. It is not precisely an "Italian" tone, nor is it a French, German, American or what-not tone, but one combining the best qualities of them all. From the strings he draws a bright but rich sound, the woodwinds blend admirably, and on pitch; the brass emerges with an almost German mellowness.

It took only a minute or two of Haydn's relatively unfamiliar and lovely Symphony (of the first six of the "London" series) to prove how much loving care Cantelli puts into grace of phrasing and the utmost nicety of detail. Stravinsky's amusing "Card Game" score I never have heard done with so much "juice," and such clear, bouncy but finely graded rhythm. Rossini's buoyant Overture, which sometimes is played as if shot out of a cannon, received as much delicacy and architectural planning as the greatest symphony, and the famous crescendos were a model of refinement and controlled power.

Not since the late Serge Koussevitzky was among us has the Tchaikovsky Fifth Symphony had so forceful and eloquent a performance in Boston. Except that the second subject in the first movement went too fast, here again, was a model reading. Certain pages invite coarseness, or at least an almost hysterical fervor. It should be emphasized, too, that here as in all the program, every measure had a true "singing" quality. All was conducted, as indeed, it had been rehearsed, entirely from memory.

Cantelli reseated the orchestra extensively, putting cellos and double basses at the audience's left in the rear; the second violins at right, front; the horns at back, dead center, and the trumpets and trombones in back well toward the right. The percussion was transferred to stage rear right. Separation of horns from trumpets and trombones was a brilliant stroke; not only did the trumpets not sound over-loud, but the tone of each section was much clearer and more individual. The first woodwinds, were really paired, oboe with flute, clarinet with bassoon, and the result was a genuine ensemble.

The applause for Cantelli was most enthusiastic just before intermission, and it swelled into cheers and stamping at the end. Cantelli insisted upon sharing it with the orchestra, time after time, and [illegible] orchestra

---

This Clipping From
BOSTON, MASS.
POST
JAN 31 1953

SYMPHONY CONCERTS

BY WARREN STOREY SMITH

Hats off, gentlemen, a conductor! Meaning, in this instance, Guido Cantelli, who made a triumphant first appearance with the Boston Symphony Orchestra yesterday afternoon. So far as one program could reveal that fact, this young man of 32 has everything. Above all, his conducting has the clarity of that of Toscanini, whose protege Mr. Cantelli is, but without the elder man's terrifying intensity.

To call Mr. Cantelli's conducting relaxed might suggest that it lacks excitement. It does not. Yesterday there was all the excitement you could wish in Tchaikovsky's Fifth Symphony, but the excitement was in the music, where it belongs, not in the conducting. Nor is Mr. Cantelli exactly impassive on the podium. In fact, he seems to conduct with every part of his being and of his body. And his control over the orchestra is absolute. Yesterday the Boston Symphony sounded like the first class orchestra that it properly is.

The concert got off to a beautiful start with Haydn's Symphony, No. 93, that quite unaccountably had been played by our orchestra only once before—under Gericke in 1900. It is the one that Beecham did here with the Royal Philharmonic season-before-last and, except for Sir Thomas', we have not heard so revealing a Haydn performance in years. Every measure of the symphony was a joy.

In fact, every moment of the concert came near being that. The remaining number, Stravinsky's ballet, "Card Game," is on the slight side, though full of intriguing passages. In the proper surroundings the music should prove wholly delightful. Anyway, Mr. Cantelli made the most of it.

Yesterday we looked upon an orchestra very much moved around. Nevertheless, Mr. Cantelli's reseating of the players was fully justified by the results. The balance of tone was perfect, with the brass never once too loud, even in the frenzies of Tchaikovsky or the exuberances of Rossini. And to this reseating is due some of the clarity mentioned above.

There were those who questioned Mr. Cantelli's slightly fast tempi in the Tchaikovsky. For this listener the result was that the hackneyed work became a thrilling experience, not the thumping bore that it can sometimes prove to be. He had not wanted to hear it and he would not have missed it for the world.

Mr. Cantelli's success with the audience was exactly what might be imagined. Such enthusiasm over a conductor, particularly a guest conductor, is rare enough at any time. Mr. Cantelli bore it all modestly, constantly indicating that it was the players who deserved the plaudits, not he.

BOSTON, MASS.
Christian Science Monitor
JAN 31 1953

Adrian Siegel

Guido Cantelli, guest conductor of the Boston Symphony Orchestra for its concerts this week end and next in Boston and on tour the week of Feb. 8.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

BOSTON HERALD, SATURDAY, JANUARY 31, 1953.

MUSIC

Symphony Concert

[illegible]

By RUDOLPH ELIE

THERE CAN BE no shadow of a doubt that Guido Cantelli belongs in the very first rank of the orchestral conductors of our time.

He made his first appearance at these concerts yesterday afternoon in a program chosen to disclose [illegible] widely contrasted aspects [illegible] art, and instantly established [illegible] fact that he is a [illegible] in nearly every point of [illegible] appeal to the [illegible] esthetic to the s[illegible]

[illegible] Mr. Cantelli is a slim, [illegible] young man of [illegible] with an aspect which is to [illegible] medium brown hair, a light complexion and a certain handsome aquilinity of feature. He approaches the conductor's stand with much of the slow dignity Koussevitzky used to, lending a certain atmosphere of self-composure and authority before he even turns to his task. Although youthful looking, there is nothing boyish about him; his serious approach and his mature spirit are instantly apparent to all.

His long hands attract first attention as he begins to conduct, his hands and his engaging buoyancy of posture and stance. He holds the stick in thumb and forefinger of his right hand in a way to cause it to be parallel to his body rather than pointing at the orchestra, and extends the little fingers of both his hands to achieve a remarkably light and delicate air without the slightest suggestion of either mannerism or affectation.

Although he often moves about on the stand, springing suddenly forward or back or turning from one choir to another, his movements are controlled and exceptionally expressive of the musical climaxes or emphases, and there is always that rhythmic buoyancy to suggest (as in the Stravinsky) a sort of floating along on the music itself.

And the feeling for rhythm, the visual aspects aside, is clearly his most abundant gift. He is capable of the most exact and precise beats to be encountered anywhere—as in the Haydn Symphony and in the rhythmically complex Stravinsky—but even in them there is a fluidity of conception, an ever-flowing but ever rising and falling rhythmical essence that in such pieces as the Rossini overture and the last two movements of the Tchaikovsky, endows them with a magic rhythmic architecture hitherto unsuspected.

BUT IF RHYTHM is paramount in Mr. Cantelli's conceptions, texture is not far behind. He appears to hear everything, sense every subtlety of balance, [illegible] search for every finesse of [illegible] voices. It is interesting to note that he reseated the orchestra in an effort to achieve [illegible] closely-wrought tona, ef[illegible], returning to Koussevitzky's general plan but refining it even more.

That is to say that the basses are again to the left, the percussion and heavy brass to the right. However, where the new plan really shows up, is in Mr. Cantelli's arrangement of the four woodwind soloists, that is, flute and oboe, clarinet and bassoon, as pairs, arm to arm, to achieve a beautiful unanimity of style and contact.

It there is any field where this most gifted conductor is less exceptional—for the term "weak" cannot be used—it is in his drawing out the great melodic line. It is there in abundance, to be sure, and it is everywhere, but it is luminous rather than radiant, subdued rather than soaring. Yet there is always taste and distinction, and the greater lines are perhaps for the future.

* * *

Add to this an attitude of immense security, a technical mastery of the orchestra equalled by few conductors today, the sureness of mien of a man born to command, a very powerfully oriented esthetic approach to the music he plays, a world of experience, platform manners at once charming and modest, and you have only the most cursory evaluation of Guido Cantelli as he made his debut as guest conductor yesterday afternoon.

This leaves no space whatever to discuss what he did with the music, but suffice it to say that, to single out the Tchaikovsky alone, he brought to it an entirely new approach and one so different yet so proper, that this oft-heard work held the listener spellbound throughout. And who, come to think of it, ever brought so much taste, and at the same time so much force, to Rossini's "Semiramide" Overture? Well, we shall have more time to discuss this new star on our horizon later on, as he returns next week to do a program including works of Frescobaldi, Busoni, Moussorgsky and Schumann.

Y, JANUARY 31, 1953 **Art—Music—Theater** **11

; Boston Debut at Symphony

Guest Conductor Acclaimed In Program of the Classics

By Harold Rogers

One concert and one program do not offer sufficient basis from which to judge the full range of a conductor's talent and ability. One can gain only a fair insight at best; if the insight is clear and strong, as it appeared to be yesterday afternoon, then it might be said that Guido Cantelli is headed for greatness.

For his first appearance as guest conductor of the Boston Symphony Orchestra Mr. Cantelli gave us an opportunity to observe his treatment of a variety of music. He played Haydn, Stravinsky, Rossini, and Tchaikovsky—leaning heavily on the standard classics, of course; but no more difficult test exists for a young musician than a bout with the classics. They are so well known by all that if he makes the least mistake, it's instantly noticeable. He might fool his public with new music, but not with the classics.

* * *

Yesterday Mr. Cantelli passed the test with colors flying. He is a devoted musician—in mind and in spirit. Deeper consecration to the music would be difficult to imagine. His slight, trim figure is imbued with a power that is always controlled.

He holds the reins of the orchestra tightly in hand. His gestures are fastidious, precise. He knows exactly what he wants, calls for it, and gets it. He is a man of humility, graciousness, dignity, and polish. It was obvious from the applause given him by the musicians that he has won their respect. As one member of the orchestra said of him, "He is a true musician." There is no higher praise than that.

Mr. Cantelli has arranged the seating of the orchestra for his visit here, and has returned to the traditional plan of the late 19th century. He explained several days ago that Wagner and the other great musicians of his day had found the best way to seat an orchestra, and that we would do well to profit by their experience.

* * *

He placed the cellos and doublebasses on the left side of the stage — their sounding boards facing the audience — and he placed the brass right stage, facing left. This is an admirable change for the brass and eliminated the disagreeable blasting that many patrons have been complaining about.

The second fiddles were returned to the right front, a change that might be questioned. But by and large it must be admitted that the orchestra has not sounded so beautifully balanced and blended in some time. Perhaps Mr. Munch might reconsider the seating of the orchestra, particularly regarding the brass.

Mr. Cantelli's measured manner produced a marvelous exactitude in tempo for his opening number, the Haydn Symphony in D major, No. 93. Though it has not been played by the Boston Symphony since 1900, it was heard last spring when Paul Cherkassky conducted it with the Civic Symphony of Boston.

* * *

Mr. Cantelli feels that the next two pieces, though divergent in style, have an affinity nonetheless. These were Stravinsky's ballet music to "Jeu de Cartes" and Rossini's Overture to "Semiramide." He explained earlier in the week that both works have clarity of detail and that every part is strong and has meaning. It is also true that in the "Jeu de Cartes" Stravinsky has quoted a theme from Rossini's Overture to "The Barber of Seville"—another link.

Mr. Cantelli's baton elucidated the well-chiseled lines of the Stravinsky; the entwining melodies sang with sheer lyricism. We can be grateful that in Stravinsky we have a Russian composer whose style has developed without hindrance from the Soviet machine. What marvels of music would composers like Prokofiev and Shostakovitch give us were they, like Stravinsky, enjoying America's freedom of expression!

Tchaikovsky's Fifth Symphony was Mr. Cantelli's crowning achievement yesterday. In his reading we could see that Tchaikovsky was not half so sentimental as are most conductors who play him. Mr. Cantelli's Tchaikovsky had nobility, eloquence,

---

BOSTON, MASS.
MORNING GLOBE
JAN 31 1953

MUSIC

Cantelli Masterful Conducting Symphony

Fifteenth "regular" program by the Boston Symphony Orchestra, at Symphony Hall, Guido Cantelli guest conductor (first appearance in Boston). Haydn: Symphony in D major, No. 93; Stravinsky: "Jeu de Cartes"; Rossini: Overture to "Semiramide"; Tchaikovsky: Symphony No. 5, in E minor.

BY CYRUS DURGIN

The conducting talent of Guido Cantelli, the young Italian who made his first appearance in Boston yesterday as guest conductor of the Boston Symphony Orchestra, is extraordinary. At 33 he is close to having attained technical mastery. A short, straight, match-thin man, with a large head and dark hair, Cantelli knows what he is about, and he has that born requisite, compelling leadership.

In certain details, Cantelli's work suggests the style of his master, Arturo Toscanini, in the set of his feet and the hunching forward of his shoulders as he conducts, in the way he uses his long baton, and in the spread-fingered wavings of his left hand. There, except for Toscanini's uncompromising devotion to the music as written, the similarity ends.

Cantelli likes and secures a somewhat more fluid tone than Toscanini, a tone singularly clear and sweet, in which you can hear all the "voices" moving simultaneously. It is not precisely an "Italian" tone, nor is it a French, German, American or what-not tone, but one combining the best qualities of them all. From the strings he draws a bright but rich sound, the woodwinds blend admirably, and on pitch; the brass emerges with an almost German mellowness.

It took only a minute or two of Haydn's relatively unfamiliar and lovely Symphony (of the first six of the "London" series) to prove how much loving care Cantelli puts into grace of phrasing and the utmost nicety of detail. Stravinsky's amusing "Card Game" score I never have heard done with so much "juice," and such clear, bouncy but finely graded rhythm. Rossini's buoyant Overture, which sometimes is played as if shot out of a cannon, received as much delicacy and architectural planning as the greatest symphony, and the famous crescendos were a model of refinement and controlled power.

Not since the late Serge Koussevitzky was among us has the Tchaikovsky Fifth Symphony had so forceful and eloquent a performance in Boston. Except that the second subject in the first movement went too fast, here again, was a model reading. Certain pages invite coarseness, or at least an almost hysterical fervor. It should be emphasized, too, that here as in all the program, every measure had a true "singing" quality. All was conducted, as indeed, it had been rehearsed, entirely from memory.

Cantelli reseated the orchestra extensively, putting cellos and double basses at the audience's left in the rear; the second violins at right, front; the horns at back, dead center, and the trumpets and trombones in back well toward the right. The percussion was transferred to stage rear right. Separation of horns from trumpets and trombones was a brilliant stroke; not only did the trumpets not sound over-loud, but the tone of each section was much clearer and more individual. The first woodwinds, were really paired, oboe with flute, clarinet with bassoon, and the result was a genuine ensemble.

The applause for Cantelli was most enthusiastic just before intermission, and it swelled into cheers and stamping at the end. Cantelli insisted upon sharing it with the orchestra, time after time, and finally applauded the orchestra himself.

This Clipping From
BOSTON, MASS.
POST
JAN 31 1953

SYMPHONY CONCERTS

BY WARREN STOREY SMITH

Hats off, gentlemen, a conductor! Meaning, in this instance, Guido Cantelli, who made a triumphant first appearance with the Boston Symphony Orchestra yesterday afternoon. So far as one program could reveal that fact, this young man of 32 has everything. Above all, his conducting has the clarity of that of Toscanini, whose protege Mr. Cantelli is, but without the elder man's terrifying intensity.

To call Mr. Cantelli's conducting relaxed might suggest that it lacks excitement. It does not. Yesterday there was all the excitement you could wish in Tchaikovsky's Fifth Symphony, but the excitement was in the music, where it belongs, not in the conducting. Nor is Mr. Cantelli exactly impassive on the podium. In fact, he seems to conduct with every part of his being and of his body. And his control over the orchestra is absolute. Yesterday the Boston Symphony sounded like the first class orchestra that it properly is.

The concert got off to a beautiful start with Haydn's Symphony, No. 93, that quite unaccountably had been played by our orchestra only once before—under Gericke in 1900. It is the one that Beecham did here with the Royal Philharmonic season-before-last and, except for Sir Thomas', we have not heard so revealing a Haydn performance in years. Every measure of the symphony was a joy.

In fact, every moment of the concert came near being that. The remaining number, Stravinsky's ballet, "Card Game," is on the slight side, though full of intriguing passages. In the proper surroundings the music should prove wholly delightful. Anyway, Mr. Cantelli made the most of it.

Yesterday we looked upon an orchestra very much moved around. Nevertheless, Mr. Cantelli's reseating of the players was fully justified by t[illegible] tone wa[illegible] never [illegible] frenzies [illegible] uberances [illegible] reseating is due [illegible] mentioned above.

There were those who [illegible] Mr. Cantelli's slightly fast [illegible] in the Tchaikovsky. For this listener the result was that the hackneyed work became a thrilling experience, not the thumping bore that it can sometimes prove to be. He had not wanted to hear it and he would not have missed it for the world.

Mr. Cantelli's success with the audience was exactly what might be imagined. Such enthusiasm over a conductor, particularly a guest conductor, is rare enough at any time. Mr. Cantelli bore it all modestly, constantly indicating that it was the players who deserved the plaudits, not he.

BOSTON, MASS.
Christian Science Monitor
JAN 31 1953

Adrian Siegel

Guido Cantelli, guest conductor of the Boston Symphony Orchestra for its concerts this week end and next in Boston and on tour the week of Feb. 8.

U.S. TOUR Advance clippings

U.S. TOUR REVUES

POPS

1952
1953
SEASON

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 1 - 1953

Cantelli To Be Guest Of Boston Symphony

Guido Cantelli will be the guest conductor of the Boston Symphony Orchestra in its fourth pair of New York concerts in Carnegie Hall on Wednesday night, Feb. 11, and Saturday afternoon, Feb. 14. His program for the evening concert includes Haydn's ninety-third symphony, Stravinsky's "Jeu de Cartes," the overture to Rossini's "Semiramide" and Tchaikovsky's fifth symphony. The Stravinsky and Tchaikovsky works will be repeated in the afternoon program.

Feb 1

The Old and New

BY WARREN STOREY SMITH

As he himself reported it, Guido Cantelli, with whose remarkable powers as conductor I plan to deal next Sunday, spent most of the time at this first rehearsal, accustoming the players to his tempi. Since Haydn's Symphony No. 93 and Rossini's Overture to "Semiramide" were virtual Boston Symphony novelties, and since his approach to Stravinsky's "Card Game" seemed sufficiently orthodox, the main difficulties would appear to have been with the Fifth Symphony of Tchaikovsky.

* * *

Mr. Cantelli's tempi in the last-named were unusual—for us at any rate. He made the work move right along. He did not try to squeeze the last drop of juice out of the second subject of the first movement or out of the Andante as did Koussevitzky, or Richard Burgin, who gave us a performance along Koussevitzkian lines last April.

* * *

What Mr. Cantelli did do was to give us a singularly tense and exciting performance, that was still not lacking in expressivity or emotional force. But it is not with that performance that I am now concerned but with the gradual and growing tendency to speed things up, to try to fit them, perhaps, to the natural temper of our age. Koussevitzky, to be sure, was as prone to drag slow movements as he was to hurry fast ones—or more so. The Russian gave us some pretty lively finales but his successor has gone him one better, as witness the performances this season of the final movements of Beethoven's Fourth, Mozart's E-flat, G minor and "Jupiter," and the "Italian" of Mendelssohn, the first movement of which also moved at a pretty good clip. I might say at this point that fast tempi are all right provided there is no sense of haste and the players can get all the notes.

* * *

Back in the days of the Chicago Civic, we heard a rather lethargic "Carmen" from Emil Cooper. The late Wallace Goodrich remarked to me at the time that we had been given a lot of "1880 tempi." When I inquired into the precise significance of that phrase, he told me that both "Faust" and "Carmen" used to run a half hour longer than they currently did at the time in question.

PROVIDENCE, R. I.
JOURNAL

FEB 1 - 1953

Two Artists to Make Musical Debuts Here

Young French Pianist to Give Recital.—Cantelli Will Conduct Symphony.—Heifetz to Appear

THREE series programs this week will present two artists new to Providence and the return of Jascha Heifetz after several seasons' absence.

Monique de la Bruchollerie, young French pianist, and Guido Cantelli, Italian conductor, will make their local debuts, the former as recitalist for the Providence Community Concert Association tomorrow night at 8:30 o'clock, the latter as guest conductor of the Boston Symphony Orchestra Tuesday night at 8:15 o'clock. Both concerts will be in Veterans Memorial Auditorium.

Heifetz will appear in the Aaron Richmond Celebrity Series Thursday night at 8:15 o'clock in the Metropolitan Theater. Further variety in the week's concerts will be afforded by a piano recital tonight at 8:15 o'clock by Prof. Francis Madeira in Faunce House Art Gallery and the Holy Cross Musical Clubs Friday night at 8 o'clock in the Sheraton-Biltmore Hotel ballroom.

Piano Program at Brown

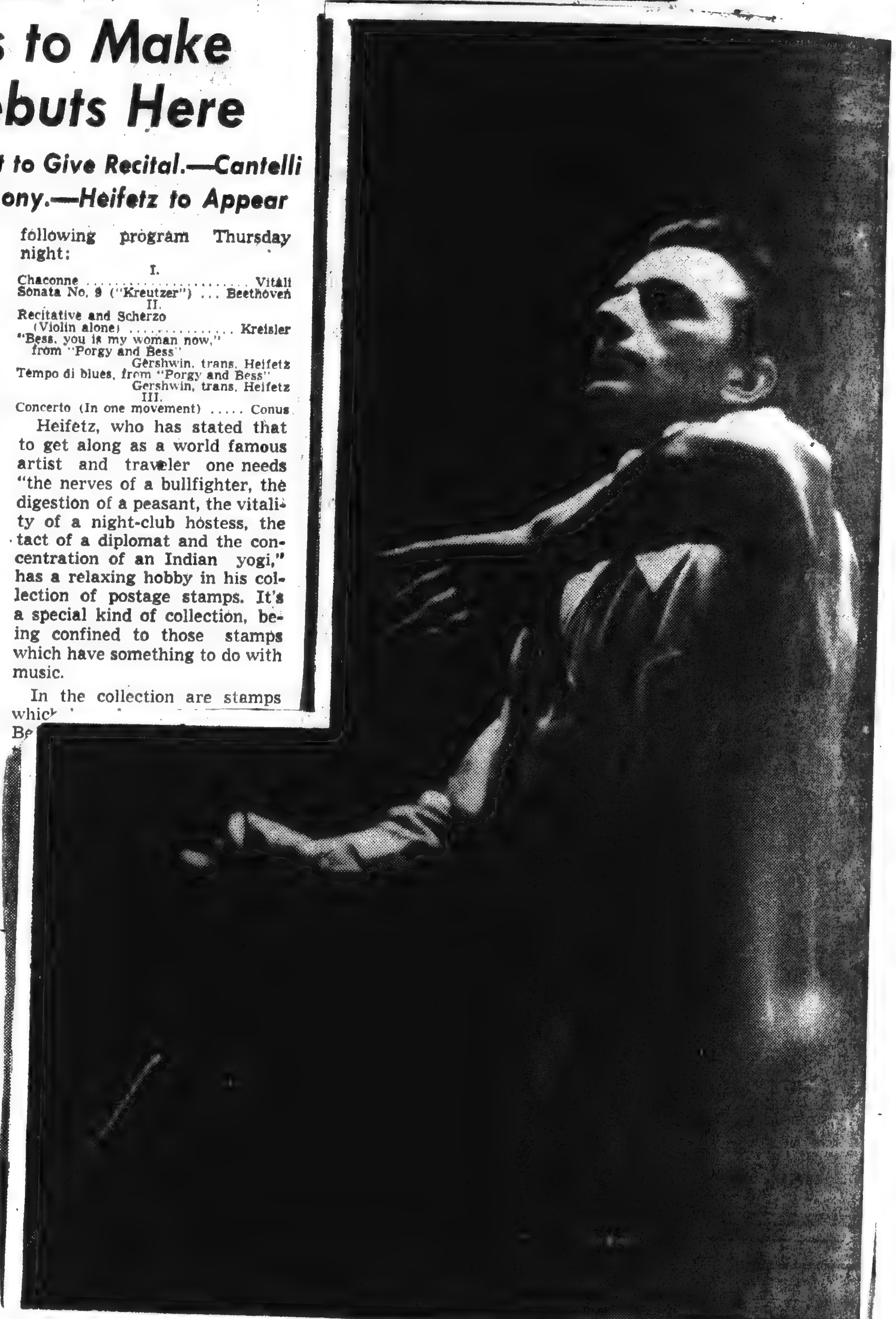
Professor Madeira's recital tonight is presented by the Brown University music department as a means to stimulating student interest in music and is open to the public without charge. His

following program Thursday night:

I.
Chaconne .... Vitali
Sonata No. 9 ("Kreutzer") ... Beethoven
II.
Recitative and Scherzo
(Violin alone) .... Kreisler
"Bess, you is my woman now," from "Porgy and Bess"
Gershwin, trans. Heifetz
Tempo di blues, from "Porgy and Bess"
Gershwin, trans. Heifetz
III.
Concerto (In one movement) ..... Conus

Heifetz, who has stated that to get along as a world famous artist and traveler one needs "the nerves of a bullfighter, the digestion of a peasant, the vitality of a night-club hostess, the tact of a diplomat and the concentration of an Indian yogi," has a relaxing hobby in his collection of postage stamps. It's a special kind of collection, being confined to those stamps which have something to do with music.

In the collection are stamps which



Guido Cantelli, young Italian conductor who will be a guest on the podium Tuesday night at the concert in Veterans Memorial Auditorium here of the Boston Symphony Orchestra.

B. H. Haggin

AT THE Boston Symphony's first New York concert under Cantelli's direction one heard a beautiful instrument beautifully used by a conductor with not only the required technical powers but other qualities that made him especially well suited to this orchestra. Refinement is the Boston Symphony's distinctive characteristic—the refinement of sonority and execution that Koussevitzky brought to a point of breathtaking virtuosity; and Koussevitzky himself couldn't have produced a more dazzling performance of Stravinsky's "Jeu de cartes." But the performances this time had in addition Cantelli's refinement of musical conception—this in Tchaikovsky's Fifth no less than in Haydn's No. 93, in Rossini's "Semiramide" Overture no less than in the Stravinsky piece. Each work came out as something clearly and beautifully shaped; and this was exciting to hear; but there were also the youthful freshness and purity of intention and taste that shine through and move one in Cantelli's performances. In all, a great occasion.

A few days earlier I heard a "Rigoletto" at the Metropolitan that also turned out to be something of an occasion. I discussed the new production last year after a performance with a substitute cast; but this time there were two of the original cast, Hilda Gueden and Leonard Warren, and a substitute, Jussi Bjoerling, better than the original tenor; and I expect it to be a long time before I again hear this opera sung as it was that night. I have in mind not only the beauty of the voices—of Gueden's silvery soprano, Bjoerling's lustrous tenor, Warren's sumptuous baritone—but the way they were used in the phrasing of the music, particularly in the duets of the second act.

With all this to delight the ear there was a good deal that disturbed the eye. Some of it resulted from Bjoerling's and Warren's ineffectiveness and ineptitude on the stage; some from the fact that Bjoerling was having to find his way about in an unfamiliar production; some possibly from the fact that Warren by this time may have been doing things of his own devising rather than of the director's; some undoubtedly from Herbert Graf's original direction; some even from Eugene Berman's wonderful sets. And some, of course, initially from the blatant inconsistencies and improbabilities of the libretto. I'll grant that a "Rigoletto" which makes coherent sense throughout is beyond human powers; but not a "Rigoletto" that would make sense at some points where Graf's production offers nonsense.

This has occurred to me to add to what I said recently about Schnabel's playing: that the performer's job is to make the listener aware of what happens in a piece of music—which he can do only if he is aware of it himself; and that from their performances it is evident that Schnabel is aware of things happening in Beethoven's music that Solomon is wholly unaware of.

The NATION

This Clipping From
PARENTS' MAGAZINE
NEW YORK, N. Y.

FEB

BROOKLYN INSTITUTE, Academy of Music Building, 30 Lafayette Ave. (Sterling 3-6700) presents:
Feb. 1—*Edgar M. Roberts,* piani Lecture Hall at 3. $1.
Feb. 7—*Fun With Music for yo* people,

This Clipping From
PARENTS' MAGAZINE
NEW YORK, N. Y.

FEB - 1953

CARNEGIE HALL, 57 St. at Seventh Ave (Circle 7-7460) presents concerts, recitals and other musical events. Admission usually ranges from $1.20 to $4.20. Events are at 8:30, unless otherwise noted

Feb. 1—*Lida Martinoli,* dancer.
Feb. 3—*The Philadelphia Orchestra.*
Feb. 6 & 20—*Paul Loyonnet,* pianist.
Feb. 7—*Concordia Choir.*
Feb. 8—*Anniversary concert* of the Farband Labor Zionist Order.
Feb. 10—*Cleveland Orchestra.*
Feb. 11—*Boston Symphony.*
Feb. 14—*Boston Symphony* at 2:3
Feb. 15—*Robert Shaw Chorale.*
Feb. 17—*Schola Cantorum.*
Feb. 18—*Artur Rubinstein,* pianist.
Feb. 23—*Missionary Training* Institute concert at 2:30.
Feb. 23—*National Orchestral* Association.
Feb. 24—*The Philadelphia* Orchestra.
Feb. 25—*Vladimir Horowitz,* pianist.

Carnegie Recital Hall

Feb. 7—*Herta Luse,* soprano.
Feb. 8—*John Tabb,* pianist.
Feb. 15—*Martha Pollak,* pianist.
Feb. 20—*Lorraine De Long,* soprano
Feb. 21—*Jack Kudeviz,* accordionist
Feb. 22—*Alice McGinnes,* dramatic and fashion show at 2:30.
Feb. 27—*Eugene Stoia,* violinist.

1952
1953
SEASON

INFORMATION OBSCURED

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 1 - 1953

Cantelli To Be Guest Of Boston Symphony

Guido Cantelli will be the guest conductor of the Boston Symphony Orchestra in its fourth pair of New York concerts in Carnegie Hall on Wednesday night, Feb. 11, and Saturday afternoon, Feb. 14. His program for the evening concert includes Haydn's ninety-third symphony, Stravinsky's "Jeu de Cartes," the overture to Rossini's "Semiramide" and Tchaikovsky's fifth symphony. The Stravinsky and Tchaikovsky works will be repeated in the afternoon program.

Feb 1

The Old and New

BY WARREN STOREY SMITH

As he himself reported it, Guido Cantelli, with whose remarkable powers as conductor I plan to deal next Sunday, spent most of the time at this first rehearsal, accustoming the players to his tempi. Since Haydn's Symphony No. 93 and Rossini's Overture to "Semiramide" were virtual Boston Symphony novelties, and since his approach to Stravinsky's "Card Game" seemed sufficiently orthodox, the main difficulties would appear to have been with the Fifth Symphony of Tchaikovsky.

* * *

Mr. Cantelli's tempi in the last-named were unusual—for us at any rate. He made the work move right along. He did not try to squeeze the last drop of juice out of the second subject of the first movement or out of the Andante as did Koussevitzky, or Richard Burgin, who gave us a performance along Koussevitzkian lines last April.

* * *

What Mr. Cantelli did do was to give us a singularly tense and exciting performance, that was still not lacking in expressivity or emotional force. But it is not with that performance that I am now concerned but with the gradual and growing tendency to speed things up, to try to fit them, perhaps, to the natural temper of our age. Koussevitzky, to be sure, was as prone to drag slow movements as he was to hurry fast ones—or more so. The Russian gave us some pretty lively finales but his successor has gone him one better, as witness the performances this season of the final movements of Beethoven's Fourth, Mozart's E-flat, G minor and "Jupiter," and the "Italian" of Mendelssohn, the first movement of which also moved at a pretty good clip. I might say at this point that fast tempi are all right provided there is no sense of haste and the players can get all the notes.

* * *

Back in the days of the Chicago Civic, we heard a rather lethargic "Carmen" from Emil Cooper. The ate Wallace Goodrich remarked to me at the time that we had been given a lot of "1880 tempi." When I inquired into the precise significance of that phrase, he told me hat both "Faust" and "Carmen" used to run a half hour longer han they currently did at the time n question.

PROVIDENCE, R. I.
JOURNAL

FEB 1 - 1953

Two Artists to Make Musical Debuts Here

Young French Pianist to Give Recital.—Cantelli Will Conduct Symphony.—Heifetz to Appear

THREE series programs this week will present two artists new to Providence and the return of Jascha Heifetz after several seasons' absence.

Monique de la Bruchollerie, young French pianist, and Guido Cantelli, Italian conductor, will make their local debuts, the former as recitalist for the Providence Community Concert Association tomorrow night at 8:30 o'clock, the latter as guest conductor of the Boston Symphony Orchestra Tuesday night at 8:15 o'clock. Both concerts will be in Veterans Memorial Auditorium.

Heifetz will appear in the Aaron Richmond Celebrity Series Thursday night at 8:15 o'clock in the Metropolitan Theater. Further variety in the week's concerts will be afforded by a piano recital tonight at 8:15 o'clock by Prof. Francis Madeira in Faunce House Art Gallery and the Holy Cross Musical Clubs Friday night at 8 o'clock in the Sheraton-Biltmore Hotel ballroom.

Piano Program at Brown

Professor Madeira's recital tonight is presented by the Brown University music department as a means to stimulating student interest in music and is open to the public without charge. His following program Thursday night:

I.

Chaconne	Vitali
Sonata No. 9 ("Kreutzer")	Beethoven

II.

Recitative and Scherzo (Violin alone)	Kreisler
"Bess, you is my woman now," from "Porgy and Bess"	Gershwin, trans. Heifetz
Tempo di blues, from "Porgy and Bess"	Gershwin, trans. Heifetz

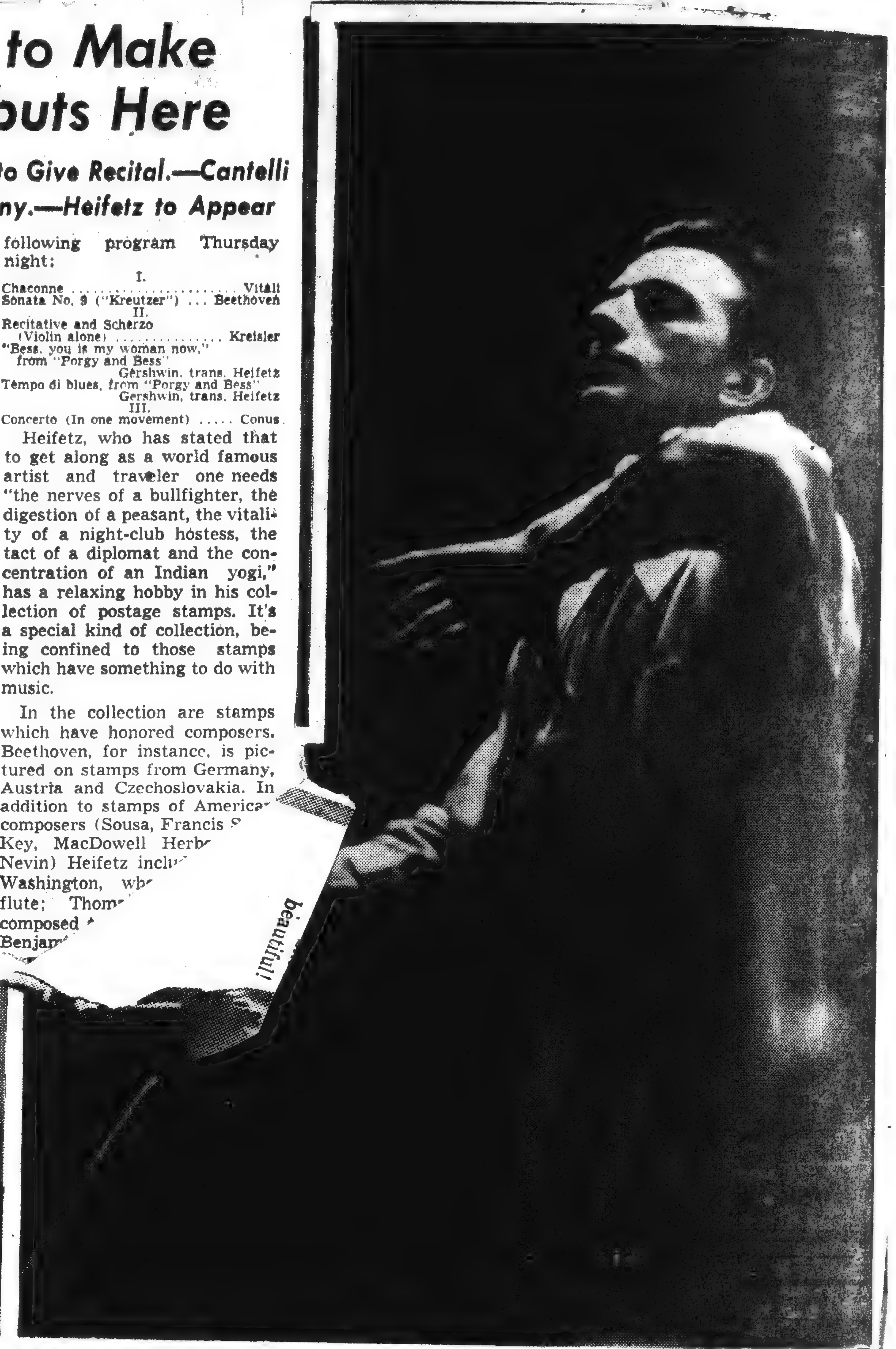
III.

Concerto (In one movement)	Conus

Heifetz, who has stated that to get along as a world famous artist and traveler one needs "the nerves of a bullfighter, the digestion of a peasant, the vitality of a night-club hostess, the tact of a diplomat and the concentration of an Indian yogi," has a relaxing hobby in his collection of postage stamps. It's a special kind of collection, being confined to those stamps which have something to do with music.

In the collection are stamps which have honored composers. Beethoven, for instance, is pictured on stamps from Germany, Austria and Czechoslovakia. In addition to stamps of America composers (Sousa, Francis S Key, MacDowell Herb Nevin) Heifetz inclu Washington, wh flute; Thom composed Benjam

beautiful!



Guido Cantelli, young Italian conductor who will be a guest on the podium Tuesday night at the concert in Veterans Memorial Auditorium here of the Boston Symphony Orchestra.

B. H. Haggin

AT THE Boston Symphony's first New York concert under Cantelli's direction one heard a beautiful instrument beautifully used by a conductor with not only the required technical powers but other qualities that made him especially well suited to this orchestra. Refinement is the Boston Symphony's distinctive characteristic—the refinement of sonority and execution that Koussevitzky brought to a point of breathtaking virtuosity; and Koussevitzky himself couldn't have produced a more dazzling performance of Stravinsky's "Jeu de cartes." But the performances this time had in addition Cantelli's refinement of musical conception—this in Tchaikovsky's Fifth no less than in Haydn's No. 93, in Rossini's "Semiramide" Overture no less than in the Stravinsky piece. Each work came out as something clearly and beautifully shaped; and this was exciting to hear; but there were also the youthful freshness and purity of intention and taste that shine through and move one in Cantelli's performances. In all, a great occasion.

A few days earlier I heard a "Rigoletto" at the Metropolitan that also turned out to be something of an occasion. I discussed the new production last year after a performance with a substitute cast; but this time there were two of the original cast, Hilda Gueden and Leonard Warren, and a substitute, Jussi Bjoerling, better than the original tenor; and I expect it to be a long time before I again hear this opera sung as it was that night. I have in mind not only the beauty of the voices—of Gueden's silvery soprano, Bjoerling's lustrous tenor, Warren's sumptuous baritone—but the way they were used in the phrasing of the music, particularly in the duets of the second act.

With all this to delight the ear there was a good deal that disturbed the eye. Some of it resulted from Bjoerling's and Warren's ineffectiveness and ineptitude on the stage; some from the fact that Bjoerling was having to find his way about in an unfamiliar production; some possibly from the fact that Warren by this time may have been doing things of his own devising rather than of the director's; some undoubtedly from Herbert Graf's original direction; some even from Eugene Berman's wonderful sets. And some, of course, initially from the blatant inconsistencies and improbabilities of the libretto. I'll grant that a "Rigoletto" which makes coherent sense throughout is beyond human powers; but not a "Rigoletto" that would make sense at some points where Graf's production offers nonsense.

This has occurred to me to add to what I said recently about Schnabel's playing: that the performer's job is to make the listener aware of what happens in a piece of music—which he can do only if he is aware of it himself; and that from their performances it is evident that Schnabel is aware of things happening in Beethoven's music that Solomon is wholly unaware of.

This Clipping From
PARENTS' MAGAZINE
NEW YORK, N. Y.

FEB

BROOKLYN INSTITUTE, Academy of Music Building, 30 Lafayette Ave. rling 3-6700) presents:
Feb. 1—*Edgar M. Roberts*, pianist Lecture Hall at 3. $1.
Feb. 7—*Fun With Music* for yo people, featuring Animals on Parade an operetta rehearsal of "Three Li Pigs." Lecture Hall at 3. $1.50.
Feb. 8—*Brooklyn Music Teac Guild* informal concert. Lecture Hall .30. $1.
Feb. 10—*Armand Basile*, pian Opera House at 8:30. $1.75 to $3.25.
Feb. 11—*Evenings with the Crea Dancer*. Guest artist unannounced at stime. Music Hall at 8:30. $1.
Feb. 13—*Boston Symphony Orchestra* directed by Charles Munch. Opera House at 8:30. $3 to $4.50.
Feb. 15—*Nancy Cirillo*, violinist Lecture Hall at 3. $1.
Feb. 24—*Helen Traubel*, dramatic soprano. Opera House at 8:30. $1.75 to $3.25.
Feb. 25—*New Music String Quartet*. Lecture Hall at 8:30. $1.50.

This Clipping From
NEW YORK, N. Y.
TIMES

COPLAND ON LINCOLN

'Portrait' of President Deeply Patriotic—Composer's Stature Not in Doubt

By HOWARD TAUBMAN

If Aaron Copland were simply one of the ablest composers America has produced, which he is, that would be sufficient to fix his place securely in the cultural accomplishments of our time. But he has done much more than write notable music. He has taught innumerable composers, he has done missionary work for [illegible] more, he has written and lectured and even gone on good-will tours for our Government to other countries. He has been in short, one of the most influential musicians on the American scene.

His compositions have taken many forms and have had different styles, from the severe unrelenting idiom of his early pieces to the more popular scores which have had an almost folklike quality, including his music for the ballets, "Billy the Kid," "Rodeo" and "Appalachian Spring." Of all his work, it may be that "A Lincoln Portrait" has had the most frequent performances.

Ironic Touch

There is a touch of irony in this. While Mr. Copland, who has been reticent about discussing his own compositions, would not be likely to say so, it is probable that he has a higher opinion of some of his other symphonic scores than of "A Lincoln Portrait." Recently a festival management that wished to schedule his music asked for his advice, and he replied that he hoped he would be represented by something other than "A Lincoln Portrait."

Think what you will of "A Lincoln Portrait" in relation to Mr. Copland's total output, it is certainly true that it represents the composer's effort to express his profound admiration of a great American. He wrote the piece in 1942 at the commission of André Kostelanetz, who sought, shortly after we entered the war, "to mirror the magnificent spirit of our country" in music.

Realizing that it would be difficult to find musical expression for so eminent and beloved a figure as Lincoln, Mr. Copland decided to do "a portrait in which the sitter himself might speak. With the voice of Lincoln to help me I was ready to risk the impossible."

Writing for the program book of the Boston Symphony Orchestra in 1943, Mr. Copland explained his procedure:

"The letters and speeches of Lincoln supplied the text. It was comparatively a simple matter to choose a few excerpts that seemed particularly apposite to our own situation today. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. * * *

Own Materials

"I worked with musical materials of my own, with the exception of two songs of the period: [illegible] 'Camptown Races' and [illegible] was first published [illegible] 'The Pesky [illegible] known to- [illegible] Mountain.' In [illegible] treatment a lit- [illegible] are used [illegible] of my use [illegible] 'Billy the Kid.' [illegible] composition is roughly divided into three sections. In the opening section I wanted to suggest something of the mysterious [illegible] that [illegible] Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

And what of the words Mr. Copland drew from Lincoln? Let us look at them. The first is as follows:

"Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We—even we here—hold the power and bear the responsibility."

Then: "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves, and then we shall save our country."

And: "It is the eternal struggle between two principles—right and wrong—throughout the world * * *. It is the same spirit that says, 'You toil and work and earn bread and I'll eat it.' No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle."

And: "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy."

Gettysburg Address

Finally there are the concluding words from the Gettysburg Address, beginning with "that from these honored dead we take increased devotion."

Here, beyond question, is a work instinct with patriotic feeling. "A Lincoln Portrait" has been performed in this country in many places and on many occasions as an affirmation of Americanism. It has been presented abroad as an expression of the American spirit, and foreigners have responded to this content.

A fortnight ago it was removed from a special program played by the National Symphony Orchestra in Washington, D. C., as part of the Inaugural ceremonies. It seems that a Representative from Illinois objected on the grounds that Mr. Copland's past associations were suspect to him.

The League of Composers has protested, and a number of people have written to this newspaper to declare their outrage at this latest form of censorship and blacklisting through the whims of one individual or a handful. One agrees with the protests, but one takes comfort from the knowledge that Aaron Copland's creative stature will not be diminished by this episode. And Lincoln's words in "A Lincoln Portrait" would grace any American festivity—as would Copland's music.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

FEB 1 - 1953

—TO INSURE FUTURE POPULARITY—

Director Wants Operas in English

By MARY E. PRIM

BOSTON (AP). — Opera director Boris Goldovsky dreams of 10,000 boys and girls in one big hall singing opera—in English.

The New England Opera Theater head made a start toward his ambition in Fall River recently. He directed 700 Bristol County high school students in an "opera sing."

They gave out with choruses from Verdi's "Aida," translated into English by Goldovsky. Costumed stars from his regular company sang arias, duets and trios.

THE DIRECTOR reported chorus and audience "whistled five minutes at the gorgeous creatures on the stage."

He expects music supervisors in other counties will copy Bristol's experiment. Eventually, he hopes, 10,000 youngsters might join in an "All-Massachusetts Opera Sing." Goldovsky envisages the ten thousand singing in the big auditorium of the Boston Garden.

Singing opera in English or hearing it will help the art in the future, in Goldovsky's opinion.

"In the past, kids had to be dragged to the opera," he said. "It makes a difference when they have sung it themselves and can understand the story."

MOSCOW-BORN Goldovsky, 44, has been battling to make English the language of opera ever since he came here in 1936.

He was a protege of the late Serge Koussevitzky, long-time conductor of the Boston Symphony Orchestra.

"If I'd gone to Africa, I'd want opera sung in Zulu," Goldovsky chuckled.

He speaks English, which he calls "my last language," fluently, combining a faint Russian accent with the Boston "broad A."

Despite his light-hearted, relaxed manner, Goldovsky is a terrific worker. Besides his opera theater, he directs the opera department of the New England Conservatory of Music. He also makes weekly radio appearances.

The opera theater is now in its seventh season. One of its most recent productions, at the Boston opera house was Mozart's "Idomeneo."

ONCE LITTLE known, the opera "is becoming a Boston specialty," he said, "like cod or baked beans."

When Goldovsky first gave "Idomeneo" in 1947 at "Tanglewood"—the Boston symphony's summer headquarters at Lenox in the Berkshire Hills—four young people sang small parts, or in the chorus.

This season the four are featured singers with the Metropolitan Opera Company, Goldovsky said.

They are Mildred Miller, Anne Bollinger, Frank Guarrera and Paul Lenchner.

"We're not importing opera stars from Europe any more" Goldovsky said. "In fact the trend is the other way. American-trained students are starring in European opera houses. Some of them are directing."

Opera is looking up in this country too.

Goldovsky has signed up his company for a seven weeks cross-country tour of one-night stands beginning next September.

The company—"36 strong"—will include 11 singers and 12 instrumentalists. They will travel in a chartered bus. A truck will carry scenery and costumes.

GOLDOVSKY will be stage director on the tour. He also plans to play the piano in the pit.

They will give Mozart's three-act comic opera originally called "La Finta Giardiniera" or "The Feigned Gardeneress" in libretto English. Goldovsky has retitled it "Merry Masquerade."

He claims the company's production of it two years ago at the Boston Opera House was the first public presentation of the Mozart score in the country.

He picked it for the tour when the booking organization asked for a novelty.

PORTLAND, ME.
TELEGRAM

FEB 1 - 1953

Hub Director Wants To Hear 10,000 Youngsters Sing Opera

Boston, Jan. 31 (AP)—Opera director Boris Goldovsky dreams of 10,000 boys and girls in one big hall singing opera—in English.

The New England Opera theater head made a start toward his ambition in Fall River recently He directed 700 Bristol County high school students in an "opera sing."

They gave out with choruses from Verdi's Aida, translated into English by Goldovsky. Costumed stars from his regular company sang arias, duets and trios.

The director reported chorus and audience "whistled five minutes at the gorgeous creatures on the stage."

He expects music supervisors in other counties will copy Bristol's experiment. Eventually, he hopes, 10,000 youngsters might join in an "All-Massachusetts opera sing." Goldovsky envisages the ten thousand singing in the big auditorium of the Boston Garden.

Singing opera in English or hearing it will help the art in the future, in Goldovsky's opinion.

"In the past, kids had to be dragged to the opera," he said. "It makes a difference when they have sung it themselves and can understand the story."

Moscow-born Goldovsky, 44, has been battling to make English the language of opera ever since he came here in 1936.

He was a protege of the late Serge Koussevitzky, long-time conductor of the Boston Symphony Orchestra.

"If I'd gone to Africa, I'd want opera sung in Zulu," Goldovsky chuckled.

Has Boston 'A'

He speaks English, which he calls "my last language," fluently, combining a faint Russian accent with the Boston "broad A."

Despite his light-hearted, relaxed manner, Goldovsky is a terrific worker. Besides his opera theater, he directs the opera department of the New England Conservatory of Music. He also makes weekly radio appearances.

The Opera Theater is now in its seventh season. One of its most recent productions, at the Boston Opera House was Mozart's Idomeneo.

Once little known, the opera "is becoming a Boston specialty," he said, "like cod or baked beans."

When Goldovsky first gave Idomeneo in 1947 at Tanglewood—the Boston Symphony's summer headquarters at Lenox in the Berkshire Hills — four young people sang small parts, or in the chorus.

This season the four are featured singers with the Metropolitan Opera Company, Goldovsky said.

They are Mildred Miller, Anne Bollinger, Frank Guarrera and Paul Lenchner.

"We're not importing opera stars from Europe any more," Goldovsky said. "In fact, the trend is the other way. American-trained students are starring in European opera houses. Some of them are directing."

Growing In U. S.

Opera is looking up in this Country, too.

Goldovsky has signed up his company for a seven weeks cross-country tour of one-night stands beginning next September.

The company—"36 strong"—will include 11 singers and 12 instrumentalists. They will travel in a chartered bus. A truck will carry scenery and costumes.

Goldovsky will be stage director as well as conductor on the tour. He also plans to play the piano in the pit.

They will give Mozart's three-act comic opera originally called La Finta Giardiniera of The Feigned Gardeneress in libretto English. Goldovsky has retitled it Merry Masquerade.

He claims the company's production of it two years ago at the Boston Opera House was the first public presentation of the Mozart score in the Country.

He picked it for the tour when the booking organization asked for a novelty.

"A few years ago, you could only tour one of the old warhorses, like Carmen or Faust," he said.

PROVIDENCE, R. I.
JOURNAL

FEB 1 - 1953

Pays Tribute To Director

Dinner, Given in Boston Honors Charles Munch

Special to The Providence Sunday Journal

Boston — A dinner to honor Charles Munch, director of the Boston Symphony Orchestra, and to pay tribute to the entire organization was given at the Women's City Club of Boston Monday evening. Mrs. Frederick S. Bacon, president of the club, and Mr. Bacon received in the Storrow Room before the dinner.

Speakers of the evening were M. Francois Charles-Roux, Consul General of France; Mr. John Nicholas Brown of Benefit Street Providence; Prof. G. Wallace Woodworth of the Harvard University music faculty; and Mr. George Judd, manager of the orchestra.

Among the honor guests were Richard Burgin, concert master and associate conductor of the orchestra, and Mrs. Burgin, better known as Ruth Posselt, the pianist; Doriot Anthony, flutist and first woman to be appointed to a principal post in the orchestra; Mrs. Olivia Leutcke, second harpist; John N. Burk, editor of the program notes, and Mrs. Burk; Mr. and Mrs. Thomas Perry, and Mme. Charles-Roux. Representing the trustees were Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Edward A. Weeks and Mrs. Philip R. Allen.

Mr. and Mrs. Philip Ellis Stevens of Nashua, N.H., announce the engagement of their daughter, Miss Sarah Marian Stevens, to Mr. William Duncan MacMillan 2nd, son of Mr. and Mrs. John Hugh MacMillan Jr., of Wayzata, Minn.

Miss Stevens graduated from Abbot Academy, Andover, Mass., and is a junior at Wheaton College.

Mr. MacMillan, a graduate of the Berkshire School, is a senior at Brown University. His fraternity is Psi Upsilon.

At a 4 o'clock ceremony Wednesday afternoon at St. Rose of Lima Church, Short Hills, N.J., Miss Barbara Anne Winans, daughter of Mr. and Mrs. Clifford O. Winans of Short Hills, became the bride of Mr. Frank E. Harris Jr., son of Mr. and [illegible] E. Harris of [illegible]

The Rev. John F. Ryan, the pastor, officiated in the presence of members of the immediate families. A dinner party was held afterward in the Silver Room of the Suburban Hotel in Summit, N.J.

The mother of the bride was her only attendant. Mr. Marshall Bradstreet Haraden 3rd, of Winthrop, Mass., was best man.

The bride and bridegroom will live in Providence, where they are seniors at Brown University. A graduate of Tabor Academy, Mr. Harris is a member of Phi Delta Theta fraternity and secretary of the Inter-Fraternity Governing Board at the university.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

[82]

1952
1953
SEASON

THE BOSTON DAILY GLOBE—MONDAY, FEBRUARY 2, 1953

MAN OF THE YEAR AWARD of Temple Israel Brotherhood is presented composer Leonard Bernstein, center, by Solomon Stern, brotherhood president, right, as Rabbi Abraham J. Klausner looks on.

Leonard Bernstein Honored With "Man of Year" Award

Composer and conductor Leonard Bernstein received the annual Temple Israel Brotherhood's "Man of the Year" award last night at a dinner in his honor at the Brotherhood building, Longwood av., Roxbury.

The 35-year-old former Boston man was chosen by the brotherhood "in appreciation of his contribution to the creative arts." More than 500 persons, including his parents, Mr. and Mrs. Samuel Bernstein of Brookline, and Heinrich Gebhard, his first music teacher, crowded the dining hall as Bernstein was termed "one of the greatest composers in the country."

The young composer, who is currently teaching at Brandeis University, gained fame for the musical scores of the stage hits, "On the Town," and "Wonderful Town," now playing at the Shubert Theatre.

His other works include the symphony, "Jeremiah," which won the coveted New York Music Critic's award for the best work by a new composer in 1945, and the symphony, "The Age of Anxiety," which won the Boston Symphony award in 1949.

In 1945 he collaborated with Jerome Robbins in composing the score for the ballets "Fancy Free" and "Facsimile."

Bernstein attended Public Latin School and Harvard College, where he studied under the late Dr. Serge Koussevitsky. After graduation in 1939, he continued his studies at the Curtis Institute of Music.

One of his first song hits was written in 1943, "I Hate Music.

He has been associate conductor of the New York Philharmonic Orchestra, and appeared as guest conductor of the Boston Symphony Orchestra.

A few years ago he succeeded Dr. Koussevitsky as head of the Boston Symphony's School for Young Musicians at Tanglewood, which Dr. Kouusevitsky founded more than a decade ago.

In 1950 Bernstein was influential in bringing the Israel Symphony Orchestra on tour here.

In 1951 he married TV actress Felicia Montealegre. He has a brother, a senior at Dartmouth, and a sister Shirley of New York.

Feb. 1, 1953
Boston

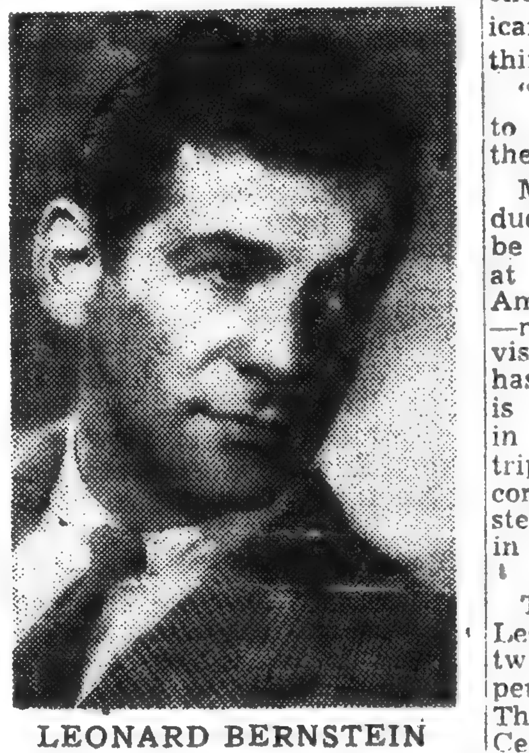
Fifty-Nine

ne' Continue Here

Bernstein Gives Up Conducting to Compose Music for Theatre

By CYRUS DURGIN

Leonard Bernstein is back in the theatre and glad to be there. He wrote the score, with so many singable tunes, for the musical comedy "Wonderful Town," now at the Shubert Theatre. In fact Mr. Bernstein, the protege of Serge Koussevitzky, and who first made his reputation as a symphonic conductor, has largely given up the baton to compose for the theatre.



LEONARD BERNSTEIN

"Except for a few engagements, I've done no conducting since April of 1951. I like to conduct, but for four years I've had a conviction that I must have time to write music—music for the theatre. That is what I feel that I write best what I ought to do, and most enjoy," says the boyish-looking musician who regards Boston as his home town.

Another Reason

"There's another reason, too. I feel that the real future of real American music lies in the theatre. I don't think that I can explain the whole of that in a few sentences, but I'll try to do it in outline. I've come to see that the serious music composed today in this country doesn't interest anyone—not even musicians. There's no excitement over the premiere of a new score, as there was, say, over a Brahms premiere in Vienna 70 years ago. All sorts of people looked forward to a new Brahms piece then.

"This is why, as I look at it. You find a long historical line in the growth of the symphony from Haydn and Mozart down more than a century to Mahler. With Mahler the process was complete, the development of the symphony over, there was nothing more to add. Our American symphonic music necessarily is based on European forms, and is not purely American.

"But the symphony came out of the music that was written for the European theatre some 200 years ago. There was the comparatively primitive singspiele, and then a Mozart and a Haydn came along, to take that music and work it up in a new form and an abstract manner into what became the symphony. But the beginning was in association of notes with words, with ideas.

Musical U. S. A.

"That, I believe, is what must happen to American music. Our future lies in what some future genius will take out of the American theatre and work up into some new, large and abstract form. But that won't happen quite yet. We are still a very young country.

"Our musical comedy scores of today, I am truly convinced, are to our future serious music as the singspiele was to Mozart's greatest music. The scores for such hits as "Carousel" and "South Pacific" are relatively simple, but they are alive, they are emotional and they make people respond to them. 'There's Nothing Like a Dame' is one of the great moments of American music today. It says something to people.

"That, in brief, is why I want to concentrate on writing for the theatre."

Mr. Bernstein still has some conducting to do before his aim can be realized. He will appear as guest at Tanglewood and with South American orchestras next Summer—now he has a further interest in visiting those countries, where he has never been, because his wife is a Chilean, from Santiago. Then, in October, another conducting trip to Israel, and perhaps some concerts in Italy—which the Bernsteins love—before they arrive back in New York about Christmas.

Courses at Brandeis

The month of March will see Leonard Bernstein inaugurating two courses which he will give personally at Brandeis University. They will be concerned with 20th Century music, one on opera, the other on symphony. He'll talk one day a week, to about 100 students in each course. Incidentally, he loves to teach. Then he'll have the annual Brandeis Festival to present in June.

Since the last Brandeis Festival, in 1952, the Bernsteins have become parents. Their daughter, Jamie Maria, is nearly five months old.

"She'll be whatever she wants to be," Mr. and Mrs. Bernstein exclaimed almost in unison, in response to a voiced query as to whether acting or music would interest Jamie Maria the more when she grows up. "She can be an actress, a musician, even a housewife, just so long as she wants it. But we won't force anything upon her."

Mrs. Bernstein is an actress, known professionally as Felicia Montealegre. She has not appeared in Boston, although she was understudy in "The Happy Time" when it was tested here about three years ago.

Next week Miss Montealegre will begin rehearsals for the New York City Center production of Shakespeare's "The Merchant of Venice," to be staged by the former director at Cambridge's Brattle Theatre, Albert Marre. She will play Jessica to the Shylock of Luther Alder.

Like her husband, she was been concerned with one previous Broadway show. She appeared in a play called "Swan Song," while he was the composer of that George Abbott musical of happy memory, "On the Town."

Tues. Feb. 3 – Monitor.

Symphony to Tour the Nation

For the first time in its 72 years the Boston Symphony Orchestra will make a transcontinental tour. This five-week tour will open on April 21 in Detroit. It will then cross the South and Southwest to California, returning through Denver and Chicago to Canada, and closing in Burlington, Vt.

The Boston Symphony will play 29 concerts in 26 cities. Its conductor, Charles Munch, has invited Pierre Monteux to share the podium as guest, as he did on the orchestra's trip to Europe last spring.

The orchestra has visited cities on the eastern seaboard and in the Midwest in annual tours, but it has not been heard in the West except on one occasion. In 1915 it was invited to give a series of concerts at the Panama-Pacific Exposition in San Francisco. Karl Muck was the conductor, and Camille Saint-Saëns, then in his eighties, appeared as guest conductor.

Following the transcontinental tour the orchestra will continue to give concerts in its various series until late summer—the Pop Concerts in Symphony Hall under Arthur Fiedler, the Charles River Esplanade free concerts, and the Berkshire Festival at Tanglewood until Aug. 16.

On Jan. 20 a Boston Pops Tour Orchestra under Mr. Fiedler began a 10-week tour of 65 concerts as far west as Texas. Altogether the 1952-53 season will include 293 concerts given under the aegis of the Boston Symphony Orchestra in 103 cities of the United States and Canada.

Cantelli's Next Program

The Boston Symphony Orchestra will give its second pair of concerts under the direction of Guido Cantelli on Friday afternoon and Saturday evening in Symphony Hall.

The program will consist of Four Organ Pieces by the 17th-century composer Frescobaldi as transcribed for orchestra by Ghedini, Schumann's Fourth Symphony in D minor, Busoni's Berceuse Elégiaque, and Moussorgsky's Pictures at an Exhibition transcribed by Maurice Ravel.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 3 - 1953

DR. GUSTAV STRUBE

BALTIMORE, Feb. 2 (AP)—Dr. Gustav Strube, German-born symphony conductor and composer, died here today at his home at the age of 85.

A former first violinist and assistant conductor of the Boston Symphony Orchestra, he helped organize in 1916 and was the first conductor of the Baltimore Symphony. Until his retirement in 1946, Dr. Strube also had been Professor of Harmony and Composition at the Peabody Conservatory of Music for thirty-three years.

Among his works were the symphonic poem "Lanier," the opera "Captive" and scores of concertos, overtures, suites and numerous books on theory and orchestration.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 3 - 1953

Dr. Gustav Strube

Had Conducted Boston Symphony, Was Prolific Composer

BALTIMORE, Feb. 2 (AP).—Dr. Gustav Strube, eighty-five, German-born symphony conductor and prolific composer, died at his home here today.

A former conductor of the Boston Symphony Orchestra, Dr. Strube helped organize and was the first conductor of the Baltimore Symphony. Until his retirement in 1946 he was also professor of harmony and composition at the Peabody Conservatory of Music for thirty-three years.

Among his works were the symphonic poem "Lanier," the opera "Captive" and scores of concertos, overtures and suites. He wrote numerous books on theory and orchestration.

Two daughters, Mrs. Henry F. Schradieck and Mrs. Frederick Lee, of Owings Mills, Md., survive.

Feb. 4 – Post

'Romeo' By Symphony

First full performance here of Berlioz' dramatic symphony, "Romeo and Juliet," for orchestra, chorus and soloists, will be given at the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall, Feb. 20 and 21.

The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, as Romeo; Margaret Roggero, contralto, as Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts.

On Tuesday, Feb. 17, Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony No. 93, Stravinski's "Jeu de Cartes," Rossini's Overture to Semiramide and Tchaikovsky's Symphony No. 5.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 4 - 1953

This Clipping From
BOSTON, MASS.
HERALD
FEB .4 - 1953

Lowell Group Marks Sixth Year on WGBH

The Lowell Institute Co-operative Broadcasting Council last night marked its sixth year of educational programs for Greater Boston, with Ralph Lowell, trustee of the Lowell Institute, giving the experimental project's history in a special broadcast over Station WGBH, the council's FM station.

Among features was a rebroadcast of a recording of Prof. I. A. Richards of Harvard discussing Plato's views on war, which was among shows presented on the council's first day of broadcasting.

RECEIVES INCREASE

The council, now consisting of six universities and colleges of Greater Boston, the Lowell Institute, the Boston Symphony Orchestra, the ~~Museum of Fine Arts and~~ the New England Conservatory of Music, has presented full broadcasting periods of non-commercial programs since Oct. 6, 1951, when it opened WGBH with a transmitter on the Great Blue Hill.

Earlier in its career, the council presented its educational and cultural features on the public service broadcast time of Boston's commercial radio stations, averaging about four hours on the air each week.

When WGBH began broadcasts, only 15 out of each 100 radios in Greater Boston were capable of receiving FM broadcasts. Mr. Lowell announced last night that in less than two years, the number of FM receivers have increased to 25 per cent. of all Boston radios.

"This rise is the sharpest increase in FM ownership in a similar period of time on record in American broadcasting," Mr. Lowel said.

He urged educational broadcasters make an application for a television channel in the Greater Boston area before June 2.

ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

A Little Annoyed

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interferred with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

One final remark about the seating . . . the woodwinds seemed to have an unusual amount of trouble trying to adjust so they could see the conductor. The various changes and the resultant tonal effects will probably be discussed here at some length.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 4 - 1953

Music

Hub Symphony Orchestra Offers Fourth Concert Here Under Guido Cantelli

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the fourth concert of its current Rhode Island season at the Veteran's Memorial Auditorium in Providence last evening with Guido Cantelli making his debut here as guest conductor. The program:

Haydn ...... Symphony in D major, No. 93
I. Adagio; Allegro assai
II. Largo cantabile
III. Menuetto: Allegretto
IV. Finale: Presto ma non troppo
Stravinsky .... "Jeu de Cartes"
("Card Game," Ballet in Three Deals)
Rossini .... Overture to "Semiramide"
INTERMISSION
Tchaikovsky ....
...... Symphony No. 5, in E minor, Op 64
I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

The first thing which struck the eye about this concert was the extreme change from the usual seating plan of the orchestra. The double basses were on the left, the brasses on the right side, second violins, violas and cellos in new positions, and the woodwinds seemed to be seated from right to left instead of in their usual arrangement. From past experience, the chances are that a considerable portion of the audience on the main floor heard some unusual distortions as the evening progressed.

It may have been this factor which accounted for the rather heavy-footed way in which the Haydn proceeded for the opening two movements, because the Minuet had more than the usual dance to it, and the fourth movement showed considerable sparkle.

Mr. Cantelli's particular skill as a conductor was amply demonstrated in the Stravinsky opus. Like most of the present-day directors, he leads everything from memory and some of it gives the impression of being mechanical. Each section ended very cleverly with a flick of the wrist, but the audience apparently lost count somewhere and there was a double ending of sorts as a result.

The Rossini Overture which ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interferred with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

One final remark about the seating . . . the woodwinds seemed to have an unusual amount of trouble trying to adjust so they could see the conductor. The various changes and the resultant tonal effects will probably be discussed here at some length.

This Clipping From
BOSTON, MASS.
HERALD
FEB 8 - 1953

Musical Events

Berlioz' Dramatic Symphony, "Romeo and Juliet" for Orchestra, Chorus and Soloists, will have its first full performance in Boston at the next pair of concerts by the Boston Symphony Orchestra to be given at Symphony Hall a week from next Friday afternoon and Satprday evening, February 20 and 21, under the direction of Charles Munch. The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts taking the general form of the movements of a symphony.

On Tuesday, February 17 Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to Semiramide, and Tchaikovsky's Symphony No. 5.

On Sunday afternoon, February 22, Miklos Schwalb will be the soloist in Beethoven's Fourth Piano Concerto. Richard Burgin will conduct.

[illegible] will give his only [illegible] in Symphony [illegible] at the [illegible] will present
... Vitali
... Beethoven
... Debussy
Sibelius
Godowsky
[illegible] Boulanger
[illegible]uovo-Tedesco
Szymanowski
Wieniawski
—3:30 P.M.

This Clipping From
PITTSBURGH PA.
PRESS
FEB 6 - 1953

Musician Joins Boston 'Pops'

Pittsburgh musician, Fred K. Whitlinger, joined the Boston "Pops" Orchestra when the organization visited Pittsburgh last week.

Mr. Whitlinger, of the Clover Leaf Village, is now touring the mid-west with the orchestra, directed by Arthur Fiedler.

A graduate of Carnegie Institute of Technology, Mr. Whitlinger played string bass with local orchestras, including the Pittsburgh Symphony.

Son of Mr. and Mrs. Fred T. Whitlinger of 6925 Rosewood St., he is married and has a daughter, 4.

This Clipping From
BOSTON, MASS.
POST
FEB 7 - 1953

Symphony Concert

BY WARREN STOREY SMITH

It would appear that no matter what Guido Cantelli conducts, a good show is assured. His second and (unfortunately) final program as Boston Symphony guest assembles pieces by Frescobaldi, as transcribed by Ghedini, the Fourth Symphony of Schumann, Busoni's "Berceuse elegiaque" and the Moussorgsky-Ravel "Pictures at an Exhibition"—at first blush an odd assemblage but it worked out fine.

The beautiful music of Frescobaldi, two Toccatas and two Canzones, originally written for the organ and orchestrated in a manner that suggests that instrument with amazing fidelity, started yesterday's concert on a note of religious solemnity. Born 102 years before Bach, the Italian organist and composer would seem to be quite as much alive today as his German successor. Mr. Cantelli in presenting these pieces to us has enriched our musical experience.

There has been much surprise that Mr. Cantelli can exhibit such musical powers at the tender age of 32. Well, Schumann was a year younger than that when he wrote his Fourth Symphony, and writing such a piece is even more of a trick than conducting a performance of it. What Mr. Cantelli did was to recreate with compelling eloquence Schumann's ardor. As heard yesterday, youth and love flowed in the Symphony's veins. There was warmth in the music, and at the end excitement, plenty of it. The answering applause was long continued.

An admirable foil to this exuberance was Busoni's "Berceuse," which bears for a sub-title "A Lullaby of the Man at his Mother's Bier." Composed in 1909, it was given its first performance the following year by the New York Philharmonic under Gustav Mahler. Most Bostonians, this one included, did not know the piece existed. Forty-three years ago this blending of sentiment and bizarrerie, these harmonic clashes, these timbres contrasted or juxtaposed must have sounded strange indeed. Yesterday the total effect was ravishing.

Quite appropriately, Mr. Cantelli brought to the Moussorgsky "Pictures" a quality that was vividly pictorial. We had heard nothing quite like it, even from Koussevitzky. What humor in "Samuel Goldenburg and Schmuyle," how chill was the silence of the "Catacombs," in what splendor did we behold "The Great Gate at Kiev." Taking its leave of Mr. Cantelli, the Friday audience cheered and stamped while he characteristically tried to pass it on to the orchestra. This young man's conducting is refreshingly devoid of hamming, histrionics, and hysterics. Small wonder that Boston has taken to him.

BOSTON HERALD, SATURDAY, FEBRUARY 7,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Guido Cantelli conducting, gave the 18th concert of the 72d season in Symphony Hall yesterday afternoon. The program:
Four Pieces..Frescobaldi (tr. by Ghedini)
Symphony No. 4 in D minor, Op. 120
Schumann
Berceuse elegiaque................Busoni
Pictures at an Exhibition....Mousrorgsky

By RUDOLPH ELIE

Despite a generally less interesting program on the occasion of his second appearance leading the orchestra yesterday afternoon, Guido Cantelli again demonstrated what everyone around town now well knows: that he is indeed a breath of fresh, invigorating and even inspiring air in the world of the younger virtuoso conductor.

The qualities that emerged on first contact with him were still in abundance; that is, the incredibly fine ear for rhythmic exactitude combined at the same time with a free, almost lilting fluency in rhythmic feeling, the extraordinary sensitivity to the rise and fall of musical accents and stresses everywhere, and the all-embracing attention to tonal balance and sonority in every orchestral texture.

* * *

But a second contact with his approach, and it is a very special one, reveals additional qualities of particular interest, and one of these is intonation. This is not to say this orchestra has been playing out of tune all these years, far from it! Yet it is to say that Mr. Cantelli's work with the orchestra in matters of seating, of insuring closer contact within the ranks by means of pairing the woodwind soloists, of deploying the brasses in a way to avoid excessive explosions of sound, and of more perfectly integrating the individual sounds of each section, has produced an even finer and more precise instrument than the one we have come to believe is the best ever.

Another of Mr. Cantelli's qualities is transcendental authority springing not so much from discipline—for mere discipline can be a conceit—as from absolute musical and physical security. It is to be doubted if the conductor is ever unaware of every note every musician is playing at every moment, or ever unaware exactly how it is being played, and equally to be doubted if he is unaware of every printed note and instruction on the score. This authority is instantly communicated to orchestra and audience alike, and the results are remarkably conductive to letting him run the show exactly as he wants to. It is extremely unlikely, in fact, that he would allow it otherwise under any circumstances.

* * *

The implication in all this is that it does not admit of what might be called inspiration, and inspiration is in the long run the X factor that causes a performance to take fire, to be less than perfect technically perhaps, but nonetheless to carry everything before it in an act of spontaneous creativity. Mr. Cantelli has this, in so far as a guest conductor ever can, with his traveling portfolio of specialties. Everything indicates he would have it in a more extended term, but this remains a matter of conjecture. For it is one thing to be an inspired guest, and quite another to be an inspired regular. Be that as it may, no one hereabouts will forget Mr. Cantelli's fortnight with us for some time to come, and I'm sure I speak for all in expressing the hope that he will visit us regularly. The mat, to say the least, is out.

Two novelties appeared on this program, and neither of them quite fulfilled their promise. The first was a set of four organ pieces by the early 17th century Italian composer Frescobaldi, one of the most daring and original composers of his era. But, like so many others of his time, his music does not respond to transcription for the modern orchestra. Ghedini's taste is well above that of other transcribers who could be mentioned, but his setting of these pieces remains fussy. He tries too hard to suggest the baroque organ, and too hard to achieve textural contrasts from phrase to phrase. The pieces chosen, as a matter of fact, seem a little too much of a mood and a color to respond to the transcription anyway, though their noble beauty is apparent to all.

JASCHA HEIFETZ, celebrated violinist, makes his only two New England appearances this year, tomorrow at Symphony Hall and Thursday in Providence, R. I.

* * *

As for Busoni's eerie little piece, it didn't respond even to its own author's transcription. Extended by this recent Italian composer-pianist from a piano miniature to a brief orchestral tone poem, the "Berceuse elegiaque" turned out to be a moody essay in polyharmony of a dark, brooding and faintly bitter taste more interesting for its sound than its content. It didn't seem to make much of an impression one way or the other, nor advance or retard the cause of Busoni, either. It was just there, a few minutes of music of too personal and inward a character to make contact with the unprepared heart.

Needless to say Mr. Cantelli reaped a whirlwind of applause with the Moussorgsky; it has been off these programs just long enough to be stunning. The orchestra is out of town next week returning on Feb. 20 to do Berlioz' "Romeo and Juliet" with chorus and soloists, Mr. Munch conducting.

This Clipping From
BOSTON, MASS.
POST
FEB 8 - 1953

The Concerts

Cantelli to Conduct Hub Symphony Tuesday

Before taking the Boston Symphony on tour, Guido Cantelli will conduct the concert of Tuesday evening, repeating his first program, drawn from Haydn, Stravinsky, Rossini and Tchaikovsky.

At Symphony Hall this afternoon Jascha Heifetz will appear in recital. There will be a Gershwin Festival there this evening, featuring Jesus Maria Sanroma, pianist. Lorin Maazel will conduct.

* * *

Assisted by the Little Symphony Society, Edward Siegel, conductor, the Chorus Pro Musica, Alfred Nash Patterson, conductor, will give a free concert at Emmanuel Church on Monday evening. The featured work will be Beethoven's Mass in C major.

At Jordan Hall on Thursday evening, Roland Hayes, tenor, will give the second in his series of recitals devoted to the development of the art song. Reginald Boardman will be the accompanist.

Clifford Curzon, pianist, will play at Symphony Hall next Sunday afternoon. Also taking place next Sunday afternoon is a Jordan Hall recital by George Szpinalski, violinist, formerly of the Chicago Symphony, accompanied by Reginald Boardman. In the evening Thomas O'Brien, Irish tenor, will give a recital at the Boys' Latin School Auditorium, under the auspices of the Guild of Our Lady of Fatima.

U.S. TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

[84]

This Clipping From
PROVIDENCE, R. I.
BULLETIN

This Clipping From
BOSTON, MASS.
HERALD

Lowell Group Marks Sixth Year on WGBH

The Lowell Institute Cooperative Broadcasting Council last night marked its sixth year of educational programs for Greater Boston, with Ralph Lowell, trustee of the Lowell Institute, giving the experimental project's history in a special broadcast over Station WGBH, the council's FM station.

Among features was a rebroadcast of a recording of Prof. I. A. Richards of Harvard discussing Plato's views on war, which was among shows presented on the council's first day of broadcasting.

RECEIVES INCREASE

The council, now consisting of six universities and colleges of Greater Boston, the Lowell Institute, the Boston Symphony Orchestra, the ~~Museum of Fine Arts and~~ the New England Conservatory of Music, has presented full broadcasting periods of non-commercial programs since Oct. 6, 1951, when it opened WGBH with a transmitter on the Great Blue Hill.

Earlier in its career, the council presented its educational and cultural features on the public service broadcast time of Boston's commercial radio stations, averaging about four hours on the air each week.

When WGBH began broadcasts, only 15 out of each 100 radios in Greater Boston were capable of receiving FM broadcasts. Mr. Lowell announced last night that in less than two years, the number of FM receivers have increased to 25 per cent. of all Boston radios.

"This rise is the sharpest increase in FM ownership in a similar period of time on record in American broadcasting," Mr. Lowel said.

He urged educational broadcasters make an application for a television channel in the Greater Boston area before June 2.

ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

A Little Annoyed

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interfered with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

[illegible] length.

This Clipp
PITTSBUR
PRE

FEB 6 -

Musicia
Boston

Pittsburgh
Whitlinger,
"Pops" Orche
organization
last week.

Mr. Whitlinger
Leaf Village, is

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 4 - 1953

Music

Hub Symphony Orchestra Offers Fourth Concert Here Under Guido Cantelli

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented ~~the fourth~~ concert of its current Rhode Island season at the Veteran's Memorial Auditorium in Providence last evening with Guido Cantelli making his debut here as guest conductor. The program:

Haydn	Symphony in D major, No. 93
I. Adagio; Allegro assai	
II. Largo cantabile	
III. Menuetto: Allegretto	
IV. Finale: Presto ma non troppo	
Stravinsky	"Jeu de Cartes" ("Card Game," Ballet in Three Deals)
Rossini	Overture to "Semiramide"
INTERMISSION	
Tchaikovsky	Symphony No. 5, in E minor, Op 64
I. Andante; Allegro con anima	
II. Andante cantabile, con alcuna licenza	
III. Valse: Allegro moderato	
IV. Finale: Andante maestoso; Allegro vivace	

The first thing which struck the eye about this concert was the extreme change from the usual seating plan of the orchestra. The double basses were on the left, the brasses on the right side, second violins, violas and cellos in new positions, and the woodwinds seemed to be seated from right to left instead of in their usual arrangement. From past experience, the chances are that a considerable portion of the audience on the main floor heard some unusual distortions as the evening progressed.

It may have been this factor which accounted for the rather heavy-footed way in which the Haydn proceeded for the opening two movements, because the Minuet had more than the usual dance to it, and the fourth movement showed considerable sparkle.

Mr. Cantelli's particular skill as a conductor was amply demonstrated in the Stravinsky opus. Like most of the present-day directors, he leads everything from memory and some of it gives the impression of being mechanical. Each section ended very cleverly with a flick of the wrist, but the audience apparently lost count somewhere and there was a double ending of sorts as a result.

The Rossini Overture which ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interferred with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

One final remark about the seating . . . the woodwinds seemed to have an unusual amount of trouble trying to adjust so they could see the conductor. The various changes and the resultant tonal effects will probably be discussed here at some length.

This Clipping From
BOSTON, MASS.
HERALD

FEB 8 - 1953

Musical Events

Berlioz' Dramatic Symphony, "Romeo and Juliet" for Orchestra, Chorus and Soloists, will have its first full performance in Boston at the next pair of concerts by the Boston Symphony Orchestra to be given at Symphony Hall a week from next Friday afternoon and Satprday evening, February 20 and 21, under the direction of Charles Munch. The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts taking the general form of the movements of a symphony.

On Tuesday, February 17 Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to Semiramide, and Tchaikovsky's Symphony No. 5.

On Sunday afternoon, February 22, Miklos Schwalb will be the soloist in Beethoven's Fourth Piano Concerto. Richard Burgin will conduct.

JASCHA HEIFETZ will give his only Boston concert of the season in Symphony Hall. Assisted by Emanuel Bay at the piano, the famous violinist will present the following program:

Chaconne	Vitali
Sonata No. 9 ("Kreutzer")	Beethoven
Sonata	Debussy
Nocturne	Sibelius
Valse	Godowsky
Nocturne	Lili Boulanger
"Alt Wien" (Wattz)	Castelnuovo-Tedesco
Nocturne	Szymanowski
Polonaise Brillante	Wieniawski

—3:30 P.M.

This Clipping From
BOSTON, MASS.
POST

FEB 7 - 1953

Symphony Concert

BY WARREN STOREY SMITH

It would appear that no matter what Guido Cantelli conducts, a good show is assured. His second and (unfortunately) final program as Boston Symphony guest assembles ~~pieces by~~ Frescobaldi, as transcribed by Ghedini, the Fourth Symphony of Schumann, Busoni's "Berceuse elegiaque" and the Moussorgsky-Ravel "Pictures at an Exhibition"—at first blush an odd assemblage but it worked out fine.

The beautiful music of Frescobaldi, two Toccatas and two Canzones, originally written for the organ and orchestrated in a manner that suggests that instrument with amazing fidelity, started yesterday's concert on a note of religious solemnity. Born 102 years before Bach, the Italian organist and composer would seem to be quite as much alive today as his German successor. Mr. Cantelli in presenting these pieces to us has enriched our musical experience.

There has been much surprise that Mr. Cantelli can exhibit such musical powers at the tender age of 32. Well, Schumann was a year younger than that when he wrote his Fourth Symphony, and writing such a piece is even more of a trick than conducting a performance of it. What Mr. Cantelli did was to recreate with compelling eloquence Schumann's ardor. As heard yesterday, youth and love flowed in the Symphony's veins. There was warmth in the music, and at the end excitement, plenty of it. The answering applause was long continued.

An admirable foil to this exuberance was Busoni's "Berceuse," which bears for a sub-title "A Lullaby of the Man at his Mother's Bier." Composed in 1909, it was given its first performance the following year by the New York Philharmonic under Gustav Mahler. Most Bostonians, this one included, did not know the piece existed. Forty-three years ago this blending of sentiment and bizarrerie, these harmonic clashes, these timbres contrasted or juxtaposed must have sounded strange indeed. Yesterday the total effect was ravishing.

Quite appropriately, Mr. Cantelli brought to the Moussorgsky "Pictures" a quality that was vividly pictorial. We had heard nothing quite like it, even from Koussevitzky. What humor in "Samuel Goldenburg and Schmuyle," how chill was the silence of the "Catacombs," in what splendor did we behold "The Great Gate at Kiev." Taking its leave of Mr. Cantelli, the Friday audience cheered and stamped while he characteristically tried to pass it on to the orchestra. This young man's conducting is refreshingly devoid of hamming, histrionics, and hysterics. Small wonder that Boston has taken to him.

BOSTON HERALD, SATURDAY, FEBRUARY 7, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Guido Cantelli conducting, gave the 16th concert of the 72d season in Symphony Hall yesterday afternoon. The program:

Four Pieces	Frescobaldi (tr. by Ghedini)
Symphony No. 4 in D minor, Op. 120	Schumann
Berceuse elegiaque	Busoni
Pictures at an Exhibition	Mousrorgsky

By RUDOLPH ELIE

Despite a generally less interesting program on the occasion of his second appearance leading the orchestra yesterday afternoon, Guido Cantelli again demonstrated what everyone around town now well knows: that he is indeed a breath of fresh, invigorating and even inspiring air in the world of the younger virtuoso conductor.

The qualities that emerged on first contact with him were still in abundance; that is, the incredibly fine ear for rhythmic exactitude combined at the same time with a free, almost lilting fluency in rhythmic feeling, the extraordinary sensitivity to the rise and fall of musical accents and stresses everywhere, and the all-embracing attention to tonal balance and sonority in every orchestral texture.

* * *

But a second contact with his approach, and it is a very special one, reveals additional qualities of particular interest, and one of these is intonation. This is not to say this orchestra has been playing out of tune all these years, far from it! Yet it is to say that Mr. Cantelli's work with the orchestra in matters of seating, of insuring closer contact within the ranks by means of pairing the woodwind soloists, of deploying the brasses in a way to avoid excessive explosions of sound, and of more perfectly integrating the individual sounds of each section, has produced an even finer and more precise instrument than the one we have come to believe is the best ever.

Another of Mr. Cantelli's qualities is transcendental authority springing not so much from discipline—for mere discipline can be a conceit—as from absolute musical and physical security. It is to be doubted if the conductor is ever unaware of every note every musician is playing at every moment, or ever unaware exactly how it is being played, and equally to be doubted if he is unaware of every printed note and instruction on the score. This authority is instantly communicated to orchestra and audience alike, and the results are remarkably conductive to letting him run the show exactly as he wants to. It is extremely unlikely, in fact, that he would allow it otherwise under any circumstances.

* * *

The implication in all this is that it does not admit of what might be called inspiration, and inspiration is in the long run the X factor that causes a performance to take fire, to be less than perfect technically perhaps, but nonetheless to carry everything before it in an act of spontaneous creativity. Mr. Cantelli has this, in so far as a guest conductor ever can, with his traveling portfolio of specialties. Everything indicates he would have it in a more extended term, but this remains a matter of conjecture. For it is one thing to be an inspired guest, and quite another to be an inspired regular. Be that as it may, no one hereabouts will forget Mr. Cantelli's fortnight with us for some time to come, and I'm sure . speak for all in expressing the hope that he will visit us regularly. The mat, to say the least, is out.

Two novelties appeared on this program, and neither of them quite fulfilled their promise. The first was a set of four organ pieces by the early 17th century Italian composer Frescobaldi, one of the most daring and original composers of his era. But, like so many others of his time, his music does not respond to transcription for the modern orchestra. Ghedini's taste is well above that of other transcribers who could be mentioned, but his setting of these pieces remains fussy. He tries too hard to suggest the baroque organ, and too hard to achieve textural contrasts from phrase to phrase. The pieces chosen, as a matter of fact, seem a little too much of a mood and a color to respond to the transcription anyway, though their noble beauty is apparent to all.

* * *

As for Busoni's eerie little piece, it didn't respond even to its own author's transcription. Extended by this recent Italian composer-pianist from a piano miniature to a brief orchestral tone poem, the "Berceuse elegiaque" turned out to be a moody essay in polyharmony of a dark, brooding and faintly bitter taste more interesting for its sound than its content. It didn't seem to make much of an impression one way or the other, nor advance or retard the cause of Busoni, either. It was just there, a few minutes of music of too personal and inward a character to make contact with the unprepared heart.

Needless to say Mr. Cantelli reaped a whirlwind of applause with the Moussorgsky; it has been off these programs just long enough to be stunning. The orchestra is out of town next week returning on Feb. 20 to do Berlioz' "Romeo and Juliet" with chorus and soloists, Mr. Munch conducting.

JASCHA HEIFETZ, celebrated violinist, makes his only two New England appearances this year, tomorrow at Symphony Hall and Thursday in Providence, R. I.

U.S. TOUR
Advance Clippings

This Clipping From
BOSTON, MASS.
POST

FEB 8 - 1953

The Concerts

Cantelli to Conduct Hub Symphony Tuesday

Before taking the Boston Symphony on tour, Guido ~~Cantelli~~ will conduct the concert of Tuesday evening, repeating his first program, drawn from Haydn, Stravinsky, Rossini and Tchaikovsky.

At Symphony Hall this afternoon Jascha Heifetz will appear in recital. There will be a Gershwin Festival there this evening, featuring Jesus Maria Sanroma, pianist. Lorin Maazel will conduct.

* * *

Assisted by the Little Symphony Society, Edward Siegel, conductor, the Chorus Pro Musica, Alfred Nash Patterson, conductor, will give a free concert at Emmauel Church on Monday evening. The featured work will be Beethoven's Mass in C major.

* * *

At Jordan Hall on Thursday evening, Roland Hayes, tenor, will give the second in his series of recitals devoted to the development of the art song. Reginald Boardman will be the accompanist.

* * *

Clifford Curzon, pianist, will play at Symphony Hall next Sunday afternoon. Also taking place next Sunday afternoon is a Jordan Hall recital by George Szpinalski, violinist, formerly of the Chicago Symphony, accompanied by Reginald Boardman. In the evening Thomas O'Brien, Irish tenor, will give a recital at the Boys' Latin School Auditorium, under the auspices of the Guild of Our Lady of Fatima.

U.S.
TOUR
REVUES

POPS

[84]

"ear," Award

than a decade ago. 1950 Bernstein was influential bringing the Israel Symphony chestra on tour here. 1951 he married TV actress Montealegre. He has a senior at Dartmouth, sister, Shirley of New York.

Music

Guido Cantelli Makes Debut Here Conducting Boston Symphony

By WILLIAM DINNEEN

[illegible]

to be seated from right to left instead [illegible] usual arrangement. From past experience, the chances are that a considerable portion of the audience on the main floor heard some unusual distortions as the evening progressed.

Skill in Stravinsky Opus

It may have been this factor which accounted for the rather heavy-footed way in which the Haydn proceeded for the opening two movements, because the Minuet had more than the usual dance to it, and the fourth movement showed considerable sparkle.

Mr. Cantelli's particular skill as a conductor was amply demonstrated in the Stravinsky opus. Like most of the present-day directors, he leads everything from memory and some of it gives the impression of being mechanical. Each section ended very cleverly with a flick of the wrist, but the audience apparently lost count somewhere and there was a double ending of sorts as a result.

The Rossini Overture which ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

A Little Annoyed

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interferred with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

One final [illegible] about the seating . . . [illegible] seemed to have an unusual amount of trouble trying to adjust so they could see the conductor. The various changes [illegible] probably be discussed [illegible] length.

This Clipping
PITTSBURG
PRE

FEB 6 - 1953

Musicia
Boston 'P

Pittsburgh mu
Whitlinger,
"Pops" Orche
organization
last week.

Mr. Whitlinge
Leaf Village, is

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 4 - 1953

Music

Hub Symphony Orchestra Offers Fourth Concert Here Under Guido Cantelli

By **WILLIAM DINNEEN**

The Boston Symphony Orchestra presented the fourth concert of its current Rhode Island season at the Veteran's Memorial Auditorium in Providence last evening with Guido Cantelli making his debut here as guest conductor. The program:

Haydn ...... Symphony in D major, No. 93
- I. Adagio; Allegro assai
- II. Largo cantabile
- III. Menuetto: Allegretto
- IV. Finale: Presto ma non troppo

Stravinsky .... "Jeu de Cartes"
("Card Game," Ballet in Three Deals)
Rossini .... Overture to "Semiramide"

INTERMISSION

Tchaikovsky ....
.... Symphony No. 5, in E minor, Op 64
- I. Andante; Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

The first thing which struck the eye about this concert was the extreme change from the usual seating plan of the orchestra. The double basses were on the left, the brasses on the right side, second violins, violas and cellos in new positions, and the woodwinds seemed to be seated from right to left instead of in their usual arrangement. From past experience, the chances are that a considerable portion of the audience on the main floor heard some unusual distortions as the evening progressed.

It may have been this factor which accounted for the rather heavy-footed way in which the Haydn proceeded for the opening two movements, because the Minuet had more than the usual dance to it, and the fourth movement showed considerable sparkle.

Mr. Cantelli's particular skill as a conductor was amply demonstrated in the Stravinsky opus. Like most of the present-day directors, he leads everything from memory and some of it gives the impression of being mechanical. Each section ended very cleverly with a flick of the wrist, but the audience apparently lost count somewhere and there was a double ending of sorts as a result.

The Rossini Overture which ended the first half of the concert was noteworthy mainly for the magnificent playing of the French horns at the beginning and for the loud and fast ending, which Mr. Cantelli made as stirring as it has ever sounded.

When it came to the Tschaikovsky, we found ourselves a little annoyed with the conductor. While Mr. Cantelli is a very subtle showman on the podium, about all that happened much of the time with this particular symphony is that his histrionics got in the way of some of the finest playing of the season to date. He interferred with any enjoyment of the various melodic statements of the second movement, and read into both the second and third movements a curious elfin quality which was new and not generally convincing to us. The fourth movement featured a new approach to the inner voices and an ending which was certainly smart, but not overwhelmingly significant. While new ideas are always welcome and a new approach to a standard work is often refreshing, in this case the results were more or less disappointing, if one compared this with other readings and sought for values beyond those of sheer volume.

One final remark about the seating . . . the woodwinds seemed to have an unusual amount of trouble trying to adjust so they could see the conductor. The various changes and the resultant tonal effects will probably be discussed here at some length.

This Clipping From
BOSTON, MASS.
POST

FEB 7 - 1953

Symphony Concert

BY WARREN STOREY SMITH

It would appear that no matter what Guido Cantelli conducts, a good show is assured. His second and (unfortunately) final program as Boston Symphony guest assembles pieces by Frescobaldi, as transcribed by Ghedini, the Fourth Symphony of Schumann, Busoni's "Berceuse elegiaque" and the Moussorgsky-Ravel "Pictures at an Exhibition"—at first blush an odd assemblage but it worked out fine.

The beautiful music of Frescobaldi, two Toccatas and two Canzones, originally written for the organ and orchestrated in a manner that suggests that instrument with amazing fidelity, started yesterday's concert on a note of religious solemnity. Born 102 years before Bach, the Italian organist and composer would seem to be quite as much alive today as his German successor. Mr. Cantelli in presenting these pieces to us has enriched our musical experience.

There has been much surprise that Mr. Cantelli can exhibit such musical powers at the tender age of 32. Well, Schumann was a year younger than that when he wrote his Fourth Symphony, and writing such a piece is even more of a trick than conducting a performance of it. What Mr. Cantelli did was to recreate with compelling eloquence Schumann's ardor. As heard yesterday, youth and love flowed in the Symphony's veins. There was warmth in the music, and at the end excitement, plenty of it. The answering applause was long continued.

An admirable foil to this exuberance was Busoni's "Berceuse," which bears for a sub-title "A Lullaby of the Man at his Mother's Bier." Composed in 1909, it was given its first performance the following year by the New York Philharmonic under Gustav Mahler. Most Bostonians, this one included, did not know the piece existed. Forty-three years ago this blending of sentiment and bizarrerie, these harmonic clashes, these timbres contrasted or juxtaposed must have sounded strange indeed. Yesterday the total effect was ravishing.

Quite appropriately, Mr. Cantelli brought to the Moussorgsky "Pictures" a quality that was vividly pictorial. We had heard nothing quite like it, even from Koussevitzky. What humor in "Samuel Goldenburg and Schmuyle," how chill was the silence of the "Catacombs," in what splendor did we behold "The Great Gate at Kiev." Taking its leave of Mr. Cantelli, the Friday audience cheered and stamped while he characteristically tried to pass it on to the orchestra. This young man's conducting is refreshingly devoid of hamming, histrionics, and hysterics. Small wonder that Boston has taken to him.

This Clipping From
BOSTON, MASS.
HERALD

FEB 8 - 1953

Musical Events

Berlioz' Dramatic Symphony, "Romeo and Juliet" for Orchestra, Chorus and Soloists, will have its first full performance in Boston at the next pair of concerts by the Boston Symphony Orchestra to be given at Symphony Hall a week from next Friday afternoon and Satprday evening, February 20 and 21, under the direction of Charles Munch. The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts taking the general form of the movements of a symphony.

On Tuesday, February 17 Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to Semiramide, and Tchaikovsky's Symphony No. 5.

On Sunday afternoon, February 22, Miklos Schwalb will be the soloist in Beethoven's Fourth Piano Concerto. Richard Burgin will conduct.

JASCHA HEIFETZ will give his only Boston concert of the season in Symphony Hall. Assisted by Emanuel Bay at the piano, the famous violinist will present the following program:

Chaconne .... Vitali
Sonata No. 9 ("Kreutzer") ... Beethoven
Sonata .... Debussy
Nocturne .... Sibelius
Valse .... Godowsky
Nocturne .... Lili Boulanger
"Alt Wien" (Wattz) Castelnuovo-Tedesco
Nocturne .... Szymanowski
Polonaise Brillante .... Wieniawski
—3:30 P.M.

BOSTON HERALD, SATURDAY, FEBRUARY 7, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Guido Cantelli conducting, gave the 16th concert of the 72d season in Symphony Hall yesterday afternoon. The program:

Four Pieces..Frescobaldi (tr. by Ghedini)
Symphony No. 4 in D minor, Op. 120
Schumann
Berceuse elegiaque................Busoni
Pictures at an Exhibition....Mousrorgsky

By **RUDOLPH ELIE**

Despite a generally less interesting program on the occasion of his second appearance leading the orchestra yesterday afternoon, Guido Cantelli again demonstrated what everyone around town now well knows: that he is indeed a breath of fresh, invigorating and even inspiring air in the world of the younger virtuoso conductor.

The qualities that emerged on first contact with him were still in abundance; that is, the incredibly fine ear for rhythmic exactitude combined at the same time with a free, almost lilting fluency in rhythmic feeling, the extraordinary sensitivity to the rise and fall of musical accents and stresses everywhere, and the all-embracing attention to tonal balance and sonority in every orchestral texture.

* * *

But a second contact with his approach, and it is a very special one, reveals additional qualities of particular interest, and one of these is intonation. This is not to say this orchestra has been playing out of tune all these years, far from it! Yet it is to say that Mr. Cantelli's work with the orchestra in matters of seating, of insuring closer contact within the ranks by means of pairing the woodwind soloists, of deploying the brasses in a way to avoid excessive explosions of sound, and of more perfectly integrating the individual sounds of each section, has produced an even finer and more precise instrument than the one we have come to believe is the best ever.

Another of Mr. Cantelli's qualities is transcendental authority springing not so much from discipline—for mere discipline can be a conceit—as from absolute musical and physical security. It is to be doubted if the conductor is ever unaware of every note every musician is playing at every moment, or ever unaware exactly how it is being played, and equally to be doubted if he is unaware of every printed note and instruction on the score. This authority is instantly communicated to orchestra and audience alike, and the results are remarkably conductive to letting him run the show exactly as he wants to. It is extremely unlikely, in fact, that he would allow it otherwise under any circumstances.

* * *

The implication in all this is that it does not admit of what might be called inspiration, and inspiration is in the long run the X factor that causes a performance to take fire, to be less than perfect technically perhaps, but nonetheless to carry everything before it in an act of spontaneous creativity. Mr. Cantelli has this, in so far as a guest conductor ever can, with his traveling portfolio of specialties. Everything indicates he would have it in a more extended term, but this remains a matter of conjecture. For it is one thing to be an inspired guest, and quite another to be an inspired regular. Be that as it may, no one hereabouts will forget Mr. Cantelli's fortnight with us for some time to come, and I'm sure I speak for all in expressing the hope that he will visit us regularly. The mat, to say the least, is out.

Two novelties appeared on this program, and neither of them quite fulfilled their promise. The first was a set of four organ pieces by the early 17th century Italian composer Frescobaldi, one of the most daring and original composers of his era. But, like so many others of his time, his music does not respond to transcription for the modern orchestra. Ghedini's taste is well above that of other transcribers who could be mentioned, but his setting of these pieces remains fussy. He tries too hard to suggest the baroque organ, and too hard to achieve textural contrasts from phrase to phrase. The pieces chosen, as a matter of fact, seem a little too much of a mood and a color to respond to the transcription anyway, though their noble beauty is apparent to all.

JASCHA HEIFETZ, celebrated violinist, makes his only two New England appearances this year, tomorrow at Symphony Hall and Thursday in Providence, R. I.

* * *

As for Busoni's eerie little piece, it didn't respond even to its own author's transcription. Extended by this recent Italian composer-pianist from a piano miniature to a brief orchestral tone poem, the "Berceuse elegiaque" turned out to be a moody essay in polyharmony of a dark, brooding and faintly bitter taste more interesting for its sound than its content. It didn't seem to make much of an impression one way or the other, nor advance or retard the cause of Busoni, either. It was just there, a few minutes of music of too personal and inward a character to make contact with the unprepared heart.

Needless to say Mr. Cantelli reaped a whirlwind of applause with the Moussorgsky; it has been off these programs just long enough to be stunning. The orchestra is out of town next week returning on Feb. 20 to do Berlioz' "Romeo and Juliet" with chorus and soloists, Mr. Munch conducting.

This Clipping From
BOSTON, MASS.
POST

FEB 8 - 1953

The Concerts

Cantelli to Conduct Hub Symphony Tuesday

Before taking the Boston Symphony on tour, Guido Cantelli will conduct the concert of Tuesday evening, repeating his first program, drawn from Haydn, Stravinsky, Rossini and Tchaikovsky.

At Symphony Hall this afternoon Jascha Heifetz will appear in recital. There will be a Gershwin Festival there this evening, featuring Jesus Maria Sanroma, pianist. Lorin Maazel will conduct.

* * *

Assisted by the Little Symphony Society, Edward Siegel, conductor, the Chorus Pro Musica, Alfred Nash Patterson, conductor, will give a free concert at Emmauel Church on Monday evening. The featured work will be Beethoven's Mass in C major.

* * *

At Jordan Hall on Thursday evening, Roland Hayes, tenor, will give the second in his series of recitals devoted to the development of the art song. Reginald Boardman will be the accompanist.

* * *

Clifford Curzon, pianist, will play at Symphony Hall next Sunday afternoon. Also taking place next Sunday afternoon is a Jordan Hall recital by George Szpinalski, violinist, formerly of the Chicago Symphony, accompanied by Reginald Boardman. In the evening Thomas O'Brien, Irish tenor, will give a recital at the Boys' Latin School Auditorium, under the auspices of the Guild of Our Lady of Fatima.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[84]

Music and Musicians — Second Concert by Cantelli

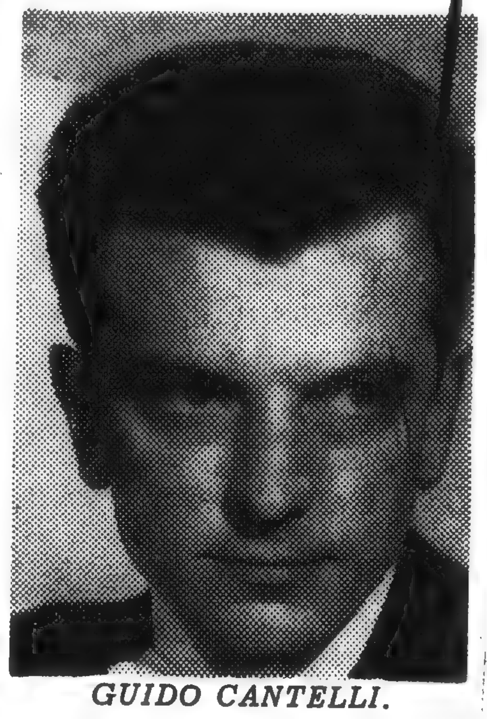
This Clipping From
WASHINGTON, D. C.
STAR
FEB 8 - 1953

News of Music

It's Symphony's Day

WGMS Conducts Radio Drive for Funds To Support Children's Concerts

By Alice Eversman


GUIDO CANTELLI.

It will be a busy day at Radio Station WGMS from 8:30 a.m. on when an intensive drive will be staged for sponshorship of the National Symphony Orchestra's Children's Concerts. Until midnight tonight, the phones at the studios on Vermont avenue will be manned by a corps of enthusiastic volunteers to take down the pledges it is hoped will be inspired by the musical programs going on all day. They begin with a broadcast of the symphony's rehearsal this morning in Constitution Hall under Howard Mitchell's direction.

But the programs will not end tonight if the donors are large-hearted enough. If you give $250 or more, you can have chamber music concerts in your home by the American and Catholic Universities groups. A tenth of that amount is all that is necessary to hear members of the Orchestra in solo performances today on the radio. The musicians are donating their services so that the "price" for performance goes to the fund. Music never heard at a regular concert is scheduled, such as a post-horn solo played on a real post-horn, the Orchestra's percussion department in a fine get-together, and an old fashioned biergarten performance by the brass ensemble with commentary by Prof. von Umlaut.

The SHY fashion models are co-operating wholeheartedly. Topping their list of contributions will be a date to a National Symphony concert with a bachelor who donates $15 or more. Not a steep price considering that tickets for the event are included. The models will babysit also for a concert evening so the adults can attend.

Music's Life Line

Radio appeals for the underwriting of worthwhile musical events are not uncommon but WGMS has added a fillip that should send donations far above the amount of $4,765 realized last year. This sum provided for three free concerts, the one for elementary children having been held on January 8 in Constitution Hall. On February 24 a concert for high school students will be played in that hall and a concert for "Tiny Tots" is on the list for the morning of March 31.

It is not necessary to elaborate on the importance of the Symphony's Children's Concerts. Through them, the Orchestra is maintaining the life line of music, preparing an instructed audience for carrying on the good work in years to come. That is far-sighted community planning. Still more important are the seeds of cultural knowledge sown in the young by the hearing of good music. They are being given a bulwark against the trials of life secondary only to that provided by religion. This is not the time for anyone to question the value of this great gift to the coming generation.

Two examples of the advantage of early musical training are to be found in the life history of visiting conductors this week. On Thursday, the Boston Symphony will be directed by 31-year-old Guido Cantelli, who was conducting his father's military band in Novara, Italy, at the age of 5. From those infant days, he has been a church singer, a pianist at 11, during opera performances, a choral director, and at 18, a composer directing the public performance of his works. His conducting career was interrupted by the war, when, refusing to cooperate with the Germans, he was sent to a prison camp. Practically a living skeleton when he managed to escape, he nevertheless conducted La Scala's orchestra soon afterwards. He came to this country at the invitation of Toscanini in 1948.

The Deeper Aim

Eugene Ormandy, who returns to conduct the Philadelphia Orchestra Tuesday night after a midwinter vacation, received his diploma as professor of music at 17 in the Royal Hungarian Academy of Music after a notable career as a violin prodigy. The diploma was granted by special permission of the Minister of Education, Count Albert Apponyi, because of his age. He received, in addition to other degrees, one in conducting. This knowledge he did not use until, stranded in New York when a promised concert tour did not materialize, he took a job as violinist in the orchestra of the Capitol Theater. The conductor was taken ill, Ormandy, then concertmaster, stepped in, and his career as conductor began. By way of guest engagements with the New York Philharmonic, the Robin Hood Dell, and the radio, he became conductor of the Minneapolis Symphony for several years before taking his post at the head of the Philadelphia Orchestra.

These instances of what may be accomplished by the wise direction of children's interest in music are duplicated many times in history. The National Symphony's concerts for children may unearth a genius, may inspire a career, but the deeper aim is to implant a love for and an understanding of a great art to act as a spiritual stabilizer their entire lives.

Ovation for Guest Conductor at Symphony

By Harold Rogers

Guido Cantelli has taken Boston—not by artifice, not by delusion, not by storm. These are tricks in the bags of lesser conductors. Sheer virtuosity is not his dominant quality, yet he is certainly a virtuoso conductor. He cannot be associated with theatricality, yet he is dramatic—dynamically dramatic.

Mr. Cantelli has won Boston through his innate musicianship, his musical integrity, his utter devotion to his art. With him music is not merely pleasant or stimulating, or something to arouse the emotions in a superficial way.

It is a great experience, an ennobling experience. It is music that stirs the listener to the core of his spirit, that sends him away from the concert hall refreshed and inspired.

Mr. Cantelli fully demonstrated his remarkable ability in Symphony Hall last week end, his first appearance as guest conductor of the Boston Symphony Orchestra. His concert yesterday afternoon served to reinforce the initial impression. In but two weeks he has set a new standard of performance by the Boston Symphony. What a challenging achievement!

* * *

Mr. Cantelli does not play a score until he has solved its mysteries. He does not skirt the fringes with a superficial understanding of what it includes. Each score is committed to memory—even to the bar numerals. He does not perform with the score before him. What is more he doesn't rehearse with the score before him. He has committed at least 200 works to

arsal technique is co-
authoritative, demand-
oks upon his art as a
on between himself

and his musicians. He gives all, and he requires that all be given. Thus he and his musicians enter into the heart of the music, and what can the listener do but follow?

Yesterday we followed Mr. Cantelli into the heart of four works, two of which were performed for the first time at these concerts. He evoked an effortless, floating tone in a set of four organ pieces by Frescobaldi, arranged for orchestra by Giorgio Ghedini.

Ghedini selected two toccatas and two canzones. In his arrangement he preserved much of the organ quality. The pieces are contemplative in nature and imbued with a quaint flavor of the Renaissance. Though each movement varies in tempo, there is not sufficient contrast in mood to make them a first class suite, but Ghedini doesn't call them a suite.

* * *

The other Boston novelty is Busoni's Berceuse Elégiaque. This vignette, which seems to epitomize the emotions of a man at the bier of his mother, is an original work, perhaps the most original thing that Busoni ever composed. As a pianist Busoni was noted for his brilliant tech-
nique. In his Berceuse a
nique is forgotten: he speaks as
if haunted by an idea
reaches him through
mystery. It is oddly evanescent
touchingly sincere.

Mr. Cantelli gave a
satisfying reading of the Schu-
mann Fourth Symphony and
concluded with a performance
of Moussorgsky's "Pictures at
an Exhibition" that was master-
ly in all respects. The "Pictures"
are a supreme example in the
realm of program music. They
do not merely suggest Hart-
mann's drawings; they augment
them and bring them vividly to
life. In Mr. Cantelli's perform-
ance the details of Ravel's bril-
liant orchestration were etched
to the last semiquaver.

After the thundering climax
for "The Great Gate at Kiev"
the audience honored Mr. Can-
telli with what was in effect a
standing ovation. They stood up
to leave, but they didn't
They remained at their seats
cheering.

Van Johnson is reported to be
taking lessons on the drums for
his role in a film version of
"Remains to Be Seen."

BOSTON, MASS.
MORNING GLOBE
FEB 7 - 1953

MUSIC

Boston Symphony Again Conducted by Cantelli

Sixteenth "regular" program by the Boston Symphony Orchestra, at Symphony Hall. Guido Cantelli, guest conductor. The program: Frescobaldi: Four Pieces for Organ (transcribed for orchestra by Giorgio Ghedini, first performance at these concerts); Schumann: Symphony No. 4 in D minor; Busoni: "Berceuse Elegiaque" (first performance at these concerts); Moussorgsky: "Pictures at an Exhibition" (arranged for orchestra by Maurice Ravel).

By CYRUS DURGIN

CLIFFORD CURZON, famed British pianist, will give a concert in Symphony Hall Sunday after-
noon, Feb. 15.

Guido Cantelli again was guest conductor of the Boston Symphony Orchestra, yesterday afternoon, and again he was received with intense applause that swelled, at the concert's end, into cheers and stamping. This young Italian, who has but two more appearances in his current engagement—tonight and Feb. 17—must have made the greatest impression of any guest conductor of the past 20 years, save for Dimitri Mitropoulos and Charles Munch when they first came here. Certainly Mr. Cantelli has been the musical talk of the town since his local debut last week.

All this praise has been merited, for he is indeed a most talented, conscientious and eloquent conductor. He surely must be destined to become one of the great masters of the art. His reading of Schumann's D minor Symphony, which is orchestrally a little thick requiring bothe the lyrical touch and the elevated, classical approach, was superlatively good. In some manner, Mr. Cantelli gave the texture a clarity that few conductors manage.

All the way there was the sense of architecture, the "long line" which is part of the fundamental character of the symphony—even in so rhapsodic and individual a symphonist as Robert Schumann. Once again you could not fail to perceive that everything "sings" in Cantelli's interpretation, and that the directions of the score are minutely obeyed.

Frescobaldi's little organ pieces, two toccatas and two canzoni, were completely charming and a fine addition to the orchestral repertory, department of minor excellences. Naturally they are neither fish, flesh nor fowl in Ghedini's ample orchestration, just as Bach's organ and other music loses its essential character and period flavor when arranged for many instruments. Yet it must be pointed out that much of Ghedini's transcription has a distinctive "old" sound without going so far as to imitate the pre-baroque organ.

Busoni's remarkable Berceuse—remarkable in the sense that its instrumental and harmonic aspects are another example of the gradual break-up of 19th Century symphonic solidarity—is a reminder that we ought to hear more of that stubbornly individual
music. He is almost unknown
Mr. Cantelli used a reduced
strings, which allowed the
woven orchestration to sound
in all its unusual blends and con-
trasts of individual timbres.

Since he is so far
his field, Mr. Cantelli is
be compared with the
virtuosi of the baton
it must be said that
formance of Mouss
tures" was very good
ly intense, he still has
go in capturing the
descriptive intent of
No one ever has
imaginatively and sub
score as did Serge K
who made an entity of
and likewise handled
passages with a
Mr. Cantelli plays
"straight," like a
symphonic movement
pictures, in every sense of the
word, and they demand
of tempo and expression
makes each different
Incidentally, there was
bad attack in "The Great Gate
Kiev," which, however was
ly covered up

WASHINGTON, D. C.
TIMES-HERALD
FEB 8 - 1953

Two Visiting Orchestras To Play Here

Guido Cantelli will appear as guest conductor of the ~~Boston~~ Symphony Orchestra when the Bostonians come to Constitution Hall on Thursday at 8:30 p.m. A protege of Toscanini, who first brought the young conductor to this country, Cantelli has established himself in the concert world thru guest appearances and recordings.

Guido Cantelli

Thursday's program will offer Haydn's Symphony in D Major, No. 93, the Stravinsky ballet score, "Jeu des Cartes," the overture to Rossini's "Semiramide," and the Tschaikovsky Symphony No. 5.

The Philadelphia Orchestra under Eugene Ormandy will offer an all-Brahms program in Constitution Hall on Tuesday at 8:30 p.m. Zino Francescatti, violinist, will be featured soloist in the Brahms violin concerto. The Academic Festival Overture, and the Brahms First Symphony complete the program.

BOSTON, MASS.
MORNING GLOBE
FEB 8 - 1953

Munch to Conduct Berlioz Symphony, "Romeo and Juliet"

Berlioz' Dramatic Symphony, "Romeo and Juliet" for Orchestra, Chorus and Soloists, will have its first full performance in Boston at the next pair of concerts by the Boston Symphony Orchestra to be given at Symphony Hall a week from next Friday afternoon and Saturday evening, Feb. 20 and 21, under the direction of Charles Munch.

The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts taking the general form of the movements of a symphony.

On Tuesday, Feb. 17, Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony, No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to Semiramide, and Tchaikovsky's Symphony No. 5.

On Sunday afternoon, Feb. 22, Miklos Schwalb will be the soloist in Beethoven's Fourth Piano Concerto. Richard Burgin will conduct.

1952
1953
SEASON

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, FEBRUARY 7, 1953 **Art—Music—Theater**

Music and Musicians — Second Concert by Cantelli

Ovation for Guest Conductor at Symphony

By Harold Rogers

Guido Cantelli has taken Boston—not by artifice, not by delusion, not by storm. These are tricks in the bags of lesser conductors. Sheer virtuosity is not his dominant quality, yet he is certainly a virtuoso conductor. He cannot be associated with theatricality, yet he is dramatic—dynamically dramatic.

Mr. Cantelli has won Boston through his innate musicianship, his musical integrity, his utter devotion to his art. With him music is not merely pleasant or stimulating, or something to arouse the emotions in a superficial way.

It is a great experience, an ennobling experience. It is music that stirs the listener to the core of his spirit, that sends him away from the concert hall refreshed and inspired.

Mr. Cantelli fully demonstrated his remarkable ability in Symphony Hall last week end, his first appearance as guest conductor of the Boston Symphony Orchestra. His concert yesterday afternoon served to reinforce the initial impression. In but two weeks he has set a new standard of performance by the Boston Symphony. What a challenging achievement!

* * *

Mr. Cantelli does not play a score until he has solved its mysteries. He does not skirt the fringes with a superficial understanding of what it includes. Each score is committed to memory—even to the bar numerals. He does not perform with the score before him. What is more he doesn't rehearse with the score before him. He has committed at least 200 works to memory.

His rehearsal technique is cooperative, authoritative, demanding. He looks upon his art as a collaboration between himself and his musicians. He gives all, and he requires that all be given. Thus he and his musicians enter into the heart of the music, and what can the listener do but follow?

Yesterday we followed Mr. Cantelli into the heart of four works, two of which were performed for the first time at these concerts. He evoked an effortless, floating tone in a set of four organ pieces by Frescobaldi, arranged for orchestra by Giorgio Ghedini.

Ghedini selected two toccatas and two canzones. In his arrangement he preserved much of the organ quality. The pieces are contemplative in nature and imbued with a quaint flavor of the Renaissance. Though each movement varies in tempo, there is not sufficient contrast in mood to make them a first class suite, but Ghedini doesn't call them a suite.

* * *

The other Boston novelty is Busoni's Berceuse Elégiaque. This vignette, which seems to epitomize the emotions of a man at the bier of his mother, is an original work, perhaps the most original thing that Busoni ever composed. As a pianist Busoni was noted for his brilliant technique. In his Berceuse a[illegible] technique is forgotten; he speaks as if haunted by an idea that reaches him through [illegible] mystery. It is oddly evanescent, touchingly sincere.

Mr. Cantelli gave a deeply satisfying reading of the Schumann Fourth Symphony, and he concluded with a performance of Moussorgsky's "Pictures at an Exhibition" that was magnificently in all respects. The "Pictures" are a supreme example in the realm of program music. They do not merely suggest Hartmann's drawings; they augment them and bring them vividly to life. In Mr. Cantelli's performance the details of Ravel's brilliant orchestration were [illegible] to the last semiquaver.

After the thundering climax for "The Great Gate at Kiev" the audience honored Mr. Cantelli with what was in effect a standing ovation. They stood up to leave, but they didn't [illegible]. They remained at their seats, cheering.

Van Johnson is reported to be taking lessons on the drums for his role in a film version of "Remains to Be Seen."

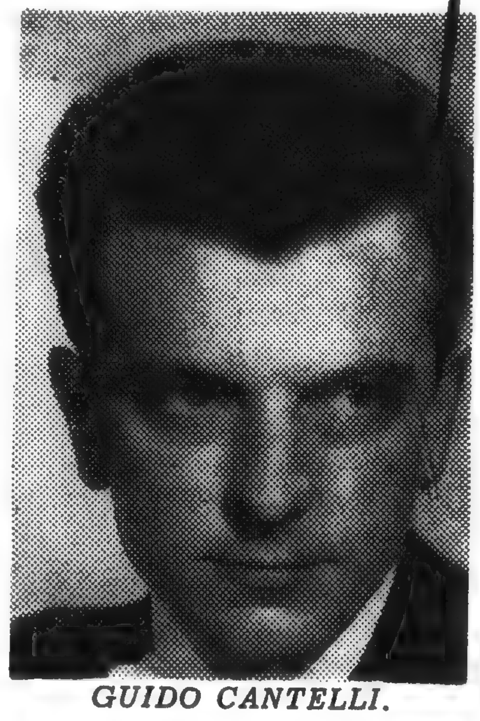
This Clipping From
WASHINGTON, D. C.
STAR
FEB 8 - 1953

News of Music

It's Symphony's Day

WGMS Conducts Radio Drive for Funds To Support Children's Concerts

By Alice Eversman


GUIDO CANTELLI.

It will be a busy day at Radio Station WGMS from 8:30 a.m. on when an intensive drive will be staged for sponshorship of the National Symphony Orchestra's Children's Concerts. Until midnight tonight, the phones at the studios on Vermont avenue will be manned by a corps of enthusiastic volunteers to take down the pledges it is hoped will be inspired by the musical programs going on all day. They begin with a broadcast of the symphony's rehearsal this morning in Constitution Hall under Howard Mitchell's direction.

But the programs will not end tonight if the donors are large-hearted enough. If you give $250 or more, you can have chamber music concerts in your home by the American and Catholic Universities groups. A tenth of that amount is all that is necessary to hear members of the Orchestra in solo performances today on the radio. The musicians are donating their services so that the "price" for performance goes to the fund. Music never heard at a regular concert is scheduled, such as a post-horn solo played on a real post-horn, the Orchestra's percussion department in a fine get-together, and an old fashioned biergarten performance by the brass ensemble with commentary by Prof. von Umlaut.

The SHY fashion models are co-operating wholeheartedly. Topping their list of contributions will be a date to a National Symphony concert with a bachelor who donates $15 or more. Not a steep price considering that tickets for the event are included. The models will babysit also for a concert evening so the adults can attend.

Music's Life Line

Radio appeals for the underwriting of worthwhile musical events are not uncommon but WGMS has added a fillip that should send donations far above the amount of $4,765 realized last year. This sum provided for three free concerts, the one for elementary children having been held on January 8 in Constitution Hall. On February 24 a concert for high school students will be played in that hall and a concert for "Tiny Tots" is on the list for the morning of March 31.

It is not necessary to elaborate on the importance of the Symphony's Children's Concerts. Through them, the Orchestra is maintaining the life line of music, preparing an instructed audience for carrying on the good work in years to come. That is far-sighted community planning. Still more important are the seeds of cultural knowledge sown in the young by the hearing of good music. They are being given a bulwark against the trials of life secondary only to that provided by religion. This is not the time for anyone to question the value of this great gift to the coming generation.

Two examples of the advantage of early musical training are to be found in the life history of visiting conductors this week. On Thursday, the Boston Symphony will be directed by 31-year-old Guido Cantelli, who was conducting his father's military band in Novara, Italy, at the age of 5. From those infant days, he has been a church singer, a pianist at 11, during opera performances, a choral director, and at 18, a composer directing the public performance of his works. His conducting career was interrupted by the war, when, refusing to cooperate with the Germans, he was sent to a prison camp. Practically a living skeleton when he managed to escape, he nevertheless conducted La Scala's orchestra soon afterwards. He came to this country at the invitation of Toscanini in 1948.

The Deeper Aim

Eugene Ormandy, who returns to conduct the Philadelphia Orchestra Tuesday night after a midwinter vacation, received his diploma as professor of music at 17 in the Royal Hungarian Academy of Music after a notable career as a violin prodigy. The diploma was granted by special permission of the Minister of Education, Count Albert Apponyi, because of his age. He received, in addition to other degrees, one in conducting. This knowledge he did not use until, stranded in New York when a promised concert tour did not materialize, he took a job as violinist in the orchestra of the Capitol Theater. The conductor was taken ill, Ormandy, then concertmaster, stepped in, and his career as conductor began. By way of guest engagements with the New York Philharmonic, the Robin Hood Dell, and the radio, he became conductor of the Minneapolis Symphony for several years before taking his post at the head of the Philadelphia Orchestra.

These instances of what may be accomplished by the wise direction of children's interest in music are duplicated many times in history. The National Symphony's concerts for children may unearth a genius, may inspire a career, but the deeper aim is to implant a love for and an understanding of a great art to act as a spiritual stabilizer their entire lives.

Two [illegible] Orchestras To Play Here

Guido Cantelli

Guido Cantelli will appear as guest conductor of the Boston Symphony Orchestra when the Bostonians come to Constitution Hall on Thursday at 8:30 p.m. A protege of Toscanini, who first brought the young conductor to this country, Cantelli has established himself in the concert world thru guest appearances and recordings.

Thursday's program will offer Haydn's Symphony in D Major, No. 93, the Stravinsky ballet score, "Jeu des Cartes," the overture to Rossini's "Semiramide," and the Tschaikovsky Symphony No. 5.

The Philadelphia Orchestra under Eugene Ormandy will offer an all-Brahms program in Constitution Hall on Tuesday at 8:30 p.m. Zino Francescatti, violinist, will be featured soloist in the Brahms violin concerto. The Academic Festival Overture, and the Brahms First Symphony complete the program.

BOSTON, MASS.
MORNING GLOBE

FEB 8 - 1953

Munch to Conduct Berlioz Symphony, "Romeo and Juliet"

Berlioz' Dramatic Symphony, "Romeo and Juliet" for Orchestra, Chorus and Soloists, will have its first full performance in Boston at the next pair of concerts by the Boston Symphony Orchestra to be given at Symphony Hall a week from next Friday afternoon and Saturday evening, Feb. 20 and 21, under the direction of Charles Munch.

The chorus will be the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. The soloists will be Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet, and Yi-Kwei Sze, bass, as Friar Laurence. The score is in four parts taking the general form of the movements of a symphony.

On Tuesday, Feb. 17, Guido Cantelli will make his last appearance as guest conductor in Boston, presenting Haydn's Symphony, No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to Semiramide, and Tchaikovsky's Symphony No. 5.

On Sunday afternoon, Feb. 22, Miklos Schwalb will be the soloist in Beethoven's Fourth Piano Concerto. Richard Burgin will conduct.

BOSTON, MASS.
MORNING GLOBE

FEB 7 - 1953

MUSIC

Boston Symphony Again Conducted by Cantelli

Sixteenth "regular" program by the Boston Symphony Orchestra, at Symphony Hall. Guido Cantelli, guest conductor. The program: Frescobaldi: Four Pieces for Organ (transcribed for orchestra by Giorgio Ghedini, first performance at these concerts); Schumann: Symphony No. 4 in D minor; Busoni: "Berceuse Elegiaque" (first performance at these concerts); Moussorgsky: "Pictures at an Exhibition" (arranged for orchestra by Maurice Ravel).

By CYRUS DURGIN

CLIFFORD CURZON, famed British pianist, will give a concert in Symphony Hall Sunday afternoon, Feb. 15.

Guido Cantelli again was guest conductor of the Boston Symphony Orchestra, yesterday afternoon, and again he was received with intense applause that swelled, at the concert's end, into cheers and stamping. This young Italian, who has but two more appearances in his current engagement—tonight and Feb. 17—must have made the greatest impression of any guest conductor of the past 20 years, save for Dimitri Mitropoulos and Charles Munch when they first came here. Certainly Mr. Cantelli has been the musical talk of the town since his local debut last week.

All this praise has been merited, for he is indeed a most talented, conscientious and eloquent conductor. He surely must be destined to become one of the great masters of the art. His reading of Schumann's D minor Symphony, which is orchestrally a little thick requiring bothe the lyrical touch and the elevated, classical approach, was superlatively good. In some manner, Mr. Cantelli gave the texture a clarity that few conductors manage.

All the way there was the sense of architecture, the "long line" which is part of the fundamental character of the symphony—even in so rhapsodic and individual a symphonist as Robert Schumann. Once again you could not fail to perceive that everything "sings" in Cantelli's interpretation, and that the directions of the score are minutely obeyed.

Frescobaldi's little organ pieces, two toccatas and two canzoni, were completely charming and a fine addition to the orchestral repertory, department of minor excellences. Naturally they are neither fish, flesh nor fowl in Ghedini's ample orchestration, just as Bach's organ and other music loses its essential character and period flavor when arranged for many instruments. Yet it must be pointed out that much of Ghedini's transcription has a distinctive "old" sound without going so far as to imitate the pre-baroque organ.

Busoni's remarkable Berceuse—remarkable in the sense that its instrumental and harmonic aspects are another example of the gradual break-up of 19th Century symphonic solidarity—is a reminder that we ought to hear more of that stubbornly individual [illegible] music. He is almost unknown [illegible]

Mr. Cantelli used a reduced [illegible] strings, which allowed the [illegible] woven orchestration to [illegible] in all its unusual blends and contrasts of individual timbres.

Since he is so far [illegible] in his field, Mr. Cantelli [illegible] be compared with the [illegible] virtuosi of the baton. [illegible] it must be said that while his performance of Moussorgsky's "Pictures" was very good, and [illegible]ly intense, he still has [illegible] go in capturing the [illegible] descriptive intent of [illegible]. No one ever has [illegible] imaginatively and subtly [illegible] score as did Serge K[illegible], who made an entity of each [illegible] and likewise handled the [illegible] passages with a magic [illegible].

Mr. Cantelli plays [illegible] "straight," like a [illegible] symphonic movement. [illegible] pictures, in every sense of the word, and they demand [illegible] of tempo and expression [illegible] makes each different [illegible]. Incidentally, there was a bad attack in "The Great Gate at Kiev," which, however, was [illegible]ly covered up.

This Clipping From
BOSTON, MASS.
POST

[illegible] 2- 1953

Boston's Three Musical Libraries

ks of Melody

Symphonic Collections Here Are World Famous---Vital Sources of Help for All Musicians

Leslie Rogers, Boston **Symphony librarian, consulting with violinist Harry Dubbs.**

By WILLIAM PHELPS

COMPOSED to the glory of God, and dedicated to the Boston Symphony [illegible] runs the inscription [illegible] title page of what [illegible] one the most valuable item in one of Boston's unusual libraries.

[illegible] sion of the orchestra's anniversary, one of the [illegible] test living composers [illegible] the symphony he was [illegible] to write for them [illegible] his own hand. The librarian points out [illegible] Stravinsky's score of [illegible] nie de Psaumes" is [illegible] so precisely and clear [illegible] only have to be [illegible] to be duplicated [illegible] performance.

[illegible] of Stravinsky's [illegible] symphony does not [illegible] down. Its purposes [illegible] a stack of shelves [illegible] many other symphonic [illegible] instrumental parts [illegible] 1860

A [illegible] orchestral [illegible] of con[illegible] Beethoven [illegible] had, the [illegible] collec[illegible] of [illegible] com[illegible]. On the one hand, almost complete the works of a composer, [illegible] little known today, and on the other only one or two compositions by a composer who has [illegible] attained prominence.

This is one Boston library where [illegible] public is not admitted. Or so it seems, if we consider the scores themselves, which are there solely for the use of the Symphony, its conductor and its members. But this is one library that starts private and ends up public.

The many folio pages of written notes makes up the Symphony's performance library. But Boston's real library of music is Symphony Hall itself, and not the little room where the parts are stored. Like a book read aloud to a blind man, this archive of notes does not achieve its real purpose until it has reached the Symphony's stage and is spread open on the music stands by the librarian ready for the performers. When Conductor Charles Munch lifts his baton, the Symphony's library becomes a public one.

BROWN COLLECTION

Besides caring for this collection, Librarian Leslie J. Rogers and his assistant, Leonard Burket, correct, sort, check the scores and, when a new opus is to be played, they must procure the new one, usually by renting it.

The librarian must confer with the concertmaster or first violinist as well as the conductor, to check, for example, the correct markings for bowing and phrasing in the string section. It is no accident, nor is it intuition merely, that causes the militant precision of 20 or 30 violin bows rising and falling exactly together during the long themes of a Brahms Symphony.

The oddest duty of the librarian is that of finding, purchasing, or having made a rare instrument when an unusual score calls for one. Over the years, this has become less necessary because the symphony already owns the peculiar tenor tuba called for by Wagner, and occasionally Bruckner, in certain scores; they also own a few hecklephones—I leave you to guess what they are!

Besides the Boston Symphony's noted performance library, there are two other world-famous music libraries that bring musicologists and performers to their stacks from afar, and whose personnel is equipped to answer useful (and eccentric!) questions over the telephone for everyone from the quiz-kids to a critic who would like to know what was said of the first performance of Tschaikovsky's "Marche Slave"—and plenty was said.

For instance, one eminent Boston reviewer in 1883 spoke of that familiar march as "absolutely the most hideous thing that has ever been put on paper." His critiques, and those of his colleagues over a period of many years, have been clipped, pasted and indexed in the fabulous Allen A. Brown collection of music located in the Boston Public Library.

Back of the Symphony Orchestra itself, the other is the oldest music library in Boston, still one of the best. Where else would you expect to find the Harvard Music Association but on Beacon Hill, at 57A Chestnut st.?

To some of its members (limited to 300 and no more at any given time) the association has seemed only a club where they meet every other Friday night for a small concert of chamber music followed by a traditional supper of baked beans, Welsh rarebit prepared at table with beer, and beakers of beer to wash it down.

To the music students and faculty of six "guest" colleges, Harvard, Boston University, Tufts, the Longy School of Music, the Boston and the New England Conservatories of Music, as well as independent music lovers, music researchers and critics, the Harvard Music Association has been and is a quiet library excellently equipped with musical scores and music literature.

For some of these it is also a place out of the storm where they may practice (or play!) the piano. In a large and elegant room, surrounded by shelves of books and 40 choice paintings, are two grand pianos which may be reserved by members, their guests, and even by nonmembers for ensemble playing on weekdays from 9 to 12, and from 1 to 5, free of charge. The "Marsh Room" is, as the chandeliers suggest, a former ballroom.

Founded in 1837, Director Charles Nutter will tell you, in 1892 the association purchased the home of Mr. Malcolm Greenough, its present quarters, opened with a reception at which Dvorak was guest of honor.

ONLY WOMAN

The librarian, Miss Muriel French, came to the library in 1930 as a professional violinist. She's probably the only woman in Boston who has a pass key at 57A Chestnut because all the members are men. But for 23 years, she told us shyly, she has spent one-half of her lunch hour practicing her violin which she keeps modestly hidden in the bookcase behind her desk.

Among the 3500 books on musical subjects, plus the 50,000 or 60,000 compositions, scores vocal and instrumental, there is a special two-piano music collection available to those who wish to try them out on the two pianos in the Marsh Room, she explained.

As with musicians everywhere, the book is merely what they play from, a point of departure. Also **true of the Harvard Music Association's library, this group of men (the association is not a part of the university) have been responsible for an immense part of Boston's musical life.**

Some years ago they founded Dwight's Journal of Music, for 30 years one of the leading musical papers in the world. They also initiated and raised much of the funds for erecting the old Boston Music Hall (ever been to Loew's Orpheum?) where their own symphony concerts of 50 players, conducted by Carl Zerrahn, performed for many years.

After 17 years, 1865 to 1882, these concerts were translated into the Boston Symphony Orchestra, founded by Colonel Higginson, which performed in the Boston Music Hall until Symphony Hall on Huntington ave. was constructed.

The association also founded The Cecilia Society, the oldest choral society in the country, which is planning European performances this spring.

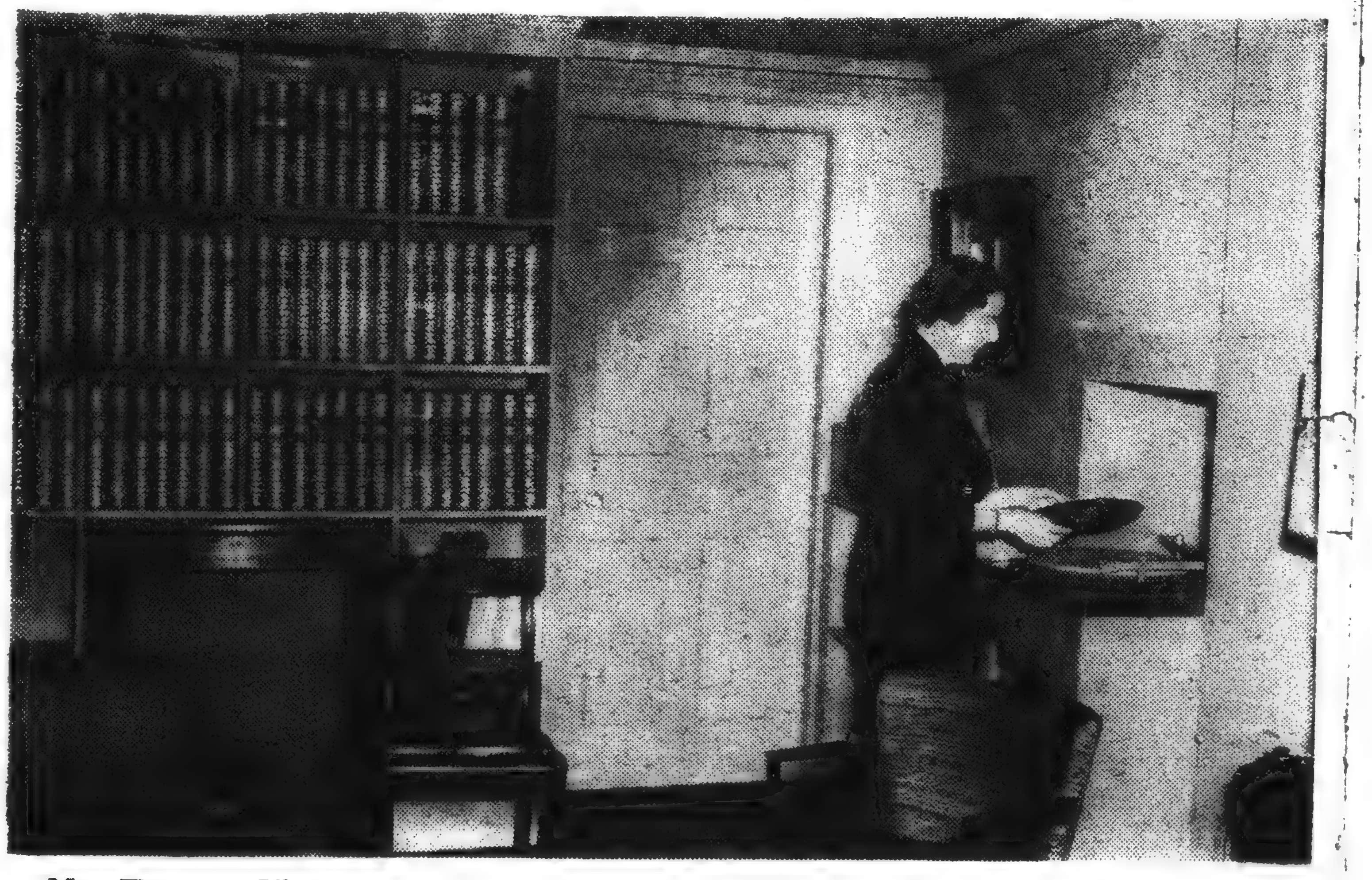
Several score years ago, after the Public Library's now famous Brown collection had been installed in large part by the modest but incredibly thorough donor himself, a businessman and music lover, the nationally-known Boston critic, Philip Hale, said of it: "No musical library—and these words are not written carelessly—is of so great an aid to any student of high or low degree."

SCRAPBOOKS

Besides a vast amount of musical literature, scores, operas, oratorios, orchestral and chamber music and part songs, the collection contains a unique series of scrapbooks compiled by Mr. Brown over a lifetime of concert-going, programs into which he pasted reviews, clippings, portraits of composers and performers, biographical material, all indexed and paged in a scrupulously perfect handwriting.

The collection is so unusual that, besides being of immense value to Boston performers, authors, composers, costumers, critics, dancers, editors; instrument makers, lecturers, radio and broadcasting personnel, to name a few of the categories it has served, in 1947 the famed Fleisher collection in the Philadelphia Free Library sent up some of their personnel who worked two months photostating 60,000 pages of it.

The emphasis of the music collection in the Public Library is on research, but no picture of Boston's music libraries is complete without mention of the record-lending department of about 2500 long-playing discs (it works like book-borrowing with a basic time of one week), which cover chosen items from American jazz to the classical repertoire.



Mrs. Florence Allen putting record on player in Harvard music library's record room.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

[86]

1952
1953
SEASON

[illegible]

Music Lover vs. Critic

On Tuesday evening, Feb. 3, a full house of music lovers heard the Boston Symphony Orchestra receive an ovation seldom, if ever, equaled in Providence. We came away with the mistaken idea that we had heard a wonderful concert under a most satisfactory conductor.

We have learned through the write-up by William Dinneen in the Journal of Feb. 4 how stupid we were. It seems that although Mr. Cantelli has the approval of Munch and Toscanini, he seemed to annoy the critic.

I am reminded of the story of the proud old Irish mother whose son had just marched down Fifth Avenue in his first parade with the Hibernians. When asked how she liked it, she replied, "They were all out of step but Jim."

So it seems that we who enjoyed the concert were "all out of step but our boy Bill." My! My!

S. A. VINING.

Cranston.

Every letter must be signed with the full name and address of the writer. In cases involving danger of severe personal hardship, or questions of professional ethics, signatures may be withheld at the discretion of the newspaper. Space limitations prevent publication of every letter received, and may require editing of those that are printed. Since this space is reserved for readers' ideas, the Journal-Bulletin does not here express itself upon opinions with which it disagrees, except to correct misstatements of fact.

Music Critics Are Helpful

Mr. S. A. Vining's letter published in The Providence Journal of Feb. 9, headed "Music Lover vs. Critic," raises an issue which I think should stir up public opinion. Mr. Vining objected to Mr. William Dinneen's adverse criticism of Mr. Cantelli's conducting of the Boston Symphony Orchestra on Tuesday, Feb. 3.

For some time now, whenever the music critic dares to make an adverse criticism, the public violently attacks his integrity and judgment, so that the critic, to avoid an unpleasant situation, suppresses the truth and writes in terms of praise.

The function of a critic is, in my opinion, to evaluate a performance so that he may help the public to a better understanding of an interpretation; also to discriminate between an artistic and an inartistic reading.

Mr. Dinneen is an intelligent and discriminating musician. He writes well, too. He should be free to express an opinion without fear of being penalized. I have never been able to understand why it is that the public accepts an intelligent criticism of literature, the arts, the movies and the theater but denies the music critic the same privilege, the same kind of discernment.

In my opinion Mr. Dinneen had sound reasons for objecting to Cantelli's interpretation of both the Haydn and the Tschaikovsky, for one questions the sincerity of a conductor who sacrifices everything for the sake of an exciting effect or who struggles hard for an original reading.

What Mr. Munch or Mr. Toscanini may think about Mr. Cantelli's ability should not in any way influence Mr. Dinneen's criticism.

I must say I am fed up with the virtuoso conductor who puts on a show for the gallery. Not only does it belittle the intelligence of the audience but is an insult to the players' musicianship.

May I suggest that we support and encourage the critic, who has not only the knowledge but the courage to write honestly an intelligent criticism — one which could eventually raise the standards of music culture in Providence.

AVIS BLIVEN CHARBONNEL.
Providence.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

FEB 13 1953

Maestro, Wife Are Honored

The concert of the Boston Symphony orchestra last evening was the signal for several parties.

Among these was the post-concert supper given by former Italian Ambassador Augusto Russo and his wife in honor of Guido Cantelli, 31-year-old guest conductor with the symphony, and Mrs. Cantelli.

More than 50 mutual friends of the hosts and the Cantellis went from Constitution hall to the party at the Rosso home on Massachusetts avenue. Mr. Rosso was ambassador here from 1933 to 1936 and later was Italian envoy to Moscow and secretary general at the foreign office in Rome.

Another party connected with the concert was the dinner given by Peruvian O.A.S. Ambassador de Lavalle at the Mayflower. His guests were Paraguayan Ambassador and Senora de Boettner and Judge and Mrs. George D. Neilson. The group were box guests of the Neilsons at the concert.

Defends Maestro Cantelli

Avis Bliven Charbonnel writes in her letter, "Music Critics Are Helpful," in The Providence Sunday Journal of Feb. 15, that honest and intelligent music criticism will eventually raise the standards of music culture in Providence. We can assume from this that she believes the standards to be low, a conclusion which might not be shared by many ardent devotees who sincerely believe that their efforts over the years have not been in vain.

Frankly, the Dinneen article on Maestro Cantelli's conducting did nothing to help good music. It was petty and completely at odds with the reaction of both the audience and, significantly, the members of the Boston orchestra themselves. Madame Charbonnel refers to Cantelli as a "virtuoso," in a derogatory sense because he reaches for "exciting effect," and struggles for "an original reading." So what have been regarded as desirable virtues in a conductor (I recommend reading of James Huneker to anybody interested) simply make him a virtuoso in the eyes of those who shun originality as a sin.

In the same letter we are cautioned not to accept the authority of Toscanini on Cantelli's ability to lead an orchestra. Of course Arturo was not present at the Providence concert but has undoubtedly seen the young man conduct the program pieces included in the Feb. 3 concert here; and, having sponsored him as one of the great contemporary conductors, Toscanini would not believe him capable of a shabby and amateurish performance.

Backstage in Boston Symphony Hall recently I interviewed several veteran members of that famous Boston orchestra—musicians who had played under Pierre Monteux, Alfredo Casella, Koussevitzky, and many others of equal rank. It was just after a history-making ovation for Guido Cantelli. They told me it was the most enthusiastic a conductor had ever received in their memory.

I asked them pointedly if, in their opinion, there was more showmanship than musicianship in Cantelli's conducting. They derided the idea. "A man who feels, who understands, who reacts with sensitivity as Cantelli does, has instinctive showmanship, such as Liszt, Wagner, and players like Kreisler have . . . those who see only the surface of things often mistake it for sham." This was one of the first violinists speaking. He was eloquent to the point almost of violence as he said it.

I would not deny Mr. Dinneen's right to criticize without fear of abuse and verbal reprisal from those who disagree with him. By the same token, Madame Charbonnel would not deny to those of us who are influenced by standards set by Toscanini and reaffirmed by established symphony musicians, the right to protect visiting artists from carping criticism.

ALEX DRINKWATER.
Providence.

THE NEW LONDON, CONN., EVENING DAY, WEDN
THE NEW LONDON, CONN.,

Sure Leadership Captures Ovations for Cantelli and Boston Symphony Players

By ALBERT C. AMATO

The Boston Symphony, which last spring embarked on its first musical ambassadorship of Europe, and in the process took Paris by storm in a series of fabulously successful concerts during the festival of 20th century arts, returned to Palmer auditorium last night for its annual local appearance.

For the fourth time in five seasons we have heard this splendid ensemble under a different conductor. Last night the conductorial reins were in the hands of the extremely talented young Italian maestro, Guido Cantelli.

It seems redundant at this late date to report on the general excellence of the Boston orchestra, but it would be remiss if one did not point out its opulent tonal splendor, its power, its subtlety, its precision. That it can achieve and sustain these standards under guest conductors is nothing short of amazing, for it is an undeniable fact that a symphonic ensemble can rarely, if ever, attain the ultimate; and then only under its permanent musical director.

It is imperative that one states at the beginning that Mr. Cantelli's meteoric rise to the very first rank of orchestral conductors is all deserved. Watching him in action is an experience that can be measured by such ancient criteria as tingling along the spine and a raising of the hair. All this he achieves without beating his breast, or even indulging in parkinsonian symptoms or other disturbing manifestations. Although he often moves on the podium, his movements are controlled and exceptionally expressive of the musical climaxes or emphases. There is never the slightest suggestion of either mannerism, affectation, or subtly calculated showmanship.

Of his many attributes, two stand out most clearly — his powerful rhythmic conception and an attitude of immense security derived from a technical mastery of the orchestra. Nowhere were these qualities better demonstrated than in the Stravinsky Card Game. One recalls a performance of this work by this same orchestra under Charles Munch during the 1950 season, which may have been given a subtler and more imaginative reading, but for pure rhythmic excitement and precision there can be no higher standard.

For a young man of 32, Guido Cantelli has shown a great affinity for the music of the 17th century, and through his remarkable perceptive presentations has made it pay off at the box office; a situation all the more surprising since even our big names have considered it a risky business, indeed.

Last night he didn't take us quite that far back, but he did offer a late 18th century masterpiece, Haydn's symphony No. 93, which represents this conductor's first recording with the NBC orchestra. Here the impression created was one of gracious style and proper pacing, qualities so important for an effective rendition of this charming, chamber-like composition.

Prolific composer though he was, Gioacchino Rossini is principally remembered by his Barber of Seville in the opera house and by his numerous overtures in the symphony hall. The Semiramide which we heard last night, together with the William Tell and the Gazza Ladra, perhaps comprise the most popular and impressive; though each and every one of the others is a delightful gem and makes extravagant use of the Rossini trademark, the great crescendo. For many, many years these overtures have been considered the special province of Toscanini. That Cantelli brought so much force and drive to the Semiramide, that he was able to make it so brilliantly alive, must explain, in part at least, why the aged maestro feels so much affection for his young protege.

Perhaps no composer whose works are so universally popular presents such a controversial field as does Tchaikovsky. His champions are legion, but his detractors are adamant in their condemnation of banalities, oversentimentality, brassiness and lack of formal structure. It is a matter of record that Tchaikovsky himself felt that much of his music was uninspired. In fact he was certain that only through his sixth and final symphony, the Pathetique, did he make a lasting contribution to the world of music.

Nevertheless the oft-heard and occasionally maligned Fifth Symphony received under Cantelli such a varied approach, resulting in such unexpected freshness that the effect of the whole was to create an aura of magic over the audience. And only when the final crashing chords were sounded was this spell broken, giving way to a wondrous ovation for the orchestra and conductor; an ovation recalling the tribute paid Pierre Monteux and the San Francisco orchestra a few years back.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

FEB 12 1953

Music

Cantelli's Bostonians Borrow From Ballet

By ROBERT BAGAR.

Headed by guest conductor Guido Cantelli, the Boston Symphony came to town for its fourth visit of the season last night in Carnegie Hall. Young Mr. Cantelli, whose batonistic talents—yes, he uses a baton—are well known hereabouts, had got up a program that pleased the capacity audience no end. In devising it he had also had the inspiration to include a Stravinsky piece, "Jeux de Cartes" ("Card Game"), which originally served—and still does—as a score for the ballet choreographed by George Balanchine, introduced by the Ballet Theater at the Metropolitan in April, 1927.

Clean Performance.

I was amused by certain operatic connections existing amid the programed music. First, Rossini's "Semiramide" Overture followed "Jeux de Cartes," and it did so soon after the Stravinsky had rather introduced it with a bar or two reminiscent of the overture to the "Barber of Seville." Second, Stravinsky, this Saturday, gets the lion's share of operatic attention with the first performance at the Met of his "Rake's Progress."

All that, of course, merely en passant. For the story belongs to Mr. Cantelli. I don't suppose that "Jeux de Cartes" will ever get a cleaner performance than it did last night under the ministrations of this impressive young musician. Nor, on the other hand, will it always be done with so much emphasis on clarity and refinement at the expense of its basic grotesqueries, its satirical side.

There are some, doubtless, who would regard this work of Stravinsky's as purely abstract music, divorce it during a symphonic rendering from its theater and, therefore, story implications. I cannot do that so easily, in view of the fact that my memory is filled with impressions of the ballet and its subtle, sometimes broad comedy and irony. Hence, these matters, I reason, ought not to be neglected at any concert hall performance.

Mr. Cantelli's "Jeux" was deft, delicately phrased, elegant, but it lacked musical punch. I had the notion, to do him justice, that he considered the music comical, ironical and grotesque enough to warrant no stressing of those factors. If you ask me, the interpretation required more than a little stressing.

Jocund Touch.

The Rossini overture, again a marvel of transparent execution, communicated a good deal more than the proceding work. Curtain raiser was the Haydn Symphony in D major, No. 93, the last movement of which possessed the jocund touch. To close there was Tschaikowsky's Fifth Symphony.

Mr. Cantelli and his musicians, despite all pros or cons, got themselves a couple of long and loud ovations.

BROOKLYN, N. Y.
EAGLE

FEB 11 1953

LEADS BOSTONIANS—Guido Cantelli will be guest conductor of the Boston Symphony Orchestra Friday evening at the Academy of Music.

[87]

TIGHT BINDING

ONN.,

[illegible] Nowhere were these [illegible] better demonstrated than [illegible] Stravinsky Card Game. One [illegible] a performance of this work, [illegible] same orchestra under [illegible] Munch during the 1950 season [illegible] may have been given a [illegible] and more imaginative read[illegible] for pure rhythmic essence [illegible] there can be no high[illegible]dard.

[illegible] young man of 32, Guido [illegible] has shown a great affin[illegible] the music of the 17th cen[illegible] through his remarkably [illegible] presentations has made [illegible] at the box office; a situa[illegible] the more surprising since [illegible] big names have consid[illegible] a risky business, indeed. [illegible]night he didn't take us quite [illegible] back, but he did offer a [illegible] century masterpiece, [illegible] symphony No. 93 [illegible] work [illegible] represents this conductor's [illegible] with the NBC or[illegible]. Here the impression creat[illegible] one of gracious style and [illegible]pacing, qualities so import[illegible] an effective rendition of [illegible] charming, chamber-like com[illegible]

[illegible] composer though he [illegible] Gioacchino Rossini is prin[illegible] remembered by his Barber [illegible] in the opera house and [illegible] numerous overtures in the [illegible] hall. The Semiramide [illegible] heard last night, to[illegible] with the William Tell and [illegible] Ladra, perhaps com[illegible] most popular and im[illegible] though each and every [illegible] others is a delightful [illegible] makes extravagant use [illegible] Rossini trademark, the [illegible]scendo. For many, many [illegible] overtures have been [illegible] the special province of [illegible]. That Cantelli brought [illegible] force and drive to the [illegible], that he was able to [illegible] so brilliantly alive, must [illegible] part at least, why the [illegible]estro feels so much af[illegible] his young protege.

[illegible] no composer whose [illegible] so universally popular [illegible] such a controversial field [illegible] Tchaikovsky. His cham[illegible] legion, but his detract[illegible] adamant in their con[illegible] of banalities, over[illegible]ality, brassiness and [illegible]ormal structure. It is a [illegible] record that Tchaikov[illegible]elf felt that much of his [illegible] uninspired. In fact he [illegible] that only through his [illegible] final symphony, the [illegible], did he make a lasting [illegible] to the world of mu[illegible]

[illegible]less the oft-heard and [illegible] maligned Fifth Sym[illegible] received under Cantelli [illegible] varied approach, result[illegible] unexpected freshness [illegible] effect of the whole was to [illegible] aura of magic over the [illegible]. And only when the fi[illegible] chords were sounded [illegible] spell broken, giving way [illegible] ovation for the or[illegible] and conductor; an ova[illegible] the tribute paid [illegible]teaux and the San Fran[illegible] orchestra a few years back.

NEW YORK, N. Y.
TIMES

TELLI DIRECTS
STON SYMPHONY

[illegible] in C[illegible] at Carnegie [illegible] Stravinsky, [illegible] Tchaikovsky Offered

B[illegible] DOWNES

GUEST CONDUCTOR: Guido Cantelli, who led the Boston Symphony Orchestra at Carnegie Hall.

[illegible]

thing he did, nevertheless endowed [illegible] of these performances [illegible] significance because of the remarkable musicianship, intensity [illegible] and freshness of spirit [illegible] he approached each [illegible] His Haydn symphony, beautifully phrased and proportioned, was a little stiff, a little over-careful, to be as exactly right as possible. And so, despite its excellence in taste and comprehending observance of style, it lacked a little of ease and spontaneity. The finale, especially, which was taken too slowly (in contra-distinction to other performances of the evening, which were on the fast side), had not the laughter and the rollicking high spirits of this movement, so characteristic of Haydn, who never lets us down [illegible] gusto and effervescence of [illegible]

[illegible] Stravinsky music, which is witty and dexterous, if not of particular importance, aside from its association with stage spectacle and choreographic evolution, found him a master of orchestral effects of all sorts. The final piece of the second "Deal" caused the audience to break into applause.

But this was not the summit of the concert, where excitement and dramatically effective statement were concerned. Mr. Cantelli made a sensation with no less or more than a performance of Rossini's Semiramide overture, played in a way which infused in the listener a new respect for the genius of Rossini and the splendid "theatre" of his art. Then Mr. Cantelli interpreted the Tchaikovsky symphony with a fiery sincerity and individuality of touch which set his reading apart from all others, and this in the way of a musician who had arrived at highly intelligent and original convictions of his own, based not upon caprice or exhibitionism, but upon a very detailed study of the score. Because of certain of his tempi, which tended to the episodic in the opening movement and to an undue degree of precipitancy in other places, the symphony lost a measure of spaciousness and grandeur of proportion, especially in the finale. But it gripped the audience every moment, and it never trivialized, sentimentalized, or cheapened Tchaikovsky. There was long applause and many recalls for the conductor when he finished.

NEW YORK, N. Y.
POST

VORDS and MUSIC

By Harriett Johnson

ntelli Conducts Bostonians

G[illegible] Cantelli as guest conductor of the Boston Sym[illegible] Carnegie Hall last night indicated by [illegible] with which he decorated the podium he might like to dance as well as conduct. After all, [illegible] included ballet music on his program, the second [illegible] Stravinsky's "Jeu De [illegible]s. Maybe the mood was [illegible] for him.

[illegible] the probably unconscious [illegible], however, Cantelli cre[illegible] a [illegible] than positive impres[illegible] and aroused the full house [illegible] enthusiasm. He started [illegible] one of the six masterly [illegible]phonies Haydn wrote for the [illegible]ist-impresario Salomon, who [illegible] the composer to London [illegible] visits, 1791 and 1794. For [illegible] sojourn he wrote six sym[illegible]ies and the one in D Major, [illegible]3, was one of the initial set. [illegible] work of mellow charm, a [illegible]piece of its kind. And its [illegible] each so d[illegible] were directed by Can[illegible]

[illegible] Game,' '37; 'Rake,' '51

[illegible] in [illegible] Stravinsky's [illegible] "Jeu De Cartes," [illegible] composer in late 1936 for [illegible] American Ballet at the Met[illegible] Opera who first per[illegible] there in April, 1937 [illegible] aegis of George Bal[illegible] then in charge of chore[illegible]. The ballet as a concert [illegible] unaltered and [illegible] interesting to [illegible] in view of the [illegible] premiere of the "Rake's [illegible]" Saturday afternoon, [illegible] another Stravinsky [illegible] who will be able to hear [illegible] only [illegible] ago, as the opera [illegible] the regular Satur[illegible] broadcast from the [illegible] Comparing the [illegible] provocative [illegible] Cartes" remains a [illegible] experienced [illegible] of a "royal [illegible] have the proper back[illegible] delight in this score [illegible] is delicious and [illegible] responded to the music's [illegible]rplay with the insight of a [illegible]eran who has both lost and [illegible] his shirt in this most in[illegible]guing game. A brilliant per[illegible]mance of Rossini's overture "Semiramide" brought the first half of the program to an exciting conclusion. Tchaikovsky's Fifth Symphony was the concluding selection. Saturday's matinee concert of the Bostonians in Carnegie Hall will repeat the Stravinsky and Tchaikovsky compositions.

NEW YORK, N. Y.
JOURNAL-AMERICAN

FEB 12 1953

Cantelli Just Misses

By MILES KASTENDIECK

GUIDO CANTELLI turned up as guest conductor of the Boston Symphony in Carnegie Hall last night. With his youthful vitality and intense earnestness he caught the audience's interest if not its fancy. Gifted as he is, he could not summon the full response of so great an orchestra as the B.S.O. While it played for him, it did so with a certain reserve.

Showmanship and talent combine to set Cantelli in the limelight. Pictorially, he is an entertaining conductor as he gives his all in external gesture. Musically, he is quite aware of correct values and the musicianship required to achieve them in performance.

Interpretatively, he appears in a state of flux. Though he begs, cajoles, and even supercharges the orchestra, the result falls short of the suffusion such gerturing is supposed to bring forth. The effects attained last night tended to have a hallow quality.

Neatly-Tailored

The program opened with Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes" and Rossini's overture to "Semiramide" and closed with Tchaikowsky's Fifth Symphony.

A four-square neatly-tailored reading of the Haydn lacked geniality though it acquired quality in the latter movements. The Stravinsky came to life only in the third movement. The Rossini just missed the theatrical effectiveness intended.

Perhaps Cantelli strove too hard to shape detail.

Appearing more relaxed while conducting Tchaikowsky, he gave a carefully worked-out interpretation of the work.

PROVIDENCE, R. I.
BULLETIN

FEB 10 1953

Education by Television

TV Can Expand Adult Schooling

This is the second of four articles on the use of television in education, the opportunities it presents to expand general education and the problems it presents.

By GEORGE F. TROY JR.

Recently the East Providence school department opened an experimental new evening school course planned for 300 adults. Officials were astounded when 1100 men and women residents registered. More money was hastily allocated, but even then only 775 could be admitted.

The episode reflects two things: the phenomenal, nation-wide interest in adult education since the war and, 2. the scarcity of teachers and facilities to meet the demand.

Educators believe that television can take care of a large portion of the need less expensively and more readily than any other way. Moreover, television can bring in many programs of far greater value than local communities could ever hope to offer with their own limited resources.

The Federal Communications Commission recognizes that educational television differs radically from the commercial kind in an important respect. It aims not at an undifferentiated mass audience, but at a series of special groups interested in a variety of subjects.

This is the central policy of a very successful non-commercial FM radio station in Boston devoted entirely to broadcasting general education and fine arts programs.

Boosted FM Sales

Station WGBH of the Lowell Institute Co-operative Broadcasting Council, a unique venture by 10 colleges and other groups, has attracted a serious, growing adult audience since it went on the air in September, 1951. It believes its programs are largely responsible for a 57 per cent increase in the number of FM sets in the area. It reports that 60,000 additional families in Greater Boston last year bought FM receivers.

The listener reaction, it believes, is convincing proof that great numbers of people really want serious educational and cultural fare they cannot now find in sufficient amount and variety on commercial radio or TV. The station's program structure is a balanced offering "of the best in ideas and the arts, selected to serve a wide variety of interests and needs of individual and special groups."

The institute operation was cited by Paul A. Walker, FCC chairman, as an outstanding example for other communities seeking high quality programs. The Ford Foundation gave the station a three-year grant for developmental research.

The station's resources are reflected in its sponsors who supply the funds and most program material. They are the Lowell Institute, one of the oldest extension schools in the country, Harvard, the Boston Symphony Orchestra, Boston University, Massachusetts Institute of Technology, the Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Tufts and Boston Colleges.

On a smaller scale, Rhode Island has similar resources, including a state university.

Model Program Week

Chief contribution of WGBH's research in educational television is a model program week. It is based on a much expanded version of its current radio schedule. Last year this comprised 55 per cent speech and 40 per cent music, highlighted by 15 college extension courses and 24 live broadcasts by the Boston Symphony.

The model TV schedule employs most of television's potential for bringing the world into the home as no other medium can.

The schedule covers three basic areas: 1. Direct teaching; 2. Background information on issues and developments of the day, local and international; 3. Literature, art and music.

Direct teaching includes a five-hour daily service for the schools with programs originating both in and outside them. (How Philadelphia schools have pioneered in classroom television will be told in tomorrow's article.)

For adults there are four college courses, two in the afternoon for women and two in the evening..

One, backgrounds of American literature, would show films of New England literary locales like the Al[illegible]cott House and Thoreau's Walden Pond. Another would discuss the social, political and economic aspects of the westward migration in the United States, augmented by maps and photographs.

Science Course

A science course would look int[illegible] human behavior with discussion o[illegible] the research being done on its prac[illegible]tical prediction and control.

For housewives, the Massachu[illegible]setts department of educatio[illegible] would conduct demonstrations o[illegible] "How to Sew and Save," how to b[illegible] for the family, and give nutrit[illegible] and cooking programs. Also f[illegible] mothers would be programs li[illegible] "The Child from Eight Years U[illegible]" presented by the Harvard hum[illegible] development laboratory and th[illegible] medical schools of Boston Univ[illegible]sity and Tufts College.

Commercial television does not do very much with background and general information programs, except in a superficial way.

The WGBH model schedule includes programs dealing with Russian life, New England town meetings, community problems, medical and other scientific research, ideas on democracy, New England industry, sculpturing and symphony music.

Tomorrow: The experiment in

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 12 1953

CONCERT AND RECITAL

* * *

The Boston Symphony

By Arthur Berger

BOSTON SYMPHONY

~~CARNEGIE HALL~~

Guido Cantelli, conducting.

Symphony in D major, No. 93	Haydn
Jeu de Cartes	Stravinsky
"Semiramide" Overture	Rossini
Symphony No. 5 in E minor	Tchaikovsky

Since Stravinsky is the man of the hour on the local musical scene, with the American premiere of his opera, "The Rake's Progress," only two days off, it was a nice and timely piece of programming on the part of young Guido Cantelli to include that composer's ballet score, "Jeu de Cartes," on his list last night in Carnegie Hall when he made a guest appearance with the Boston Symphony. It is a masterpiece that this listener, for one, never tires of hearing, and it is a rare instance of a theater work that stands on its own in a concert hall as sturdily as a symphony. It has, as a matter of fact, something of the form of a three-movement symphony, and its many lovely themes are worked out in terms of their purely musical implications. And all this may be enjoyed for its own sake, even without reference to plot or action—which does not mean that it is not superbly fitted to that action as well.

All things considered, Mr. Cantelli carried off the work competently enough, and managed to communicate much of its playfulness, though not all of its drama, to an audience that responded to it quite spontaneously. I suspect that he knew the Rossini overture and Tchaikovsky's Fifth a good deal better than he knew either this work or the Haydn Symphony in D, No. 93. A number of details were not altogether in place and a few tempos were too fast to deploy the wealth of subtle detail in the Stravinsky score—particularly the tempo in the closing section of the middle movement.

But one expects a conductor in his early thirties to be in the process of learning and building up a repertory, and one may admire his branchin gout in Stravinsky's direction even if he has not yet mastered all the details of his scores. Following Stravinsky's "Card Party" just before the intermission, Rossini's "Semiramide" did not seem to have much point except to close the first half with a bang and with a work in which Mr. Cantelli felt more at home.

Tchaikovsky's Fifth Symphony received a careful reading that avoided pathos and made many details clear. Here, as elsewhere, Mr. Cantelli had atendency to rush the lyrical statement of a theme ever so slightly, as if he were afraid the player might sentimentalize. There is, however, a point at which a theme may live and breathe without undue sentimentality. It is a matter of the slightest lingering over it, expressing one's love for it. Mr. Cantelli, with all his technical efficiency and musicianship, does not often show us that he loves the music he is conducting, or that he approches it in any fresh or revealing way, not to be eccentric, but to get closer to its essence.

For achieving excitement, he counts a good deal on the orchestral tuttis, where this excitement materializes by itself. The intensity of passages not so fully orchestrated is likely to be less completely realized. We are, however, all watching the development of this highly talented young man with great interest, for at the moment he seems to be the one who is most noticeably in the running.

Ines Carillo

Ines Carillo, a young Argentine pianist, gave a recital last night in Town Hall, where six "American Preludes" by her compatriot, Alberto Ginastera, followed a Scarlatti suite, Bach's English Suite in A minor and Cesar Franck's Prelude, Chorale and Fugue. Ravel's "Alborada del Gracioso" and a Chopin group followed in the scheduled list. Her playing gave a sense of musicianship as well as of technical facility and lucidity of medium. The tone was also pervasively musical and the dynamic shading well conceived. In the prelude and gigue of the Bach suite, a certain energy and hardness of timbre brought a slightly mechanical atmosphere, but this was not apparent elsewhere in the work. Instrumental color was persuasively used in the Ginastera preludes and the "Alborada," played with communication of mood and atmosphere. The preludes, if not strongly individual, are well wrought and instrumentally grateful, with variety and suggestions of a national flavor.

The performance of the Chopin group, which closed with a nocturne and the Scherzo in B minor, was praiseworthy from a technical and tonal point of view, and the opening etude (Op. 10, No. 2) advantageously illustrated the artist's interpretative ability. In the group as a whole, there was considerable understanding, but yet an incomplete revelation of the expressive resources. The Franck work fared well from an expressive point of view, and the hues and rhythms of the playing of the Ravel work bore out the Hispanic suggestion of its title.

F. D. P.

[88]

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

TIGHT BINDING

CONN.,

…estra. Nowhere were these …ities better demonstrated than …he Stravinsky Card Game. One …ll a performance of this work, … this same orchestra under …arles Munch during the 1950 sea… which may have been given a …tier and more imaginative read… but for pure rhythmic essence … precision there can be no high… standard.

…or a young man of 32, Guido …ntelli has shown a great affin… for the music of the 17th cen…y, and through his remarkably …ceptive presentations has made … off at the box office; a situa… all the more surprising since … our big names have consid… it a risky business, indeed. …st night he didn't take us quite … far back, but he did offer a … 18th century masterpiece, …dn's symphony No. 93, a work … represents this conductor's … recording with the NBC or…tra. Here the impression creat… was one of gracious style and … pacing, qualities so import… for an effective rendition of … charming, chamber-like com…

…atic composer though he … Gioacchino Rossini is prin… remembered by his Barber …ville in the opera house and … numerous overtures in the …ony hall. The Semiramide … we heard last night, to… with the William Tell and …zza Ladra, perhaps com… the most popular and im…; though each and every … the others is a delightful … and makes extravagant use … Rossini trademark, the …escendo. For many, many … these overtures have been … ad the special province of …i. That Cantelli brought … force and drive to the …amide, that he was able to … so brilliantly alive, must … in part at least, why the … maestro feels so much af… for his young protege.

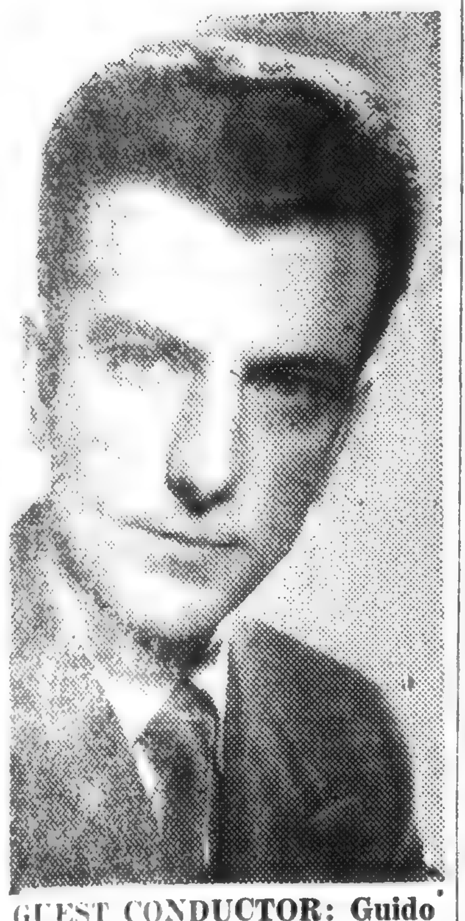
… no composer whose … are so universally popular … such a controversial field … Tchaikovsky. His cham… legion, but his detract… adamant in their con… of banalities, over… …ality, brassiness and … formal structure. It is a … record that Tchaikov… himself felt that much of his … was uninspired. In fact he … that only through his … final symphony, the … did he make a lasting … to the world of mu…

…rthless the oft-heard and …ally maligned Fifth Sym… received under Cantelli … varied approach, result… such unexpected freshness … effect of the whole was to … an aura of magic over the … And only when the fi… …ing chords were sounded … spell broken, giving way … ous ovation for the or… and conductor; an ova… …ling the tribute paid … Monteux and the San Fran… …chestra a few years back.

NEW YORK, N. Y.
TIMES

…TELLI DIRECTS …STON SYMPHONY

[illegible]



GUEST CONDUCTOR: Guido Cantelli, who led the Boston Symphony Orchestra at Carnegie Hall.

[illegible] thing he did, nevertheless endowed each one of these performances with significance because of the remarkable musicianship, intensity of feeling and freshness of spirit with which he approached each one of them. His Haydn symphony, beautifully phrased and proportioned, was a little stiff, a little over-careful, to be as exactly right as possible. And so, despite its excellence in taste and comprehending observance of style, it lacked a little of ease and spontaneity. The finale, especially, which was taken too slowly (in contra-distinction to other performances of the evening, which were on the fast side), had not the laughter and the rollicking high spirits of this movement, so characteristic of Haydn, who never lets us down in the gusto and effervescence of his finales.

[illegible] the Stravinsky music, which is witty and dexterous, if not of particular importance, aside from its association with stage spectacle and choreographic evolution, found him a master of orchestral effects of all sorts. The final piece of the second "Deal" caused the audience to break into applause.

But this was not the summit of the concert, where excitement and dramatically effective statement were concerned. Mr. Cantelli made a sensation with no less or more than a performance of Rossini's Semiramide overture, played in a way which infused in the listener a new respect for the genius of Rossini and the splendid "theatre" of his art. Then Mr. Cantelli interpreted the Tchaikovsky symphony with a fiery sincerity and individuality of touch which set his reading apart from all others, and this in the way of a musician who had arrived at highly intelligent and original convictions of his own, based not upon caprice or exhibitionism, but upon a very detailed study of the score. Because of certain of his tempi, which tended to the episodic in the opening movement and to an undue degree of precipitancy in other places, the symphony lost a measure of spaciousness and grandeur of proportion, especially in the finale. But it gripped the audience every moment, and it never trivialized, sentimentalized, or cheapened Tchaikovsky. There was long applause and many recalls for the conductor when he finished.

…and MUSIC

By Harriett Johnson

…ntelli Conducts Bostonians

Guido Cantelli as guest conductor of the Boston Symphony Orchestra in Carnegie Hall last night indicated by undulating gestures with which he decorated the podium he might like to dance as well as conduct. After all, he included ballet music on his program, the second being Stravinsky's "Jeu De Cartes." Maybe the mood was too much for him.

…us the probably unconscious …es, however, Cantelli cre… a more than positive impres… and aroused the full house … enthusiasm. He started … one of the six masterly …phonies Haydn wrote for the …ist-impresario Salomon, who … the composer to London … visits, 1791 and 1794. For … he wrote six sym…ies and the one in D Major, … was one of the initial set. [illegible]

… Game,' '37; 'Rake,' '51

[illegible] …here in April, 1937 … of George Bal… in charge of chore… The ballet as a concert … score … [illegible]

…erpay with the insight of a …eran who has both lost and … his shirt in this most in…guing game. A brilliant per…mance of Rossini's overture "Semiramide" brought the first half of the program to an exciting conclusion. Tchaikovsky's Fifth Symphony was the concluding selection. Saturday's matinee concert of the Bostonians in Carnegie Hall will repeat the Stravinsky and Tchaikovsky compositions.

NEW YORK, N. Y.
JOURNAL-AMERICAN
FEB 12 1953

Cantelli Just Misses

By MILES KASTENDIECK

GUIDO CANTELLI turned up as guest conductor of the Boston Symphony in Carnegie Hall last night. With his youthful vitality and intense earnestness he caught the audience's interest if not its fancy. Gifted as he is, he could not summon the full response of so great an orchestra as the B.S.O. While it played for him, it did so with a certain reserve.

Showmanship and talent combine to set Cantelli in the limelight. Pictorially, he is an entertaining conductor as he gives his all in external gesture. Musically, he is quite aware of correct values and the musicianship required to achieve them in performance.

Interpretatively, he appears in a state of flux. Though he begs, cajoles, and even supercharges the orchestra, the result falls short of the suffusion such gerturing is supposed to bring forth. The effects attained last night tended to have a hallow quality.

Neatly-Tailored

The program opened with Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes" and Rossini's overture to "Semiramide" and closed with Tchaikowsky's Fifth Symphony.

A four-square neatly-tailored reading of the Haydn lacked geniality though it acquired quality in the latter movements. The Stravinsky came to life only in the third movement. The Rossini just missed the theatrical effectiveness intended.

Perhaps Cantelli strove too hard to shape detail.

Appearing more relaxed while conducting Tchaikowsky, he gave a carefully worked-out interpretation of the work.

PROVIDENCE, R. I.
BULLETIN
FEB 10 1953

Education by Television

TV Can Expand Adult Schooling

This is the second of four articles on the use of television in education, the opportunities it presents to expand general education and the problems it presents.

By GEORGE F. TROY JR.

Recently the East Providence school department opened an experimental new evening school course planned for 300 adults. Officials were astounded when 1100 men and women residents registered. More money was hastily allocated, but even then only 775 could be admitted.

The episode reflects two things: the phenomenal, nation-wide interest in adult education since the war and, 2. the scarcity of teachers and facilities to meet the demand.

Educators believe that television can take care of a large portion of the need less expensively and more readily than any other way. Moreover, television can bring in many programs of far greater value than local communities could ever hope to offer with their own limited resources.

The Federal Communications Commission recognizes that educational television differs radically from the commercial kind in an important respect. It aims not at an undifferentiated mass audience, but at a series of special groups interested in a variety of subjects.

This is the central policy of a very successful non-commercial FM radio station in Boston devoted entirely to broadcasting general education and fine arts programs.

Boosted FM Sales

Station WGBH of the Lowell Institute Co-operative Broadcasting Council, a unique venture by 10 colleges and other groups, has attracted a serious, growing adult audience since it went on the air in September, 1951. It believes its programs are largely responsible for a 57 per cent increase in the number of FM sets in the area. It reports that 60,000 additional families in Greater Boston last year bought FM receivers.

The listener reaction, it believes, is convincing proof that great numbers of people really want serious educational and cultural fare they cannot now find in sufficient amount and variety on commercial radio or TV. The station's program structure is a balanced offering "of the best in ideas and the arts, selected to serve a wide variety of interests and needs of individual and special groups."

The institute operation was cited by Paul A. Walker, FCC chairman, as an outstanding example for other communities seeking high quality programs. The Ford Foundation gave the station a three-year grant for developmental research.

The station's resources are reflected in its sponsors who supply the funds and most program material. They are the Lowell Institute, one of the oldest extension schools in the country, Harvard, the Boston Symphony Orchestra, Boston University, Massachusetts Institute of Technology, the Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Tufts and Boston Colleges.

On a smaller scale, Rhode Island has similar resources, including a state university.

Model Program Week

Chief contribution of WGBH's research in educational television is a model program week. It is based on a much expanded version of its current radio schedule. Last year this comprised 55 per cent speech and 40 per cent music, highlighted by 15 college extension courses and 24 live broadcasts by the Boston Symphony.

The model TV schedule employs most of television's potential for bringing the world into the home as no other medium can.

The schedule covers three basic areas: 1. Direct teaching; 2. Background information on issues and developments of the day, local and international; 3. Literature, art and music.

Direct teaching includes a five-hour daily service for the schools with programs originating both in and outside them. (How Philadelphia schools have pioneered in classroom television will be told in tomorrow's article.)

For adults there are four college courses, two in the afternoon for women and two in the evening..

One, backgrounds of American literature, would show films of New England literary locales like the Alcott House and Thoreau's Walden Pond. Another would discuss the social, political and economic aspects of the westward migration in the United States, augmented by maps and photographs.

Science Course

A science course would look into human behavior with discussion of the research being done on its practical prediction and control.

For housewives, the Massachusetts department of education would conduct demonstrations on "How to Sew and Save," how to buy for the family, and give nutrition and cooking programs. Also for mothers would be programs like "The Child from Eight Years Up" presented by the Harvard human development laboratory and the medical schools of Boston University and Tufts College.

Commercial television does not do very much with background and general information programs, except in a superficial way.

The WGBH model schedule includes programs dealing with Russian life, New England town meetings, community problems, medical and other scientific research, ideas on democracy, New England industry, sculpturing and symphony music.

Tomorrow: The experiment in

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 12 1953

CONCERT AND RECITAL

* * *

The Boston Symphony

By Arthur Berger

BOSTON SYMPHONY

~~CARNEGIE HALL~~

Guido Cantelli, conducting.

Symphony in D major, No. 93	Haydn
Jeu de Cartes	Stravinsky
"Semiramide" Overture	Rossini
Symphony No. 5 in E minor	Tchaikovsky

Since Stravinsky is the man of the hour on the local musical scene, with the American premiere of his opera, "The Rake's Progress," only two days off, it was a nice and timely piece of programming on the part of young Guido Cantelli to include that composer's ballet score, "Jeu de Cartes," on his list last night in Carnegie Hall when he made a guest appearance with the Boston Symphony. It is a masterpiece that this listener, for one, never tires of hearing, and it is a rare instance of a theater work that stands on its own in a concert hall as sturdily as a symphony. It has, as a matter of fact, something of the form of a three-movement symphony, and its many lovely themes are worked out in terms of their purely musical implications. And all this may be enjoyed for its own sake, even without reference to plot or action—which does not mean that it is not superbly fitted to that action as well.

All things considered, Mr. Cantelli carried off the work competently enough, and managed to communicate much of its playfulness, though not all of its drama, to an audience that responded to it quite spontaneously. I suspect that he knew the Rossini overture and Tchaikovsky's Fifth a good deal better than he knew either this work or the Haydn Symphony in D, No. 93. A number of details were not altogether in place and a few tempos were too fast to deploy the wealth of subtle detail in the Stravinsky score—particularly the tempo in the closing section of the middle movement.

But one expects a conductor in his early thirties to be in the process of learning and building up a repertory, and one may admire his branchin gout in Stravinsky's direction even if he has not yet mastered all the details of his scores. Following Stravinsky's "Card Party" just before the intermission, Rossini's "Semiramide" did not seem to have much point except to close the first half with a bang and with a work in which Mr. Cantelli felt more at home.

Tchaikovsky's Fifth Symphony received a careful reading that avoided pathos and made many details clear. Here, as elsewhere, Mr. Cantelli had atendency to rush the lyrical statement of a theme ever so slightly, as if he were afraid the player might sentimentalize. There is, however, a point at which a theme may live and breathe without undue sentimentality. It is a matter of the slightest lingering over it, expressing one's love for it. Mr. Cantelli, with all his technical efficiency and musicianship, does not often show us that he loves the music he is conducting, or that he approches it in any fresh or revealing way, not to be eccentric, but to get closer to its essence.

For achieving excitement, he counts a good deal on the orchestral tuttis, where this excitement materializes by itself. The intensity of passages not so fully orchestrated is likely to be less completely realized. We are, however, all watching the development of this highly talented young man with great interest, for at the moment he seems to be the one who is most noticeably in the running.

Ines Carillo

Ines Carillo, a young Argentine pianist, gave a recital last night in Town Hall, where six "American Preludes" by her compatriot, Alberto Ginastera, followed a Scarlatti suite, Bach's English Suite in A minor and Cesar Franck's Prelude, Chorale and Fugue. Ravel's "Alborada del Gracioso" and a Chopin group followed in the scheduled list. Her playing gave a sense of musicianship as well as of technical facility and lucidity of medium. The tone was also pervasively musical and the dynamic shading well conceived. In the prelude and gigue of the Bach suite, a certain energy and hardness of timbre brought a slightly mechanical atmosphere, but this was not apparent elsewhere in the work. Instrumental color was persuasively used in the Ginastera preludes and the "Alborada," played with communication of mood and atmosphere. The preludes, if not strongly individual, are well wrought and instrumentally grateful, with variety and suggestions of a national flavor.

The performance of the Chopin group, which closed with a nocturne and the Scherzo in B minor, was praiseworthy from a technical and tonal point of view, and the opening etude (Op. 10, No. 2) advantageously illustrated the artist's interpretative ability. In the group as a whole, there was considerable understanding, but yet an incomplete revelation of the expressive resources. The Franck work fared well from an expressive point of view, and the hues and rhythms of the playing of the Ravel work bore out the Hispanic suggestion of its title.

F. D. P.

[88]

U.S. TOUR
Advance Clippings

U.S. TOUR
Reviews

POPS

TIMES-HERALD—*WASHINGTON, D. C.*—FRIDAY, FEBRUARY 13, 1

Guido Cantelli Leads Boston Players Here

BY GLENN DILLARD GUNN

Guido Cantelli, who came as guest to the Boston Symphony last night in Constitution Hall, is one of the great virtuoso conductors.

This became evident when he set forth the suite drawn from Stravinsky's ballet, "The Card Game," which must be described as a score of immense difficulty, one so original that it seems to have no contact with the past of the art.

Its rhythms are so irregular that the listener is kept at strained attention, and one must assume that the players also cannot relax.

Cantelli read this fantastic score from memory, defining the rhythms with precision, discovering and exploiting the unexpected colors with imagination, and building up the "theater" of the work with conviction.

The complete novelty of this music seemed to baffle the audience. Many were quite unprepared to regard it as music, and there is something to be said for this point of view; for it is not a page of melody, nor is it a dramatic page, but just a swift, gaudy display of kaleideoscopic effect.

It is one that demands a virtuoso conductor and a virtuoso orchestra. Both were present last night, and both functioned with unsurpassed brilliance.

After the Stravinsky suite, Cantelli showed what could be done with a familiar number drawn from Italian repertoire. This was the overture to "Semiramide," by Rossini, who was at the height of his fame nearly 150 years ago, and who knew as much about drama, whether serious or gay, as anyone who has ever written for the operatic stage.

In terms that seem completely conventional, Rossini made a parade of tonal effects, all hung neatly and to the best possible advantage on good, sturdy Italian tunes.

These two display pieces, placed in the center of the program, tended to overshadow the Haydn Symphony No. 93, which was played with classic coldness and precision at the concert's beginning, and also the Tschaikowsky Symphony No. 5, which came at the conclusion.

This familiar, sentimental, hysterical and overstressed expression Cantelli presented objectively. And one relished the restraint. All the colors were there, but pleasantly subdued. Even the famous horn theme of the second movement was deprived of its traditional sentimentality and exploited for its beauty of line. This seemed an interpretive triumph.

Turning back to the new Stravinsky score, one repeats that this offers a challenge to instrumental virtuosity that no other group of players could meet with similar resource. The Boston Symphony has changed in artistic direction since Koussevitzky relinquished the baton to Munch, but it certainly has not declined. It is the greatest American orchestra — on nights when the Philadelphia orchestra is not playing.

This Clipping From
BOSTON, MASS.
HERALD
FEB 15 1953

Symphony's Open Rehearsal Thursday

Next Thursday evening, February 19, at 7:30 the rehearsal by the Boston Symphony Orchestra will be opened to the public. This will be a very special occasion in that Charles Munch is preparing the first complete performance by this orchestra of Berlioz' Dramatic Symphony, "Romeo and Juliet." The combined choruses from Harvard and Radcliffe will join the orchestra and soloists will be as follows: Leslie Chabay, tenor, Margaret Roggero, contralto, Yi-Kwei Sze, base.

This will afford a special opportunity to observe how a great choral work is prepared and the vocal and instrumental forces integrated.

Postlude WASH POST – Fri 13 FE 53

Cantelli Makes D. C. Debut As Boston Symphony Leader

By Paul Hume

Guido Cantelli, rising young Italian conductor, made his Washington debut last night in Constitution Hall, arriving by way of Boston.

Leading the Boston Symphony Orchestra, Cantelli scored a powerful personal triumph with the audience which nearly filled the hall. His program was well chosen for balance, and to display his various talents. Two symphonies, both of which he has recorded, were of diverse nature.

Haydn's D Major, No. 93, opened the program. Tempos were perfectly chosen, and maintained with the manner of a European conductor to whom Haydn symphonies are old friends. The first movement was beautifully played by the reduced orchestra, and the succeeding Largo Cantabile moved at the pace needed to vitalize it. It was the crown of the whole.

The menuet was bright and well accented but in the finale something of a less inspired routine appeared. The total effect was of good familiar solidity. Stravinsky's Card Game, a Ballet in Three Deals, followed. For all its brilliant scoring, and promising themes, it quickly falls into a pattern of monotony of sound and meter that fails to sustain interest for its length. Cantelli had no problems with its tricks.

The greatest playing and conducting of the evening came in Rossini's Semiramide overture. This overture, like most of the "great six" curtain raisers of Rossini, was delivered with an intimacy of detail, and rousing climaxes that surpassed any readings in our memory except those of Toscanini and Beecham.

Tschaikowsky's Fifth Symphony closed the evening. It was played, as Howard Mitchell played the Sixth the previous night, "straight." That is, strings sang without undue pressure from bows; wind instruments spoke freely without excessive forcing. Climaxes came from within the music rather than from emotional storms within the conductor.

Tempos were a trifle on the fast side which is usually a blessing in Tschaikowsky, whose melodies are designed to move.

Cantelli consistently drew from the Boston Symphony the most refined tone it has shown since Koussevitzky's final concert with it. It was one of the evening's pleasures to note the orchestra playing pianissimo, piano, medium loud, and loud, with real fortissimos saved for the right spots. The dynamic scale from very soft to soft is seldom so well explored by conductors.

THE EVENING STAR, Washington, D. C. B-9
FRIDAY, FEBRUARY 13, 1953

News of Music

Conductor Cantelli Improves As He Warms to Program

By Elena de Sayn

Guido Cantelli, who has made many annual appearances with the NBC Orchestra over the radio, came for his local debut with the Boston Symphony in Constitution Hall last night. His youth and personality found favor with the audience the moment he stepped on the stage.

Haydn's "Symphony in D Major, No. 93," rather foreign to his Italian temperament, did not show him at his best. Nor could he get proper response from the musicians who played it without interest and in a monotone. Haydn's orchestral and especially his chamber music are well-known here, being presented frequently by specialists with all the nuance and sophistication imaginable. When its character is foreign to the interpreter, or his heart is not in it, the composer's music loses all meaning, as was the case last night.

But as the evening progressed and the young conductor warmed up, his skill became more pronounced. To conduct a work by Stravinsky, and his "Card Game" in particular, must be a tour-de-force. Here Mr. Cantelli not only earned the appreciation from his listeners but also from his fellow musicians, who applauded him generously while he responded to many recalls.

The selection, given here some time ago by one of the visiting ballet companies, gained in importance when placed on a concert program. It was not difficult to imagine the dancing figures in the clever melee of the notes, not devoid of melody and charm. The flute, bassoon, clarinet and even the piccolo played not a little part in the arrangement.

The 13 short sketches in the score are varied in tempi and character and the Waltz-Minuet, in which the clarinet and flute are heard in a duet, was especially engaging. The vivacity of the performance and the clarity of execution were noteworthy.

However, the conductor's natural feel for Italian music became audible in the niceties he injected into the performance of the overture to Rossini's "Semiramide." The mellowed tone of the horns in the introduction, later duplicated by the woodwind, his tempi and the cadence of the music had a special lilt before he worked up to a tremendous finale.

His delivery of Tschaikowsky's "Symphony No. 5 in E Minor," while lacking in volume, was pleasing for tonal effects.

THE WASHINGTON [illegible] 37

Boston Symphony & Cantelli Proved Sound Combination

It should be safe to assume that anyone invited to guest-conduct a major symphony orchestra will turn in an effective performance. In the past, this assumption has sometimes led to disappointment.

Not so at Constitution Hall last night where Guido Cantelli took charge of the Boston Symphony for the evening.

Mr. Cantelli, a protege of Toscanini, is a young man who knows music and knows what he wants out of an orchestra. His beat is precise, and each gesture is designed to draw from the players a specific effect. It is enough, perhaps, to say that the magnificent Boston Symphony played magnificently under his baton.

The program itself offered nothing too exciting. There was a vigorous Haydn (93d symphony) with a particularly effective final movement; some rambling Stravinsky (Card Game) that had occasional glints of humor; a slam-bang Rossini overture (Semiramide), and, finally, the Tschaikowsky 5th which Mr. Cantelli did with a minimum of sentimentality and maximum attention to the splendor and drama of the music. MILTON BERLINER.

This Clipping From
WASHINGTON, D. C.
NEWS
FEB 13 1953

Boston Symphony & Cantelli Proved Sound Combination

It should be safe to assume that anyone invited to guest-conduct a major symphony orchestra will turn in an effective performance. In the past, this assumption has sometimes led to disappointment.

Not so at Constitution Hall last night where Guido Cantelli took charge of the Boston Symphony for the evening.

Mr. Cantelli, a protege of Toscanini, is a young man who knows music and knows what he wants out of an orchestra. His beat is precise, and each gesture is designed to draw from the players a specific effect. It is enough, perhaps, to say that the magnificent Boston Symphony played magnificently under his baton.

The program itself offered nothing too exciting. There was a vigorous Haydn (93d symphony) with a particularly effective final movement; some rambling Stravinsky (Card Game) that had occasional glints of humor; a slam-bang Rossini overture (Semiramide), and, finally, the Tschaikowsky 5th which Mr. Cantelli did with a minimum of sentimentality and maximum attention to the splendor and drama of the music. MILTON BERLINER.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 15 195

Cantelli Again Leads Bostonians

Yesterday afternoon's Carnegie Hall concert by the Boston Symphony under the direction of Guido Cantelli was, to a large extent, a repetition of the Wednesday evening program, with both Stravinsky's "Jeu de Cartes" and Tchaikovsky's Fifth Symphony again played. New to the program were the Ghedini transcription of four Frescobaldi pieces and Rossini's Overture to "La Gazza Ladra."

Monitor

BOSTON, SATURDAY, FEBRUARY 14, 1953 Art—Music—Theater **11

—Munch to Conduct Berlioz Novelty

Cantelli

Good Conducting by Italian Maestro

BY WARREN STOREY SMITH

This department's concern today is with Guido Cantelli, who recently provided two pairs of Symphony Concerts that will not soon be forgotten. The young Italian maestro, who is young in years only, came at a time that was opportune both for him and for us. There have been some notable performances this season but there have been too many signs that our beloved orchestra was not maintaining the standards of tone and performance that had placed it in the forefront of the orchestras of the world.

* * *

All too often we have been aware of faulty balance, of an orchestral tone that was rough and raucous, of playing that lacked both cleanness and clarity. Part of the difficulties in the matter of balance may be attributed to an ill-advised seating of the orchestra, with trumpets and trombones so situated that one got the full force of their brutal onslaughts. But the real trouble, I suspect, has been a type of conducting at once temperamental and intemperate.

* * *

Mr. Cantelli changed all that. He reseated the players in such a way that everything was in proper balance. So far as is possible, when 100-odd instrumentalists are playing you heard everything that was going on. And not only that, the musicians were called upon to play as they had seldom played before. After one of the rehearsals for the second program a member of the band was heard to complain that a going-over that had lasted a full three hours was altogether too strenuous and that Mr. Cantelli was "too fussy."

* * *

It was exactly this sort of fussiness that gave us the eight performances in which we revelled and rejoiced. The first one of all, that of Haydn's locally-neglected Symphony No. 93, had the finish of chamber music at its best. All too seldom have we heard any classical symphony presented with such perfection of tone, and phrasing, such absolute rightness of style. Followed that first week Stravinsky's ballet 'Card Game," in a performance that the composer would surely have approved; a scintillating version of Rossini's "Semiramide" Overture; and the compelling one of Tchaikovsky's Fifth Symphony that brought the audience, cheering, to its feet.

* * *

The second concert, speaking now of the Friday matinees, began, like the first, in sheerest beauty. Only now it was beauty of a very different sort: four organ pieces of Frescobaldi, as orchestrated with consummate skill by Ghedini. The ensuing Schumann Fourth eclipsed even Mr. Munch's stirring reading, and there was poetry aplenty as well as drive an excitement. The "Berceuse elegiaque" of Busoni, another local novelty, had an almost exotic fragrance and, if nothing else, proved a fascinating study in orchestral timbres. Then came the singularly graphic disclosure of the Moussorgsky-Ravel "Pictures at an Exhibition" that provoked an ovation even noisier and more protracted than that which followed the Symphony of Tchaikovsky.

* * *

In rehearsal, as not from this reviewer's seat on the floor, the new disposition of the players could be studied. First and second violins were, respectively, on the conductor's left and right. On his left also were the double basses, and in front of them the cellos, while the violas sat behind the second fiddles. Trombones and trumpets were right-stage, facing, not the audience, but the opposite wall.

* * *

Most radical change of all was the placement of the last-named choir. Miss Anthony, the first flute, had on her right the other members of that section, but on her left was Mr. Gomberg, the first oboe, and next to him sat Mr. Cioffi, the first clarinet. In the very first rehearsal, Mr. Cantelli asked Miss Anthony if she could hear Mr. Gomberg, with whom she had a melody in octaves. Her reply in the negative was the immediate pretext for seating them side by side.

* * *

At rehearsals Mr. Cantelli dispenses with both the customary chair and any sign of a printed score. He stands erect throughout these taxing sessions and it is said that he has 200 scores memorized down to the minutest detail. Evidently he believes, with Mr. Mitropoulos, that a conductor must be able to give his entire attention to the players.

* * *

As interpreter of music of various styles and schools, he passed with flying colors the test submitted by these two programs. The eight pieces in question represented four centuries and as many nationalities. Our guest seemed equally at home in the Baroque, the classic, the Romantic (German and Russian) and the modern. And whatever the music, there was the same dedication. Plainly this enormously gifted young man is of the choice group that believes that the conductor exists to serve the composer, not the other way around.

Bostonians have one more chance to see him this season. On Tuesday evening he will repeat the first of his two programs.

Harvard-Radcliffe Singers To Aid in 'Romeo' Symphony

Guido Cantelli will make his final appearance this season as guest conductor of the Boston Symphony Orchestra when he directs the Tuesday evening concert in Symphony Hall. He will play the same program with which he opened his engagement —Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to "Semiramide," and Tchaikovsky's Symphony No. 5.

For the concerts next Friday afternoon and Saturday evening Charles Munch will give the first performance at this series of Berlioz' Dramatic Symphony on Shakespeare's "Romeo and Juliet" for Orchestra, Chorus, and Soloists.

The chorus will be the Harvard Glee Club and the Radcliffe Choral Society, prepared by their conductor, G. Wallace Woodworth. They will be joined by Leslie Chabay, tenor, as Romeo; Margaret Roggero, contralto, as Juliet; and Yi-Kwei Sze, bass, as Friar Laurence.

The instrumental movements of the symphony consist of the Ball at the Capulets, the Love Scene, and the Queen Mab Scherzo. The Funeral Music of Juliet, for chorus and orchestra, will be followed by the scene at the tomb of the Capulets where Friar Laurence exhorts the rival houses. A reconciliation takes place in the choral finale.

On Sunday afternoon, Feb. 22, Charles Munch will conduct. Miklos Schwalb will be the piano soloist in Beethoven's Fourth Concerto. The program will also include Schumann's "Manfred" Overture and Beethoven's Fourth Symphony.

Open Rehearsal Thursday

The rehearsal by the Boston Symphony Orchestra will be opened to the public on Thursday evening at 7:30 in Symphony Hall. This will be a special occasion in that Charles Munch is preparing the first complete performance by this orchestra of Berlioz's Dramatic Symphony, "Romeo and Juliet." The combined choruses from Harvard and Radcliffe will join the orchestra.

"MOULIN ROUGE" FOR LOEW'S

The John Huston film," Moulin Rouge," which deals with the life of the Parisian artist, Toulouse-Lautrec, will have its Boston premiere at Loew's Orpheum Theatre on Thursday, Feb. 26. It will not be shown at Loew's State.

This picture stars Jose Ferrer, as the crippled Parisian artist, with Colette Marchand and Zsa Zsa Gabor in major supporting roles.

When "Moulin Rouge" opens at the Orpheum, the companion Loew house, the State Theatre, will begin playing a return engagement of "Ivanhoe."

This Clipping From
BROOKLYN, N. Y.
EAGLE

MUSIC

Cantelli Shows Great Art With Boston Orchestra

By LEONARD MEYERS

Guido Cantelli, the noted young Italian conductor made his [illegible] debut last night conducting the Boston Symphony Orchestra [illegible] the Academy of Music. It was ~~an auspicious~~ event [illegible] several ways. This man's art is in itself a revelation and a [illegible] and the occasion will [illegible] important event in [illegible] cultural life.

Mr. [illegible] is not just another [illegible]. He is in a sense a phenomenon. For we see here a man, [illegible] his early thirties, [illegible] the ea[illegible] stages of what cer[illegible] [illegible] one of the most glorious [illegible] careers of our time.

There is no another conductor of his age who has even a remote chance to stand with this conductor. It would be pointless as well as impertinent to compare this man with the great Toscanini. Yet it is the veteran conductor he most closely resembles in his basic approach to his work.

Dedicated to Music

Like Toscanini he is wholly dedicated to his music. And like Toscanini there is no ego in his conducting. That is not to say there is no authority. There is indeed and to an extreme degree. But it is not the authority of ego, simply a recognition by the conductor of the position he has in relation to the other participants. It is the realization that like another musician he is performing on an instrument, in this case his instrument being a 100-piece symphony orchestra. And he must master all of the intricacies of his chosen instrument. This, Mr. Cantelli has done admirably.

But he does not merely play this instrument with great technical efficiency; he uses it to recreate the composer's ideas in performance. He brings to life the indications the composer has left upon a dead page.

Mr. Cantelli wholly immerses himself in each piece, finding the personality and being of the work. He then is able to interpret it to his orchestra and through his orchestra to the audience.

Retains Individuality

Each of the four works on his program last night was performed with its own individuality. The concert opened with the "Symphony No. 93 in D" by Haydn. This was followed by Stravinsky's "Jeu de Cartes" and Rossini's overture to "La Gazza Ladra." After the intermission Tchaikovsky's "Symphony No. 5 in E Minor" was played.

Cantelli does not miss any of the details of the works as they proceed, but at the same time he always has a fine sense of the overall architecture of the piece. It is in this quality he most closely resembles Toscanini. Both men however have different ideas about the music they play, and certainly have different tastes in the music they choose to conduct.

It was through Toscanini's interest in this conductor that we have him in America. Five years ago Toscanini invited him to be a guest conductor of the NBC Symphony and he has returned to that orchestra every year since then. He also has been guest conductor of the New York Philharmonic-Symphony Orchestra as well as the Boston, Philadelphia, San Francisco, Chicago and Pittsburgh Orchestras. The success story has been repeated in each case.

Cantelli had already become successfully established as a conductor in Italy before Toscanini ever heard him. So his development and growth have been quite independent of the veteran director. It is all the more remarkable that the two men work much in the same manner, though often with different ideas.

As usual the Boston Symphony Orchestra played with its high quality standard to which Brooklyn has become accustomed after many years.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Boston Symphony

[redacted] Guido Cantelli's guest conductorship, the Boston Symphony Orchestra gave the fourth concert of its Saturday afternoon Carnegie Hall series yesterday. [illegible] Igor Stravinsky's [illegible] and Tchaikovsky's fifth symphony [illegible] had been heard in Wednesday's concert.

Mr. Cantelli began the program with Giorgio Federico Ghedini's [illegible] of Four Pieces for organ by the [illegible] sixteenth-century Italian organist and composer Girolamo Frescobaldi. In this transcription, which Mr. Cantelli had conducted here in his Philharmonic-Symphony debut thirteen months ago, Ghedini has preserved the atmosphere of the music; his scoring implies a well [illegible] aim of suggesting organ sonorities in orchestral terms. The performance was praiseworthy for its instrumental tone and dynamic shading, and also for interpretative sympathy.

As on Wednesday, Mr. Cantelli's program included a Rossini overture, but the one for "La Gazza Ladra" instead of the prelude to "Semiramide."

F. D. P.

Berlioz "Romeo and Juliet" at Next Symphony Concerts

Feb 15 - Globe -

The Boston Symphony Orchestra will give the sixth in the Tuesday evening series in Symphony Hall on Feb. 17 when Guido Cantelli will make his last appearance as guest conductor.

On Friday afternoon and Saturday evening Charles Munch will present for the first time at these concerts the Dramatic Symphony by Berlioz on Shakespeare's "Romeo and Juliet" for Orchestra and Chorus and soloists. The chorus is the Harvard Glee Club and the Radcliffe Choral Society prepared by G. Wallace Woodworth. They will be joined by Leslie Chabay, tenor, taking the part of Romeo, Margaret Roggero, contralto, taking the part of Juliet and Yi-Kwei Sze, bass, taking the part of Friar Laurence.

To the purely instrumental movements in the Symphony which consist of the hall at the Capulet's, the Love-Scene and the Queen Mab Scherzo, will be added vocal parts setting Shakespeare's tale to a French text with airs by the soloists. The Funeral Music of Juliet for chorus and orchestra is followed by the scene at the tomb of the Capulets where Friar Laurence exorts the rival houses and brings about reconciliation in a choral finale.

Thursday night's rehearsal of the Berlioz Symphony will be open to the public at 7:30.

On Sunday afternoon, Feb. 22, Charles Munch will conduct and Miklos Schwalb will be soloist. The program will consist of Schumann's Manfred Overture, Beethoven's Fourth Piano Concerto and Beethoven's Fourth Symphony.

The program for next Tuesday is Haydn's Symphony No. 93, Stravinsky's "Jeu de Cartes," Rossini's Overture to "Semiramide" and Tchaikovsky's Symphony No. 5.

BOSTON, MASS.
RECORD

FEB 16 1953

B.S.O. REHEARSAL OPEN TO PUBLIC

The rehearsal by the Boston Symphony Orchestra will be opened to the public next Thursday evening at 7:30. Charles Munch is preparing a complete performance of Berlioz' Dramatic Symphony, "Romeo and Juliet." The combined choruses fro mHarvard and Radcliffe will join with the orchestra Soloists are Leslie Chabay, tenor; Margaret Roggero, contralto; Yi-Kwei Sze, bass.

This will afford a special opportunity to observe how a great choral work is prepared and the vocal and instrumental forces integrated.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 17 1953

Berkshire Music Festival Programs Are Announced

Lenox Event Will Run From July 11 to Aug. 16; Bach, Mozart, Haydn to Be Featured; Part of Series Will Be Shared by Contemporary Composers

Boston, Feb. 17—Charles Munch, conductor of the Bo~~ston Symph~~ony Orchestra, today announced the programs for the Berkshire Festival concerts to be given at Tanglewood this orchestra's summer home in Lenox. The Festival will extend from July 11 to Aug. 16. The first three week-ends concerts will be given on Saturday evenings and Sunday afternoons, the first week being devoted to the music of Bach, the second to Mozart and the third to Haydn and to contemporary composers (Strauss, Milhaud, Ravel, and Foss.)

Shed Programs

The concerts in the great Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evenings and Sunday afternoons. The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven-overture to "Leonore" No. 3, Mendelssohn-violin concerto (Soloist, Zino Francescatti), Copland-"Appalachian Spring; "Ravel-"Bolero"; all-Tchaikovsky program, Pierre Monteux, guest conductor-"Hamlet" overture, suite "Mozartiana," "Romeo and Juliet" overture, symphony No. 5; Schumann-"Manfred" overture, Foss-piano concerto (the composer as soloist); Mendelssohn-"Italian" symphony, Liszt-"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel-"Water Music"; Barber-"Adagio for Strings," Saint-Saens-cello concerto (Soloist: Gregor Piatigorsky); Strauss-"Don Quixote"; Berlioz-dramatic symphony "Romeo and Juliet", Koussevitsky Memorial Concert, Leonard Bernstein guest conductor, Haydn-symphony No. 102, Mahler symphony No. 2 ("Resurrection").

Series C (August 14, 15, 16): Cherubini-"Anacreon" overture, Schubert-"Unfinished" symphony, Ravel-piano concerto for the left hand (Soloist: Seymour Lipkin); Wagner-"Prelude and Love-Death," "Tristian," "A Siegfried Idyl," "Die Meistersinger," excerpts from Act III; Hindemith-concerto for strings and brass, Brahms symphony No. 2; Chavez-"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms-"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9, and 15. The Berkshire Music Center will be under his direction also and will hold its 11th term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston for the Shed Series A, B, and C.

GREGOR PIATIGORSKY

This Clipping From
BOSTON, MASS.
AMERICAN

FEB 17 1953

Berkshire Festival's Programs Announced

Programs for the Berkshire Festival concerts to be given at Tanglewood, the orchestra's summer home in Lenox, were released late yesterday by Charles Munch, conductor of the Boston Symphony Orchestra.

In ~~the first~~ three weekends, concerts will be given on Saturday nights and Sunday afternoons, the first week being devoted to the music of Bach, the second of Mozart and the third to Haydn and to contemporary composers, Strauss, Milhaud, Ravel and Foss.

The concerts in the great Music Shed will be given on Friday nights (in place of the customary Thursdays), Saturday nights and Sunday afternoons.

The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3, Mendelssohn—Violin Concerto (Soloist, Zino Francescatti), Copland—Appalachian Spring; Ravel—"Bolero"; All-Tchaikovsky program, Pierre Monteux, guest conductor—"Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5; Schumann—"Manfred" Overture, Foss—Piano Concerto (the composer as soloist); Mendelssohn—"Italian Symphony," Liszt—"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel—"Water Music;" Barber—"Adagio for Strings," Saint Saens—Cello Concerto (Soloist: Gregor Piatigorsky); Strauss—"Don Quixote;" Berlioz—Dramatic Symphony "Romeo and Juliet;" Koussevitsky Memorial Concert, Leonardi Bernstein, guest conductor, Haydn—Symphony No. 102, Mahler—Symphony No. 2 ("Resurrection").

Series C (Aug. 14, 15, 16): Cherubini—"Anacreon" Overture; Schubert—"Unfinished" Symphony, Ravel—Piano Concerto for the Left Hand (Soloist: Seymour Lipkin); Wagner—Prelude and Love-Death, "Tristan," "A Siegfried Idyl," "Die Meistersinger," Excerpts from Act III; Hindemith—Concerto for Strings and Brass, Brahms Symphony No. 2; Chavez—"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms—"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9 and 15. The Berkshire Music Center will be under his direction also and will hold its eleventh term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston, for the Shed Series A, B, and C.

Monitor, Feb

Yi-Kwei Sze will sing the bass solos in the Berlioz "Romeo and Juliet" Symphony, to be presented at the week-end concerts by the Boston Symphony Orchestra.

Munch Reveals Programs For Tanglewood

The programs for the Berkshire Music Festival concerts by the Boston Symphony Orchestra, to be given this summer at Tanglewood, near Lenox, Mass., have been announced by Charles Munch, conductor.

The festival will extend from July 11 to Aug. 16. On the first three week ends concerts will be given on Saturday evenings and Sunday afternoons. The first week will be devoted to the music of Bach, the second to Mozart and the third to Haydn, plus recent and contemporary composers (Strauss, Milhaud, Ravel, and Foss). These will be given in the Theater-Concert Hall.

* * *

The concerts in the Music Shed will be given on Friday evenings (rather than on Thursday evenings as heretofore), Saturday evenings, and Sunday afternoons. Mr. Munch will conduct each concert except those on Aug. 1, 9, and 15.

The Berkshire Music Center which is the summer school operated by the Boston Symphony Orchestra, will also be under Mr. Munch's direction. It will hold its 11th term concurrent with the festival season at Tanglewood.

Subscriptions are being taken at Symphony Hall, Boston, for Series A, B, and C in the Music Shed.

* * *

This Clipping From
WORCESTER, MASS.
GAZETTE

FEB 17 1953

Symphony Plans For 15 Concerts At Tanglewood

The Boston Symphony Orchestra will ~~give 15 concerts~~ this Summer in its annual Berkshire Festival at Tanglewood, Lenox, from July 11 through Aug. 16. All but three will be directed by the orchestra's regular leader, Charles Munch.

On the first three weekends, concerts will be held Saturday nights and Sunday afternoons, with programs devoted to Bach (July 11-12); Mozart (July 18-19) and Haydn, Richard Strauss, Darius Milhaud and Lukas Foss (July 25-26).

The nine concerts by the full orchestra in Tanglewood's large Music Shed will be held on Friday nights (instead of Thursdays, as in previous festivals), Saturday nights and Sunday afternoon. Leonard Bernstein will conduct on ~~Aug. 9 and~~ 15, and Pierre Monteux on Aug. 1. Mr. Munch will also be the director of the Berkshire Music Center, which will hold its eleventh session at Tanglewood during the festival period.

To Play Own Work

Among the works to be heard in Series A in the Music Shed are Beethoven's third "Lenore" overture, Mendelssohn's violin concerto with Zino Francescatti as soloist, Aaron Copland's "Appalachian Spring" and Ravel's "Bolero" July 31; a Tchaikovsky program under Mr. Monteux Aug. 1 and, on Aug. 2, Lukas Foss' piano concerto with the composer as soloist, Schumann's "Manfred" overture, Mendelssohn's "Italian" Symphony and Liszt's "Mephisto Waltz."

Series B will include Handel's Water Music, Samuel Barber's Adagio for Strings, Saint-Saens' cello concerto and Richard Strauss' "Don Quixote," both with Gregor Piatigorsky as soloist, on Aug. 7; Berlioz' "Romeo and Juliet" Symphony Aug. 8 and Haydn's 102d symphony and Mahler's second symphony in the Koussevitsky Memorial concert under Mr. Bernstein Aug. 9.

The schedule for Series C includes Cherubini's "Anacreon" overture, Schubert's Unfinished Symphony, Ravel's piano concerto for the left hand with Seymour Lipkin as soloist, and Wagner works Aug. 14; Paul Hindemith's Concerto for Strings and Brass, Brahms' second symphony and Carlos Chavez' "Sinfonia India" under "Mr. Bernstein, Aug. 15, and Brahms' "A German Requiem" on the closing day, Aug. 16.

Week-End Festival Concerts at Tanglewood Will Start Fridays Instead of Thursdays

Berkshire Festival concerts in the Tanglewood Shed will be held by the Boston Symphony Orchestra Friday and Saturday evenings and Sunday afternoons for three week ends, starting July 31 and ending Aug. 16. As usual, programs will be given the three preceding Saturday evenings and Sunday afternoons in the theatre.

Bernstein, Monteux Coming

Charles Munch, music director of the orchestra, will conduct each concert except those of Aug. 9 and 15, when Leonard Bernstein will occupy the podium and Aug. 1, when Pierre Monteux will lead the orchestra.

The series will open Fridays instead of the traditional Thursdays to accommodate the audience who would come for three concerts on succeeding days, but cannot leave their work as early as Thursday, according to George E. Judd, orchestra manager.

The tentative programs for the major festival, as announced by Mr. Munch, include; Series A: (July 31, Aug. 1, 2): Overture to "Leonore" (Beethoven); violin concerto (Mendelssohn); "Appalachian Spring" (Copland); "Bolero" (Ravel); all-Tchaikovsky program: "Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet," overture, Symphony No. 5; "Manfred" overture (Schumann); piano concerto (Foss), with the composer as soloist; "Italian" Symphony, (Mendelssohn); "Mephisto Waltz" (Liszt).

Series B (Aug. 7-9): "Water Music (Handel); adagio for strings (Barber); cello concerto with Gregor Piatigorsky as soloist (Saint-Saens); "Don Quixote" (Strauss); dramatic symphony, "Romeo and Juliet" (Berlioz); Koussevitzky memorial concert, conducted by Mr. Bernstein: Symphony No. 102 (Haydn); Symphony No. 2 ("Resurrection"), (Mahler).

Series C (Aug. 14-16) will include: "Anacreon" overture (Cherubini); "Unfinished Symphony" (Schubert); piano concerto for the left hand (Ravel), with Seymour Lipkin as soloist; Wagner: Prelude and love-death, "Tristan"; "A Siegfried Idyl," excerpts from Act 3 of "Die Meistersinger"; concerto for strings and brass (Hindemith); Symphony No. 2 (Brahms); "Sinfonia India" (Chavez); "Requiem," Brahms.

Francescatti Soloist

Zino Francescatti, summer resident of Stockbridge, will appear at Tanglewood for the first time in the opening Shed concert. He will play the solo in the Mendelssohn violin concerto.

Detailed programs for the theatre series are not yet announced, but Mr. Munch has made known that the first week end will be devoted to the music of Bach; the second to Mozart and the third to Haydn and contemporary composers, including Strauss, Milhaud, Ravel and Foss.

Subscription tickets for the Shed series and information may be obtained by mail addressed to Symphony Hall, Boston.

2/16/53

Globe, Feb

ams, Kelle
char Hono

t Brotherhood A
Manchester, N. H

NCHESTER, N. H.,
ov. Shermn Edams,
e assistant to Presiden
r, received two award
Brotherhood Week ba
Carpenter.
honored were Mi
er, Boston, Fire Com
d vice president of
Catholic Welfare Co
Dr. Abram L. Sacha
of Brandeis Universi
Mass. They and Ac
brotherhood awa
by attorney Mauric
Awards Selection C
er.
ms also was prese
B'nai B'rith bro
by Leonard V. Fin
ewspaper publisher.
Everett R. Clinchy,
he National Confer
ians and Jews, spok
hiller, president of th
e Company of New
was toastmaster.

NEW HAVEN, C
JOURNAL-COU
FEB 16 1953

arles Munc
Gives Prog
For S

arles Munch, con
Boston Symphony
unces the program
shire Festival conc
at Tanglewood,
ra's summer home
achusetts. The Fe
d from July 11 to
e first three week
will be given on
ings and Sunday
first week being
music of Bach, the
rt and the third
to contemporary
uss, Milhaud, R

concerts in the g
will be given
ings (in place o
ary Thursdays), Sa
and Sunday after
gram for Series A
1, 2) will include
erture to Leono
delssohn—Violin C
oist, Zino France
—Appalachian Sp
lero"; All-Tchaik
n., Pierre Mont
uctor — "Hamlet"
e "Mozartiana,"
et" Overture, Sym
umann—"Manfred"
—Piano Concert
er as soloist);
Italian Sympho
ephisto Waltz."
ries B (Aug. 7, 8,
ater Music"; Ba
Strings," Sai
ncerto (Soloist; G
y); Strauss—"D
Berlioz—Dramatic
"Romeo and Juliet"
Memorial Concert,
tein, guest condu
ymphony No.
ymphony No. 2 ("
Series C (Augus
Cherubini—"Anacre
chubert—"U
hony, Ravel—"P
for the Left Hand
mour Lipkin);
and Love-Death,
Siegfried Idyl,"
singer," Excerpts
Hindemith—Conce
and Brass, Bra
No. 2; Chavez—"
(Leonard Bernste
ductor); Brahms—
Charles Munch w
concert except o
and 15. The
Center will be
also and will
term concurrent
season at
tions
Hall
A.

[91]

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 17 1953

Berkshire Music Festival Programs Are Announced

Lenox Event Will Run From July 11 to Aug. 16; Bach, Mozart, Haydn to Be Featured; Part of Series Will Be Shared by Contemporary Composers

Boston, Feb. 17—Charles Munch, conductor of the Boston Symphony Orchestra, today announced the programs for the Berkshire Festival concerts to be given at Tanglewood, this orchestra's summer home in Lenox. The Festival will extend from July 11 to Aug. 16. The first three week-ends concerts will be given on Saturday evenings and Sunday afternoons, the first week being devoted to the music of Bach, the second to Mozart and the third to Haydn and to contemporary composers (Strauss, Milhaud, Ravel, and Foss.)

Shed Programs

The concerts in the great Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evenings and Sunday afternoons. The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven-overture to "Leonora" No. 3, Mendelssohn-violin concerto (Soloist, Zino Francescatti), Copland-"Appalachian Spring; "Ravel-"Bolero"; all-Tchaikovsky program, Pierre Monteux, guest conductor-"Hamlet" overture, suite "Mozartiana," "Romeo and Juliet" overture, symphony No. 5; Schumann-"Manfred" overture, Foss-piano concerto (the composer as soloist); Mendelssohn-"Italian" symphony, Liszt-"Mephisto Waltz."

GREGOR PIATIGORSKY

Series B (Aug. 7, 8, 9): Handel-"Water Music"; Barber-"Adagio for Strings," Saint-Saens-cello concerto (Soloist: Gregor Piatigorsky); Strauss-"Don Quixote"; Berlioz-dramatic symphony "Romeo and Juliet"; Koussevitsky Memorial Concert, Leonard Bernstein, guest conductor, Haydn-symphony No. 102, Mahler-symphony No. 2 ("Resurrection").

Series C (August 14, 15, 16): Cherubini-"Anacreon" overture, Schubert-"Unfinished" symphony, Ravel-piano concerto for the left hand (Soloist: Seymour Lipkin); Wagner-"Prelude and Love-Death," "Tristian," "A Siegfried Idyl," "Die Meistersinger," excerpts from Act III; Hindemith-concerto for strings and brass, Brahms symphony No. 2; Chavez-"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms-"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9, and 15. The Berkshire Music Center will be under his direction also and will hold its 11th term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston for the Shed Series A, B and C.

This Clipping From
BOSTON, MASS.
AMERICAN
FEB 17 1953

Berkshire Festival's Programs Announced

Programs for the Berkshire Festival concerts to be given at Tanglewood, the orchestra's summer home in Lenox, were released late yesterday by Charles Munch, conductor of the Boston Symphony Orchestra.

~~In the first~~ three weekends, concerts will be given on Saturday nights and Sunday afternoons, the first week being devoted to the music of Bach, the second of Mozart and the third to Haydn and to contemporary composers, Strauss, Milhaud, Ravel and Foss.

The concerts in the great Music Shed will be given on Friday nights (in place of the customary Thursdays), Saturday nights and Sunday afternoons.

The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3, Mendelssohn—Violin Concerto (Soloist, Zino Francescatti), Copland—Appalachian Spring; Ravel—"Bolero"; All-Tchaikovsky program, Pierre Monteux, guest conductor—"Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5; Schumann—"Manfred" Overture, Foss—Piano Concerto (the composer as soloist); Mendelssohn—"Italian Symphony," Liszt—"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel—"Water Music;" Barber—"Adagio for Strings," Saint Saens—Cello Concerto (Soloist: Gregor Piatigorsky); Strauss—"Don Quixote;" Berlioz—Dramatic Symphony "Romeo and Juliet;" Koussevitsky Memorial Concert, Leonardi Bernstein, guest conductor, Haydn—Symphony No. 102, Mahler—Symphony No. 2 ("Resurrection").

Series C (Aug. 14, 15, 16): Cherubini—"Anacreon" Overture; Schubert—"Unfinished" Symphony, Ravel—Piano Concerto for the Left Hand (Soloist: Seymour Lipkin); Wagner—Prelude and Love-Death, "Tristan," "A Siegfried Idyl," "Die Meistersinger," Excerpts from Act III; Hindemith—Concerto for Strings and Brass, Brahms Symphony No. 2; Chavez—"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms—"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9 and 15. The Berkshire Music Center will be under his direction also and will hold its eleventh term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston, for the Shed Series A, B, and C.

Monitor, Feb

Yi-Kwei Sze will sing the bass solos in the Berlioz "Romeo and Juliet" Symphony, to be presented at the week-end concerts by the Boston Symphony Orchestra.

Munch Reveals Programs For Tanglewood

The programs for the Berkshire Music Festival concerts by the Boston Symphony Orchestra, to be given this summer at Tanglewood, near Lenox, Mass., have been announced by Charles Munch, conductor.

The festival will extend from July 11 to Aug. 16. On the first three week ends concerts will be given on Saturday evenings and Sunday afternoons. The first week will be devoted to the music of Bach, the second to Mozart, and the third to Haydn, plus recent and contemporary composers (Strauss, Milhaud, Ravel, and Foss). These will be given in the Theater-Concert Hall.

* * *

The concerts in the Music Shed will be given on Friday evenings (rather than on Thursday evenings as heretofore), Saturday evenings, and Sunday afternoons. Mr. Munch will conduct each concert except those on Aug. 1, 9, and 15.

The Berkshire Music Center, which is the summer school operated by the Boston Symphony Orchestra, will also be under Mr. Munch's direction. It will hold its 11th term concurrent with the festival season at Tanglewood.

Subscriptions are being taken, at Symphony Hall, Boston, for, Series A, B, and C in the Music Shed.

* * *

This Clipping From
WORCESTER, MASS.
GAZETTE
FEB 17 1953

Symphony Plans For 15 Concerts At Tanglewood

The Boston Symphony Orchestra will ~~give 15 concerts~~ this Summer in its annual Berkshire Festival at Tanglewood, Lenox, from July 11 through Aug. 16. All but three will be directed by the orchestra's regular leader, Charles Munch.

On the first three weekends, concerts will be held Saturday nights and Sunday afternoons, with programs devoted to Bach (July 11-12); Mozart (July 18-19) and Haydn, Richard Strauss, Darius Milhaud and Lukas Foss (July 25-26).

The nine concerts by the full orchestra in Tanglewood's large Music Shed will be held on Friday nights (instead of Thursdays, as in previous festivals), Saturday nights and Sunday afternoon. Leonard Bernstein will conduct on ~~Aug. 9 and 15~~, and Pierre Monteux on Aug. 1. Mr. Munch will also be the director of the Berkshire Music Center, which will hold its eleventh session at Tanglewood during the festival period.

To Play Own Work

Among the works to be heard in Series A in the Music Shed are Beethoven's third "Lenore" overture, Mendelssohn's violin concerto with Zino Francescatti as soloist, Aaron Copland's "Appalachian Spring" and Ravel's "Bolero" July 31; a Tchaikovsky program under Mr. Monteux Aug. 1 and, on Aug. 2, Lukas Foss' piano concerto with the composer as soloist, Schumann's "Manfred" overture, Mendelssohn's "Italian" Symphony and Liszt's "Mephisto Waltz."

Series B will include Handel's Water Music, Samuel Barber's Adagio for Strings, Saint-Saens' cello concerto and Richard Strauss' "Don Quixote," both with Gregor Piatigorsky as soloist, on Aug. 7; Berlioz' "Romeo and Juliet" Symphony Aug. 8 and Haydn's 102d symphony and Mahler's second symphony in the Koussevitsky Memorial concert under Mr. Bernstein Aug. 9.

The schedule for Series C includes Cherubini's "Anacreon" overture, Schubert's Unfinished Symphony, Ravel's piano concerto for the left hand with Seymour Lipkin as soloist, and Wagner works Aug. 14; Paul Hindemith's Concerto for Strings and Brass, Brahms' second symphony and Carlos Chavez' "Sinfonia India" under "Mr. Bernstein, Aug. 15, and Brahms' "A German Requiem" on the closing day, Aug. 16.

Week-End Festival Concerts at Tanglewood Will Start Fridays Instead of Thursdays

Berkshire Festival concerts in the Tanglewood Shed will be held by the Boston Symphony Orchestra Friday and Saturday evenings and Sunday afternoons for, three week ends, starting July 31 and ending Aug. 16. As usual, programs will be given the three preceding Saturday evenings and Sunday afternoons in the theatre.

Bernstein, Monteux Coming

Charles Munch, music director of the orchestra, will conduct each concert except those of Aug. 9 and 15, when Leonard Bernstein will occupy the podium and Aug. 1, when Pierre Monteux will lead the orchestra.

The series will open Fridays instead of the traditional Thursdays to accommodate the audience who would come for three concerts on succeeding days, but cannot leave their work as early as Thursday, according to George E. Judd, orchestra manager.

The tentative programs for the major festival, as announced by Mr. Munch, include; Series A: (July 31, Aug. 1, 2): Overture to "Leonore" (Beethoven); violin concerto (Mendelssohn); "Appalachian Spring" (Copland); "Bolero" (Ravel); all-Tchaikovsky program: "Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet," overture, Symphony No. 5; "Manfred" overture (Schumann); piano concerto (Foss), with the composer as soloist; "Italian" Symphony, (Mendelssohn); "Mephisto Waltz" (Liszt).

Series B (Aug. 7-9): "Water Music (Handel); adagio for strings (Barber); cello concerto with Gregor Piatigorsky as soloist (Saint-Saens); "Don Quixote" (Strauss); dramatic symphony, "Romeo and Juliet" (Berlioz); Koussevitzky memorial concert, conducted by Mr. Bernstein: Symphony No. 102 (Haydn); Symphony No. 2 ("Resurrection"), (Mahler).

Series C (Aug. 14-16) will include: "Anacreon" overture (Cherubini); "Unfinished Symphony" (Schubert); piano concerto for the left hand (Ravel), with Seymour Lipkin as soloist; Wagner: Prelude and love-death, "Tristan"; "A Siegfried Idyl," excerpts from Act 3 of "Die Meistersinger"; concerto for strings and brass (Hindemith); Symphony No. 2 (Brahms); "Sinfonia India" (Chavez); "Requiem," Brahms.

Francescatti Soloist

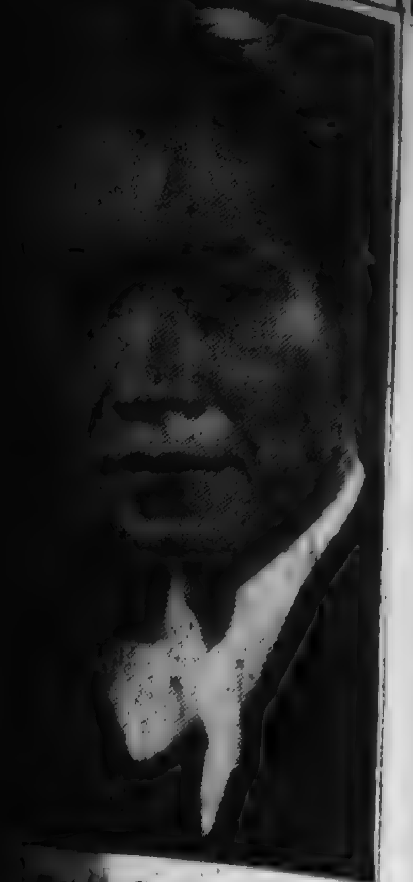
Zino Francescatti, summer resident of Stockbridge, will appear at Tanglewood for the first time in the opening Shed concert. He will play the solo in the Mendelssohn violin concerto.

Detailed programs for the theatre series are not yet announced, but Mr. Munch has made known that the first week end will be devoted to the music of Bach; the second to Mozart and the third to Haydn and contemporary composers, including Strauss, Milhaud, Ravel and Foss.

Subscription tickets for the Shed series and information may be obtained by mail addressed to Symphony Hall, Boston.

2/16/53

Monitor – Feb 1



[illegible] Kwei Sze will sing the solos in the Berlioz [illegible] and Juliet" Symphony, presented at the week[illegible] concerts by the Boston [illegible] Orchestra.

[illegible]nch Reveals [illegible]ograms For [illegible]anglewood

[illegible]rograms for the Berkshire [illegible]estival concerts by the [illegible] Symphony Orchestra, to [illegible] this summer at Tangle[illegible] ar, Lenox, Mass., have announced by Charles [illegible] conductor.

[illegible]estival will extend from [illegible] to Aug. 16. On the first [illegible] ends concerts will [illegible] on Saturday evenings [illegible] afternoons. The first [illegible] be devoted to the music [illegible] the second to Mozart, [illegible] third to Haydn, plus re[illegible] contemporary compos[illegible], Milhaud, Ravel, and [illegible] will be given in the [illegible]-Concert Hall.

[illegible] concerts in the Music [illegible] will be given on Friday [illegible] (rather than on Thurs[illegible] evenings as heretofore), [illegible] evenings, and Sunday [illegible] Mr. Munch will con[illegible] concert except those [illegible] and 15.

[illegible]kshire Music Center, [illegible] the summer school [illegible] the Boston Sym[illegible]estra, will also be [illegible] Munch's direction. It [illegible] 11th term concur[illegible] the festival season at [illegible]

[illegible] tions are being taken [illegible] ony Hall, Boston, for [illegible] and C in the Music

[illegible] Aug. 8 [illegible] hony and [illegible] ny in the [illegible] concert [illegible] g. 9. [illegible] ies C in[illegible] nacreon" [illegible] Unfinished [illegible] ano con[illegible] with Sey[illegible] and Wag[illegible] ul Hinde[illegible] rings and [illegible] symphony [illegible] "Sinfonia [illegible] Bernstein, [illegible] "A Ger[illegible] e closing

---

Globe, Feb 18

Adams, Kelleher, Sachar Honored

Get Brotherhood Awards at Manchester, N. H., Fete

MANCHESTER, N. H., Feb. 17 – [illegible] Evans adminis[illegible] President Eisen[illegible] awards tonight [illegible] banquet at [illegible]

[illegible] Michael T. [illegible] Fire Commission[illegible] of the Na[illegible] Welfare Conference, [illegible] Sachar, presi[illegible] University Wal[illegible] and Adams re[illegible] brotherhood awards pre[illegible] sented by attorney Maurice F. De[illegible] Awards Selection Committee member.

Adams [illegible] was presented the [illegible] Faith brotherhood award [illegible] V. Finder, former newspaper publisher.

Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, spoke. Avery R. Schiller, president of the Public Service Company of New Hampshire, was toastmaster.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

Charles Munch Gives Program For Season

Charles Munch, conductor of the Boston Symphony Orchestra, announces the programs for the Berkshire Festival concerts to be given at Tanglewood, this orchestra's summer home in Lenox, Massachusetts. The Festival will extend from July 11 to August 16. In the first three weekends concerts will be given on Saturday evenings and Sunday afternoons, the first week being devoted to the music of Bach, the second to Mozart and the third to Haydn and to contemporary composers (Strauss, Milhaud, Ravel, and Foss).

The concerts in the great Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evenings and Sunday afternoons. The program for Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3, Mendelssohn—Violin Concerto (Soloist, Zino Francescatti), Copland—Appalachian Spring; Ravel, "Bolero"; All-Tchaikovsky program, Pierre Monteux, guest conductor — "Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5; Schumann—"Manfred" Overture, Foss—Piano Concerto (the composer as soloist); Mendelssohn—"Italian Symphony," Liszt—"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel—"Water Music"; Barber—"Adagio for Strings," Saint-Saens—Cello Concerto (Soloist: Gregor Piatigorsky); Strauss—"Don Quixote"; Berlioz—Dramatic Symphony "Romeo and Juliet"; Koussevitzky Memorial Concert, Leonard Bernstein, guest conductor, Haydn—Symphony No. 102, Mahler—Symphony No. 2 ("Resurrection").

Series C (August 14, 15, 16): Cherubini—"Anacreon" Overture, Schubert—"Unfinished Symphony, Ravel—"Piano Concerto for the Left Hand (Soloist: Seymour Lipkin); Wagner—Prelude and Love-Death, "Tristan," "A Siegfried Idyl," "Die Meistersinger," Excerpts from Act III; Hindemith—Concerto for Strings and Brass, Brahms Symphony No. 2; Chavez—"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms—"Requiem."

Charles Munch will conduct each concert except on August 1, 9, and 15. The Berkshire Music Center will be under his direction also and will hold its eleventh term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston, for the Shed Series A, B and C.

This Clipping From
SANTA MARIA, CAL.
TIMES
FEB 18 1953

Böston Symphony Concert Set for Santa Barbara

Boston Symphony orchestra will play in Santa Barbara at the Fox Arlington the evening of May 5, the local office of Community Arts Assn. of Santa Barbara has announced. Subscribers of this season are extended the opportunity of renewing their present seat location up to February 21. Reservation for new subscribers will be accepted after February 22.

For the first time in its 72 years, Boston Symphony is making a transcontinental tour of the United States. The five-week tour will open April 21 in Detroit, and will travel west by a southern route, and after playing in California will return via Denver, Chicago and Canada, closing its tour in Burlington, Vt. The orchestra's only previous appearance in California was an appearance in San Francisco in 1915 at the Panama-Pacific Exposition.

Following its trans-continental tour the orchestra will continue to give concerts in various series until late summer. There are 104 musicians in the organization with Arthur Fiedler, conductor.

This Clipping From
BOSTON, MASS.
AMERICAN
FEB 19 1953

Rehearsal In Public

The rehearsal by the Boston Symphony Orchestra will be opened to the public tonight. Charles Munch is preparing the first complete performance by this orchestra of Berlioz' Dramatic Symphony, "Romeo and Juliet."

The combined choruses from Harvard and Radcliffe will join the orchestra, and soloists will be Leslie Chabay, tenor; Margaret Roggero, contralto, and Yi-Kwei Sze, bass.

This will afford a special opportunity to observe how a great choral work is prepared and the vocal and instrumental forces integrated.

This Clipping From
BOSTON, MASS.
RECORD.
JAN 19 1953

Symphony in Open Session

The rehearsal by the Boston Symphony Orchestra will be opened to the public tonight. Charles Munch is preparing the first complete performance by this orchestra of Berlioz' Dramatic Symphony, "Romeo and Juliet."

The combined choruses from Harvard and Radcliffe will join the orchestra, and soloists will be Leslie Chabay, tenor; Margaret Roggero, contralto, and Yi-Kwei Sze, bass.

This will afford a special opportunity to observe how a great choral work is prepared and the vocal and instrumental forces integrated.

Tonight's performance is at 8:30.

2/16/53

Lenox

FRANK McCARTHY
Tel. 561-M

Ward Gaston Heads Heart Drive

LENOX — Ward J. Gaston of West Street has been appointed chairman of the heart fund drive here, it was announced today by Mrs. Herbert Smith, secretary of the Berkshire County Chapter.

Mr. Gaston's committee has sent out letters and distributed the heart-shaped collection boxes. A tag day is planned here this week or next week.

Feb. 20
Globe

THE

MARGARET ROGGERO, mezzo soprano, will be soloist with the Boston Symphony under Charles Munch in Berlioz's "Romeo and Juliet" Symphony this afternoon and tomorrow evening.

This Clipping From
BOSTON, MASS.
POST
FEB 21 1953

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Charles Munch marked his reentry into the local symphonic picture yesterday afternoon by conducting the first of two concerts devoted to Berlioz's dramatic symphony, "Romeo et Juliette." The performance at the present pair is the first complete one in the annals of the Boston Symphony, and only once before has the work been thus heard in this city—on Oct. 14, 1881. The orchestra then was that of Theodore Thomas, and Georg Henschel, who was about to start the Boston Symphony on its glorious career, was the baritone soloist.

Mr. Henschel's opposite number this week is the Chinese bass, Yi-Kwei Sze. Leslie Chabay, tenor, and Margaret Roggero, contralto, are the other soloists, and the chorus is that of Harvard and Radcliffe, trained by G. Wallace Woodworth.

To most people Berlioz's "Romeo" means the familiar instrumental excerpts: Romeo Alone and the Festival at the Capulets', the Love Scene and the "Queen Mab" Scherzo. Mr. Munch did them for us three years ago and Koussevitzky played them in '42.

When Toscanini gave the complete work in New York, the reviewers were unanimous in saying that these sections are still much the best part of it. This is an easy criticism to make and on the whole an accurate one, though there are some stirring moments in the finale when Friar Laurence takes it upon himself to rebuke the rival houses for their bickering, even over the grave of the hapless lovers, and persuades them to a vow of reconciliation.

It might be possible to describe the symphony as an amorphous hybrid, containing as it does, elements of the symphony, the dramatic cantata and the opera. The enchantment of the love scene, the faithful picturing of the moods of Romeo and the gossamer lightness of the "Queen Mab" have long ago received their critical due. Moments in any way comparable to these come but fitfully. There are phrases here and there that stab you with their beauty, but there is much that is ineffectual and some things, like the recitative for brasses in the introduction, that come close to fatuity.

This year will bring the 150th anniversary of Berlioz' birth. It is mete and right that we honor him, and this particular gesture on the part of Mr. Munch was a highly commendable one. Since he is a recognized authority on Berlioz, we may accept his reading of the symphony as a definitive one. The orchestra indeed played superbly. No composer wrote more flatteringly for the instruments than did Berlioz. He did not show the same consideration for the singing voice and this discrepancy could be noted yesterday. The chorus rose to what occasions were offered it and the soloists gave of their respective bests. Mr. Sze, upon whom fell the heaviest burden, sang with great intelligence, if not with all the resonance and richness that might have been desired.

[92]

BOSTON, MASS.
HERALD
FEB 21 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch [illegible] gave the 17th program of the 72d season in Symphony Hall yesterday afternoon. The soloists were Leslie Chabay, tenor; Margaret Roggero, contralto and Yi-Kwei Sze, bass, and assisting were the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The program was given over to a complete performance of Berlio's "Romeo and Juliette," Op. 17.

By RUDOLPH ELIE

Charles Munch returned from his mid-winter vacation yesterday afternoon to give us the finest musical event of the entire season in a virtually supreme performance of Berlioz' "Romeo and Juliette."

We have had, this season, some especially fine new music. We have had soloists, like Arrau, who have astonished us with their brilliance and musicianship. And we have had, in Cantelli, a guest conductor of no less than stunning impact. However, it has remained for Mr. Munch, with his life experience, his dedication to music and his orientation to the artistic—and poetic—significance of this particular work, to give us a musical experience wholly removed from peripheral attractions.

* * *

Nowadays one doesn't go too far overboard in reading into this sort of thing the life of the artist; we know that "Romeo and Juliette" was indeed the life of Berlioz himself, but to say that in performing it Mr. Munch was portraying his own life, his own personal torments and dreams and hopes, is perhaps extravagant. Yet there can be no doubt that this was more than a mere traversal, expert, finished, studied, professional. It was, from the very outset, one of the most personal things Mr. Munch has ever done. This was his music and he conducted it—indeed, personified it—with a conviction that could not fail to register even with those who may not be sufficiently oriented to the world of Berlioz to recognize the towering musical accomplishment this great work is.

* * *

Although hampered, as always, by the lack of the proper solo voices (for this is a cross the Boston Symphony has borne for years, working as it does so close to the financial line), the conductor was blessed with the finest choral group G. Wallace Woodworth has ever provided from the ranks of the Harvard Glee Club and the Radcliffe Choral Society. I say finest in this case in terms of its suitability to the work in question, for it is more accurate to say that the finest of Mr. Woodworth's groups is always the last one you heard.

Be that as it may, this chorus had mastered the style, whether it was lending a magically light and flexible background to the Queen Mab scherzetto, an atmosphere of ineffable tenderness to the "scene d'amour," or a ringing martial tone to the ranks of the Capulets and the Montagus. The enunciation of the text—at least to one without French ears—was superbly done throughout, while the tonal quality was notable for the mood and special feeling this music requires.

The orchestra, too, was at the peak of its form. As a matter of fact, considering Mr. Munch's demands on it in the way of tempos, range and level of attack, and contrasting balances of textures, it had to be, for he left much to the intuition of the men themselves; it was no mere beater of time they were up against yesterday but a re-creative master in the white heat of inspiration.

The soloists, Margaret Roggero, soprano; Leslie Chabay, tenor; and Yi-Kwei Sze, bass, were competent enough and would, indeed, have been outstanding in a work making fewer stylistic demands on them than this does, but they were pretty much out of the league before and behind them. Nonetheless they are to be commended for doing as well as they did, which was wholly professional but just not quite as inspiring as the rest of Mr. Munch's forces.

The temptation is great to carry on for yards more on the miracles that occur in this huge work. We are all familiar with its three main orchestral sections, for they appear regularly at these concerts. The entire work, however, has never before been done here, and it is impossible in so brief a space to describe the pictorial imagery, the originality, the poetry and the passion contained in it. Berlioz piles one orchestral and vocal wonder on another but most of all he captures the extraordinarily vivid romantic atmosphere that surrounds Shakespeare's play. And to hear it in its entirety in such an inspired performance as this is to be overcome by it.

The program next week offers works by Faure, Barber, and Hindemith Faure's "Dolly," Barber's Adagio for Strings, Hindemith's Metemorphosis of Themes by Weber and Chausson's B flat Symphony.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

1952-1953 SEASON

'Roméo et Juliette' Symphony

Munch Conducts Dramatic Work in Entirety

By Harold Rogers

In 1949 when Leonard Bernstein conducted the première of Messiaen's "Turangalila" in Symphony Hall, many listeners were appalled at the thought of having to listen to a symphony in ten movements—a work that filled an entire program.

But since the "Turangalila" Symphony was composed in what might be thought an advanced idiom, perhaps the listeners may be forgiven their natural reluctance. Messiaen, it's true, is not the easiest contemporary composer to appreciate.

Berlioz, in his day, must have held a position similar to that of Messiaen. He was often shunned, misunderstood, and unjustly criticized. He had startling originality—all the more amazing when we consider that it was far in advance of Mendelssohn and Schumann, his contemporaries, and anticipated the massive works of Wagner.

Berlioz, like Messiaen, also wrote a 10-movement symphony, the "Roméo et Juliette," Opus 17, heard in its complete form for the first time in the week-end Symphony Hall series yesterday afternoon. When it was first heard in Paris in 1839, the year of its composition, the audience reactions were strongly mixed. So were they for the Messiaen symphony in 1949. What is the conclusion to be drawn from this parallel?

Granting the Messiaen symphony the same passage of time that the Berlioz symphony has had, will it impress its listeners in 2063 as being original in conception, occasionally dull, but for the most part exciting? Perhaps, for that's the effect the Berlioz symphony has today.

♪ ♪ ♪

Again Charles Munch has vividly brought to mind the sweep of Berlioz' genius. The performance yesterday—by the Boston Symphony Orchestra with the vocal forces of the Harvard Glee Club and the Radcliffe Choral Society—revealed a score that hasn't a meretricious measure, even according to today's standards.

This doesn't mean that there are no arid patches. There are, but they are minor when compared with the monumental climaxes—the Concert and Ball scene, for instance, or the Capulets' Festival. What could be more tender adn impassioned than the Love Scene, expressed by the lustrous singing of the cellos! And there's the gossamer Queen Mab Scherzo, of course, long a concert favorite.

The glorious, ennobling finale, when the Capulets and Montagues are reconciled, can stir one to the depths. Each marvelous mood of Shakespeare's love story is expressed to perfection—the plaint of Juliet's funeral procession, the exhortation of Friar Laurence at the tomb when he discloses the details of the tragedy.

♪ ♪ ♪

The performance, which had much beauty, much excitement, was not altogether flawless. More rehearsals would have been the answer, but more rehearsals are impossible under the Boston Symphony's rigorous schedule. The chorus, trained by their conductor, G. Wallace Woodworth, sang the French texts clearly and expressively. Mr. Woodworth was duly honored by several curtain calls.

Leslie Chabay as Romeo sang his few tenor solos with distinction, enunciating clearly. Though Margaret Roggero as Juliet was muffled in her diction, her rich contralto was steady, pleasing to the ear. The bass solos of Friar Laurence were boldly done by Yi-Kwei Sze, whose voice is strong, open, and well handled.

For the concerts next week end Mr. Munch will conduct Fauré's "Dolly" Suite, Barber's Adagio for Strings, Hindemith's Symphonic Metamorphosis of Themes by Weber, and Chausson's Symphony in B-flat major.

An unusual feature of Randolph Scott's next western picture, "Riding Shotgun," will be a story that covers the same length of time as the running time of the film.

This Clipping From
BOSTON, MASS.
HERALD

FEB 22 1953

HONORED at reception and dinner for the Boston Symphony Orchestra at Women's City Club was Dr. Charles Munch, left, conductor. Others, from left: Mrs. Frederick S. Bacon, club president and Francois Charles-Roux, French consul.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 21 1953

MUSIC

"Romeo and Juliet" Presented in Entirety

Seventeenth program in "regular" series by Boston Symphony Orchestra Charles Mu[illegible]ector. Berlioz Dramatic Symphony "Romeo and Juliet" (complete first time at these concerts). The soloists: Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-Kwei Sze, bass. Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth.

By CYRUS DURGIN

Thanks to the enterprise of that always enterprising gentleman Theodore Thomas, there had been one complete performance of Berlioz' "Romeo and Juliet" in Boston back in the antedeluvian days of 1881. But until yesterday, and thanks to Charles Munch and the Boston Symphony Orchestra, the city had not heard the whole score again. It is good that this neglect has been rectified, for despite its longeurs and some sterile pages, this grand, dramatic symphony is an impressive piece.

For one thing, it shows three sides of the complex nature of Hector Berlioz: the virtuoso orchestral side that we all know from his most popular works, the formal side wherein he was a structural adventurer, and the vocal-chorus side which most people today know only from the Requiem, the "Damnation of Faust" and a few songs.

There may have been a clean-cut dichotomy between Berlioz' talents as orchestral creator and vocal writer. He was equally intrepid in both, but where his handling of the orchestra was always certain of results, his choral writing sometimes was no more than bizarre—though strikingly so. But you are never quite prepared for what comes out of Berlioz' massed voices.

The chorus of "Romeo and Juliet" is sometimes a narrative chorus, advancing the story in a peculiar sort of jigging recitative, sometimes, as just before the Love Scene, a commenting chorus, and as when the Capulets burst out, and the two factions finally agree to reconciliation, a mob sounding with ominous or reassuring power. But the vocal solo parts are pallid, in the measures of Romeo and Juliet, compared to what Berlioz can suggest with instruments, and it takes such a virile, resonant performance as that of Yi-Kwei Sze to keep Friar Laurence's exhortations from seeming, dramatically, something like old King Marke's querulous and endless remarks to the apprehended Tristan and Isolde.

Nonetheless, in the most vital passages, a special and distinguished quality is present, and, with the touch of the born, instinctive tonal dramatist (or showman, if you must undercut Berlioz a little!) the composer brings the finale to a rousing conclusion. But the essential Berlioz of "Romeo and Juliet" is the orchestral Berlioz, and in those portions he created a masterpiece incandescent and enduring.

Yesterday's performance was notably excellent, in all wise. The orchestra never sounded richer, more intense or tender than in the Love Scene, or when Romeo stands alone in his melancholy, or in the pages depicting the silence of night and the deserted Capulet garden. Munch has put more punch into the scene of the Capulet's Ball than he did yesterday, but that came off brilliantly. The Queen Mab scherzo, one of the most demanding instrumental souffles in all music, though it began a trifle heavily, finished in a marvel of tonal and rhythmic gossamer.

The Harvard and Radcliffe choruses, dealing with the exacting French tongue, gave a handsome account of themselves. Miss Roggero's lush contralto, and the resonant tenor of Chabay are admirable, but I thought there was not enough experssion in the way they sang. But Ki-Kwei Sze, a superb musician, lacked nothing in tone or dramatic eloquence, and he clearly carried off the vocal honors.

James Abresch

Margaret Roggero, mezzo-soprano, **will sing in the Berlioz "Romeo and Juliet"** Symphony **at the week-end concerts by the Boston Symphony** Orchestra.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 22 1953

Berkshire Festival Programs Announced

Charles Munch announces the programs for the Berkshire Festival Concerts to be given by the Boston Symphony Orchestra at Tanglewood, the orchestra's Summer home in Lenox, Mass. The Festival will extend from July 11 to Aug. 16. In the first three week-ends, concerts will be given on Saturday evenings and Sunday afternoons, the first week being devoted to the music of Bach, the second to Mozart, and the third to Haydn and to contemporary composers (Strauss, Milhaud, Ravel and Foss).

Mr. Munch will conduct each concert except on Aug. 1, 9, and 15. The Berkshire Music Center will be under his direction also and will hold its 11th term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston for the Shed Series A, B, and C.

The concerts in the Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evenings and Sunday afternoons. The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven, Overture Leonore No. 3; Mendelssohn, Violin Concerto (Soloist, Zino Francescatti); Copland, Appalachian Spring; Ravel, "Bolero"; All-Tchaikovsky program (Pierre Monteux, guest conductor), "Hamlet" Overture, Suite "Mozartiana", "Romeo and Juliet" Overture, Symphony No. 5; Schumann, "Manfred" Overture; Foss, Piano Concerto (the composer as soloist); Mendelssohn, Italian Symphony; Liszt, "Mephisto Waltz".

Series B (Aug. 7, 8, 9): Handel, "Water Music"; Barber, "Adagio for Strings"; Saint-Saens, Cello Concerto (soloist, Gregor Piatigorsky); Strauss, "Don Quixote"; Berlioz, Dramatic Symphony, "Romeo and Juliet"; Koussevitzky Memorial Concert (Leonard Bernstein, guest conductor); Haydn, Symphony No. 102; Mahler, Symphony No. 2 ("Resurrection").

Series C (Aug. 14, 15, 16): Cherubini, "Anacreon Overture"; Schubert, "Unfinished" Symphony; Ravel, Piano Concerto for the Left Hand (soloist, Seymour Lipkin); Wagner, Prelude and Love-Death from "Tristan"; "A Siegfried Idyl" "Die Meistersinger", Excerpts from Act III; Hindemith, Concerto for Strings and Brass; Brahms Symphony No. 2; Chavez, "Sinfonia India" (Leonard Bernstein, guest conductor); Brahms "Requiem".

[illegible] Feb 22

Musical Events

Charles Munch will conduct the concerts of the Boston Symphony Orchestra in Symphony Hall this afternoon at 3, in Sanders Theater, Cambridge next Tuesday evening, in Symphony Hall on Friday afternoon and Saturday evening next, and again in Symphony Hall on Tuesday evening, March 3.

The soloist at today's concert will be Miklos Schwalb, the Hungarian pianist now resident in Boston, who will appear in Beethoven's Fourth Pianon Concerto, Mr. Munch will open the program with Schumann's Overture to "Manfred," and close it with Beethoven's Fourth Symphony. The Cambridge program will consist of Schumann's Overture to "Manfred," Schubert's "Unfinished Symphony, Faure's Suite, "Dolly" as orchestrated by Henri Rabaud, Bartok's Two Images and Excerpts from Wagner's "Die Meistersinger," Act III.

The program for Friday and Saturday will open with Faure's Suite, "Dolly," and also include Barber's Adagio for Strings, Hindemith's "Metamorphosis of Themes of Weber," and Chausson's Symphony.

The program for Tuesday, March 3, will consist of Schumann's Overture to "Manfred," Bartok's Two Images, Excerpts from Act III of Wagner's "Die Meistersinger," and Chausson's Symphony.

TODAY—THE BOSTON SYMPHONY ORCHESTRA presents a concert at Sym-

---

Boston Symphony Sets Later Date for Concert

The Boston Symphony Orchestra will begin next season's series in Carnegie Hall slightly later than before, giving its first Wednesday night and Saturday afternoon concerts early in December, instead of mid-November as in previous seasons. Its four other New York visits will take place in January, February, March and April, 1954.

TRIBUNE – Feb 22

---

dual

This Clipping From
DETROIT, MICH.
FREE PRESS

FEB 22 1953

Dates Are Set For Berkshire Music Festival

BOSTON—This summer's season of programs in the Berkshire Festival of the Boston Symphony Orchestra will extend from July 11 to Aug. 16, according to Charles Munch, orchestra conductor.

Saturday evening and Sunday afternoon of the first week will be devoted to the music of Bach; the second week-end to Mozart and the third to Haydn and contemporary composers.

Concerts in the Music Shed will be on Saturday evenings and Sunday afternoons. Three series of concerts are planned. Series A is set for July 31 and Aug. 1 and 2; series B for Aug. 7, 8 and 9, and Series C for Aug. 14, 15 and 16.

Munch will conduct each concert except on Aug. 1, 9 and 15. Pierre Monteux and Leonard Bernstein will be guest conductors.

BOSTON, MASS.
POST

FEB 23 1953

SUNDAY SYMPHONY

BY WARREN STOREY SMITH

Miklos Schwalb, Hungarian-born pianist, who has been teaching at the New England Conservatory for several years and is well-known here as recitalist, made yesterday afternoon a belated debut with the Boston Symphony Orchestra. Mr. Schwalb's piece was the Fourth Concerto of Beethoven, whose Fourth Symphony completed the program. The Symphony had been heard this year at the regular concerts and the same was true of the opening number, Schumann's Overture to "Manfred."

What with a concert in the afternoon and a recording session in the evening, yesterday was fitting climax to one of the busiest weeks the Boston Symphony has experienced in a long while. Included were three concerts prior to that of yesterday, one of them under a guest conductor, and an open rehearsal. Three wholly different programs were involved, and between Monday and Thursday Mr Munch had to set in motion the huge and often unwieldy instrumental and vocal apparatus that is Berlioz's "Romeo et Juliette."

This information is presented in possible explanation of the fact that the performance of the Concerto yesterday measurably lacked the integration, the unity of purpose and conception, the rapport between soloist, conductor and orchestra, necessary for the full realization of any concerto, and of Beethoven's G major in particular.

On his part, Mr. Schwalb played poetically, when poetry was in order, with technical finish and with a quality of tone that fell gratefully on the ear. Of the three movements the middle one made the most satisfactory impression all around. There were details in the opening Allegro moderato that did not receive their due, speaking now of the ensemble, and the final Rondo might have had a bit more sparkle. Anyway, Mr. Schwalb was rewarded at the end by unusually hearty applause.

[93]

17

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, JANUARY 23

Symphony Seeks Financial Aid–

Globe – Jan. 23. – 1953 Art and Business

More than 40 Boston leaders of business and finance met at Symphony Hall, yesterday morning, as guests of the trustees of the Boston Symphony Orchestra. They listened to the orchestra rehearse, sat down to lunch at tables spread in the auditorium, and heard a succession of speakers.

The idea was this: to acquaint business leaders with the operation of the Boston Symphony and to invite financial support of it from corporate business interests. That idea is new here, and very sound from two points of view. First, the place of the now vanishing wealthy private contributors to cultural institutions, must be taken by collective representatives of the community, and there is none more responsible nor better equipped to do so than corporate business. Second, the Boston Symphony Orchestra is as great an asset as any in all our beloved New England.

When art and business engage in mutual, cooperative effort, for the enrichment of the community, that mean?s a healthy society and an up-and-coming community. Corporate business, as representing all of us, large and small, here has an opportunity to join in sustaining an institution which confers its benefits upon us all.

Herald – Jan. 23 – 1953

100 BUSINESS MEN HEAR SYMPHONY REHEARSE

In a unique move to help broaden its financial base, the trustees of the Boston Symphony orchestra yesterday afternoon presented a brief open rehearsal of the orchestra under Chales Munch to a group of about 100 of Boston's most distinguished business and professional men, many of whom had never before heard the orchestra.

Following the 45-minute rehearsal and a luncheon served in Symphony Hall, Fire Commissioner Michael Kelleher, who referred humorously to the fact that a Kelleher serving on the board was itself a sign of the changing times, introduced Henry B. Cabot, president of the board.

Urging that heads of Boston's largest firms realize the importance to Boston of the orchestra, which with the Boston Pops orchestra now on tour, will have visited 110 American and European cities in the years 1952-53, Mr. Cabot pointed out that the current deficit could be met in but three ways. These were through a large public canvas, through city, state or national support, and through the sponsorship of Boston business.

A canvas, he said, would be competitive with such public drives as the Community Fund, while government support would be wholly contrary to the ideals of a democratic system. His remarks were dramatically emphasized in an impromptu talk by Isaac Stern, the violin virtuoso who appears this week as soloist with the orchestra.

Mr. Stern stated that he had followed the orchestra on its recent European tour and that everywhere he went the stunning appearance of the Boston orchestra there was still a topic of conversation. He said the tour had done more for cultural relationships between the U.S. and Europe than any commercial or business contact ever had, and urged that business men awaken to the fact that the Boston Symphony orchestra is a world-wide ambassador for Boston itself. The meeting was brought to a close with brief remarks by Francis Hatch, also a trustee, on how business could practically undertake to share the responsibilit upport.

Trustees Ask Support By Businessmen

By Harold Rogers

About 100 distinguished Boston businessmen were invited to Symphony Hall yesterday to hear part of a rehearsal by the Boston Symphony Orchestra and to enjoy a luncheon of New England clam chowder.

After the luncheon Henry B. Cabot, president of the trustees, invited these men to make corporate gifts for the support of the orchestra.

"The days are over," he said, "when our annual deficit can be paid by private individuals. We are facing another change in the pattern of financing our organization." He listed three alternatives —a community fund campaign (in which local citizens would be solicited for contributions), governmental support (sought from the city, state, or national levels), or private business.

Mr. Cabot said that he would prefer not to employ the first. He felt that governmental support had its dangers where the control of policy was concerned. He recommended support from private business as the logical solution. He pointed out, of course, that corporate gifts are deductible from income taxes, up to a certain percentage. No specific pledges were asked at the meeting.

Isaac Stern, violin soloist for the week-end concerts, told the businessmen that he was surprised that an orchestra such as the Boston Symphony would not be self-supporting.

"Orchestras the world over are compared to the Boston Symphony," he explained. "There's no other orchestra like it. It has created a standard; it has an esprit de corps, a pride in itself. The concerts in Europe by the Boston Symphony last spring did more to help Europeans understand America than all the diplomats have been able to do. Your orchestra can be our greatest ambassador. The Boston Symphony shouldn't ask for your support. You should ask to be able to give your support to the Boston Symphony!"

Prior to the luncheon the businessmen heard Charles Munch conduct Schubert's "Rosamunde" music, Samazeuilh's "Nuit," and an excerpt from Wagner's "Die Meistersinger."

Michael T. Kelleher, who introduced the other speakers, remarked humorously that one of his colleagues turned to him during the rehearsal and said:

"This is the first time I've had it done with music!"

GROUP PLANS SYMPHONY AID

Post – Jan. 23, '53

Business Executives Attend Rehearsal

Yesterday the Boston Symphony Orchestra had as its guest at Symphony Hall a sizable group of business executives from various parts of New England. They listened to a rehearsal of the program to be played this afternoon and tomorrow evening, after which they lunched in an improvised dining room on the floor of the auditorium, directly in front of the stage.

During and after the meal these business men were addressed by Fire Commissioner Michael T. Kelleher, of the board of trustees; Isaac Stern, violinist, soloist at this week's concerts; Henry B. Cabot, president of the board of trustees, and others.

The idea back of this unusual procedure was the formation of a new group, to be known as the Business Friends of the Boston Symphony Orchestra. The less selective organization, The Friends of the Boston Symphony Orchestra, has been in existence for some time and has helped to meet the annual deficit, once paid out of the private purses of such benefactors as Major Henry L. Higginson, who founded the orchestra in 1881, and Ernest B. Dane, long its treasurer.

With every seat subscribed, the Boston Symphony realizes more from the sale of tickets than the other major orchestras—75 per cent of the total expenses, as against 64 per cent for Philadelphia, 53 per cent for New York and 45 per cent for Chicago. But these receipts do not turn the trick. A deficit of $100,000 is predicted for the current season.

Plans Tour

The business firms of Detroit are keeping the orchestra of that city out of the red. The Boston Symphony now proposes three classes of business gifts: $2500, $1500 and $500. If in any given year the situation should be less severe, the amount of the contribution would be reduced.

Mr. Stern eloquently described the esteem in which the Boston Symphony is held by all performing artists, and, as one who was there shortly afterwards, he spoke of the amount of good will that the orchestra established by its European tour of last May.

From April 20 through May 23, the orchestra will make a comprehensive tour of this country and Canada. This, however, will be done for prestige rather than for profit. A loss of $30,000 on the venture is predicted. On Jan. 20, Arthur Fiedler began a 10-week tour with a group of 70, known as the Boston Pops Tour Orchestra, hough naturally, no present members of the Boston Symphony are epresented. It is interesting to now that approximately $2,000,000 orth of Boston Symphony and ops records are sold each year.

This Clipping From
BOSTON, MASS.
HERALD

FEB 23 1953

MUSIC

Sunday Symphony

The Boston Symphony Orchestra, Charles M[illegible] gave the fifth program of the Sunday series of concerts in Symphony Hall yesterday afternoon. The soloist was Miklos Schwalb, pianist. The program:

Overture to "Manfred," Op. 115. Schumann
Concerto No. 4 in G, Op. 58. Beethoven
Symphony No. 4 in B flat, Op. 60. Beethoven

By RUDOLPH ELIE

Our notable pianist-in-residence, Miklos Schwalb of the faculty of the New England Conservatory of Music, has long since attained a formidable reputation as solo pianist, but it remained for his first appearance with the Boston Symphony orchestra yesterday afternoon to reveal the fuller implications of his art.

He chose to do Beethoven's Fourth, a work that is by no means neglected, and with it displayed an honesty of approach and a freshness of mood that gave it back its essential character, which is lyric and poetic in contrast to the stormy outbursts of the Emperor. Many pianists, more interested in making an effect than in conveying the underlying simplicity and fragrance of the work, wrest it out of its context to display their own brilliance. Not so Mr. Schwalb. For, with power and brilliance and virtuosity implicit in everything he kept it in reserve, as jet pilot with super-sonic horsepower might keep it in reserve to cruise along comfortably and securely this side of the sound barrier.

The result was a musical occasion, not a sporting event. Backed up in every bar, every accent and modelling of phrase by Mr. Munch and the orchestra, the pianist sought out the charm and the delicacy of the melodic materials themselves, now emphasizing the embroidery, now underlining the more outspoken moments, now conveying the muted drama of the dialogue between piano and orchestra. It was not a spectacular affair; the composer didn't intend it to be. But it was poetic musicianship of the highest order, and Mr. Schwalb is to be congratulated for respecting the composer's intentions so beautifully and yet so masterfully. He was rewarded incidentally, with a most gratifying ovation at the end.

Mr. Munch brought the concert to a close with an equally musical conception of the Beethoven's Fourth, a work much in the same vein as that of the concerto, which is to say one of the more lyrical valleys among the higher crags of Beethoven's art but none the less perfect for all that.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 25 1953

Boston Symphony to End Season

The Boston Symphony Orchestra, conducted by Charles Munch, will give its last New York concerts of the season at Carnegie Hall on Wednesday night, March 11, and Saturday afternoon, March 14. The evening program will include Schumann's "Manfred" overture, Faure's suite, "Dolly," orchestrated by Henri Rabaud, Debussy's "Afternoon of a Faun" and excerpts from Act III of Wagner's "Die Meistersinger." The afternoon program will offer Mozart's Adagio and Fugue for strings, Bohuslav Martinu's first symphony, Schubert's "Unfinished Symphony" and Ravel's "La Valse."

[94]

U.S. TOUR
Advance clippings

U.S. Tour
REVUES

POPS

1952
1953
SEASON

ns THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY,

— Schwalb With Symphony—

Pianist Plays Concerto No. 4 By Beethoven

By Jules Wolffers

It is no negation of the Boston Symphony to say that with the Sunday afternoon concert the orchestra almost reached its saturation point of activity. After a week spent on the formidable task of preparing the Berlioz "Romeo and Juliet" Symphony for the Friday-Saturday programs, there was little time available to set the stage for a concert the very next day.

The surprising thing is not that there was occasional roughness and lack of cohesion, but that Charles Munch and his men were able to deliver as well as they did. Two of the works presented —the Overture to Byron's "Manfred" by Schumann, and the Beethoven Fourth Symphony—had the advantage of rehearsal and performance earlier in the season. But this was not the case with the Beethoven Piano Concerto No. 4, which found Miklos Schwalb playing for the first time with the orchestra under conditions far from ideal.

Innate musicianship and skill often go far to make up for inadequate ensemble preparation. Mr. Schwalb's superior pianism, aided by the conductor's sensitivity to the soloist's frequent changes of speed, resulted in a very satisfactory performance.

* * *

This concerto demands much from pianist and orchestra. Brilliance of execution must be present, yet it must be masked to give an effect divorced from the slightest display. At the same time, too much understatement may easily cause the work to fall into a slough of dullness. The pianist trod his path warily between the two extremes to achieve artistic effects of high order. In no instance could he have been held guilty of over-use of his prodigious technique.

* * *

Of the three movements, the second, with its intensely moving dialogue between the massed strings and pianist, was projected the most successfully. Here the understanding between soloist and conductor was wholly admirable.

Warm applause at the conclusion showed how well the soloist had pleased the audience with this introspective and brooding masterpiece. From his previous appearances here as recitalist, one would hazard the guess that Mr. Schwalb would be at least equally adept in a more assertive and objective work.

This Clipping From
BOSTON, MASS.
HERALD

FEB 28 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 72d season in Symphony Hall yesterday afternoon. The program:

"Dolly" .... Faure
Adagio for Strings .... Barber
Symphonic Metamorphosis of Themes by Weber .... Hindemith
Symphony in B-flat, Op. 20 ... Chausson

By RUDOLPH ELIE

THIS ONE DIDN'T seem to be, on paper at any rate, a very stimulating sort of a program, but it turned out very well indeed even with Chausson's fairly wearisome symphony as the principal work.

It is hard to say just why this symphony, interesting and indeed powerful as it is, should prove tiresome only 60-odd years after its premiere in Paris. Perhaps it only wearied me (though it did not seen to register too strongly with the audience, either), but its reminiscences of Franck, of Wagner and even, at times, of Tchaikovsky, contrived to diminish its force as it went along.

The endless chromaticism of its melodic materials, the almost pompous character of its proclamations in the brass, and the over-thick harmonies tend to make it special. Whether it is too special to truly appeal to the American ear I am not in a position to say; it is not exactly "French" in the general use of that term in music, but on the other hand no one but a Frenchman could have composed it.

All in all, it is principally flawed by the consistently heavy tone it adopts, for it is more than serious; it is somehow self-important, which is curious considering the fact that its author was one of the most modest and unconceited composers who ever lived. Well, perhaps it will speak to us again some other time; yesterday it seemed a little faded, a ~~little~~ dated, a little passe.

If the Chausson was flawed by its solemnity, the Hindemith was for its mockery. I find, on the occasion of its last performance at these concerts five years ago, that I sailed into Hindemith for making such a cruel sport of Weber by plucking out of his works the admittedly third rate tunes and putting them together in a way to underline their banality while at the same time showing us how clever he is as a master of the orchestra.

I STILL DO NOT QUITE see why Weber needed to have been subjected to this sort of parody but there is no denying that it is a very funny parody at that. Had Hindemith been able to devise even such banal tunes as these (and he couldn't, of course, without being ejected from the contemporary composer's union), the Metamorphosis would rank with the cleverest orchestral tours de force of the times. It still ranks with the cleverest, but that the material is Weber's makes it a somehow hollow victory, much like that of the man who first discovered that Dvorak's "Humoreske" and "Way Down Upon the Swanee River" go together admirably in counterpoint.

Be that as it may, and taking it as a fait accompli, the Metamorphosis is a most enjoyable thing to listen to. The Scherzo, with its pseudo-solemn fugue involving everything from tuba to timpani, and its evocation of the Chinese atmosphere with wood block, cymbals, triangle and gongs, comes closer to drawing smiles than almost anything else in music. Even the andantino is not without its mischief, not the least of it being the florid passage for the flute—exquisitely played by Doriot Anthony, by the way—that brings the movement to a close. The final march, meanwhile, is sheer exuberance all the way through. If Hindemith had used his own melodic materials for this parody or, at least, chosen the silly jingles of someone like Leybach or Pixis or Gottschalk the joke would have more point.

Samuel Barber's Adagio from Strings is beyond a doubt one of the most beautiful serious works so far composed by an American. It is the slow movement from the String Quartet in B minor, a work dating from the composer's 26th year. In the fuller raiment of the string orchestra it is an exceptionally noble and expressive piece. The melody itself is almost unbelievably lovely to have sprung from our times, and the rising tension of the harmonies as this melody progresses to its climax is not less than gripping. It was superbly played by the string band, too, to lift it to preeminence on the afternoon's program.

Faure's piano suite "Dolly" as orchestrated by Rabaud made a charming curtain-raiser for the program, its six brief sections being a very tender evocation of idealized childhood scenes. The program next week offers Mozart's Adagio and Fugue, Martinu's First Symphony, Strauss' Divertimento and Ravel's "La Valse."

N POST, THURSD

"STORY OF A SOLDIER"

BY WARREN STOREY SMITH

At Jordan Hall last evening, the Friends of Chamber Music, which presents concerts by the Zimbler Sinfonietta, offered a contemporary program, the second of the season, consisting of Schoenberg's "Verklaerte Nacht" and Stravinsky's "The Story of a Soldier." This was a very choice bill and one that was relished by a capacity audience.

We are familiar with Schoenberg's string sextet in the later version for string orchestra. It was presented last evening in its original form and, according to individual taste, made more impression that way or was less effective. Both opinions could be heard during the intermission.

In any event, the performance by Messrs. Zazofsky, de Pasquale, Mayes, Kornsand, Cauhape and Zimbler was a most eloquent one. The music, reminiscent of Wagner and other German post-romantic composers, is still the most widely appreciated of Schoenberg's works, though less original than many that followed it.

There is no lack of originality in the music that Stravinsky provided (in 1918) for C. F. Ramuz' "L'Histoire du Soldat," a tidy drama based on a Russian folk tale. The work can be done by only a narrator and the seven players called for by the infinitely ingenious score. Last evening the reader was Arnold Moss, but (and in accordance with the original intention) we also had the soldier, portrayed by Mitchell Arguss; the Stranger (really the devil), by Jack Bittner, while Anita Alvarez danced the role of the lovely princess, whom the soldier won and then lost because he disobeyed the devil's instructions.

No mention has yet been made of Richard Burgin, who ably conducted the little orchestra. Josef Zimbler was listed as producer and musical director, while Nathaniel Merrill had charge of the lighting. Mr. Moss was also stage director as well as narrator and translator (with Stella Moss), and let it be said that all concerned displayed their competence.

Modest as it is, Stravinsky's score is one of the marvels of modern music, not only for the variety of moods successfully portrayed but for the variety of effect obtained from a violin, a string bass, clarinet, bassoon, trumpet, trombone and percussion. Members of the Boston Symphony were responsible for last evening's virtuoso performance.

This Clipping From
Saturday Review of Literature
NEW YORK, N. Y.

FEB 28 1953

* * *

THE Italian symphonic conductor—and the way this starts out it could end as one of the greatest generalizations of all time—remains a phenomena outside the direct line of symphonic music, for all that the arch-example of the school enjoys unparalleled esteem in many schools. In many ways Guido Cantelli—whose latest appearance in New York was in the privileged role of guest conductor of the Boston Symphony Orchestra—recalls ~~rather vividly su~~ch older compatriots as the late Bernardino Molinari and the early Victor de Sabata (nobody, but nobody, but De Sabata could recall the late De Sabata) in his absorption with substance rather than with idea, with sound rather than with the impulse that motivates sound.

This is admittedly a difficult kind of point to substantiate, for one has to assess intent in terms of result, thereafter choosing the evidence that suports the case, ignoring the contrary kind (if it exists). In this latest contact with Cantelli, my impressions were founded on his evaluation of Haydn's Symphony in D, No. 93, and Stravinsky's "Jeu de Cartes." Even in the finale of the Haydn, I did not hear an *esprit* to make one aware that as well as writing a lot of notes *Presto ma non troppo* Haydn was also expressing a state of mind. The Stravinsky ballet suite was vigorously led, with a piercing insight of the matter in the score; but it was much glossier, more cushioned with tonal fat than the composer's own lean treatment. The orchestra played very well for him, which argues persuasiveness in rehearsal; but the engagingly picturesque gesture with which each movement ended made one wonder whether the audience was applauding the tonal show (commendable) or the visual exhibition (spectacular).

—IRVING KOLODIN.

This Clipping From
DALLAS, TEX.
NEWS

FEB 24 1953

MonteuxPicks Program for Dallas Date

Pierre Monteux one of the most famous of conductors and now a lively 78 years old was confirmed Monday as the guest conductor of the illustrious Boston Symphony Orchestra when it appears at State Fair Auditorium April 30 under State Fair auspices. Priorities holders have already received their notices.

Tentative program for Dallas will be Berlioz's "Roman Carnival" Overture, Sibelius' Symphony No. 2 in D Major, a suite from Strauss' "Der Rosenkavalier" (to be heard in its entirety a week later from the Metropolitan Opera) and another number to be selected. Stravinsky's "L'Oiseau de Feu" was suggested but the Dallas Symphony gave it last Sunday in a surprise switch of programs. The Boston Symphony has stated a desire not to duplicate work of resident orchestras in tour cities.

This Clipping From
HARTFORD, CONN.
TIMES

FEB 28 1953

Tanglewood Plans Weekend Schedule

FIRST announcement of plans for this Summer's schedule of Boston Symphony Orchestra concerts at Tanglewood shows one important deviation from the past: In place of concerts on Thursday evenings, Saturdays and Sundays, the new policy will present a compact weekend of Friday, Saturday and Sunday events.

The programs also show a popular tendency, with Zino Francescatti playing the Mendelssohn Violin Concerto in one, Pierre Monteux conducting four works of Tchaikovsky on another, and Gregor Piatigorsky playing the Saint-Saens' Cello Concerto on a third. Leonard Bernstein will conduct several times, though Charles Munch will be much the most active man with the baton.

* * *

THE FESTIVAL will extend from July 11 to Aug. 16. On the first three weekends concerts will be given on Saturday evenings and Sunday afternoons. The first week will be devoted to the music of Bach, the second to Mozart, and the third to Haydn, plus recent and contemporary composers (Strauss, Milhaud, Ravel, and Foss). These will be given in the Theater-Concert Hall.

* * *

THE CONCERTS in the Music Shed will be given on Friday and Saturday evenings and Sunday afternoons. Mr. Munch will conduct each concert except those on Aug. 1, 9, and 15.

The Berkshire Music Center, Summer school operated by the Boston Symphony Orchestra, also will be under Mr. Munch's direction. It will hold its 11th term concurrent with the festival season at Tanglewood.

* * *

SERIES A PROGRAMS:

Friday, July 31—Beethoven's Overture to Leonore No. 3, Mendelssohn's Violin Concerto (with Zino Francescatti as soloist), Copland's "Appalachian Spring" and Ravel's Bolero.

Saturday, Aug. 1—Tchaikovsky program with Pierre Monteux as guest conductor, "Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5.

Sunday, Aug. 2—Schumann's "Manfred" Overture, Foss's Piano Concerto (with the composer as soloist), Mendelssohn's "Italian" Symphony, and Liszt's "Mephisto" Waltz.

SERIES B:

Friday, Aug. 7—Handel's "Water Music," Barber's Adagio for Strings, Saint-Saens Cello Concerto (with Gregor Piatigorsky as soloist), Strauss's "Don Quixote."

Saturday, Aug. 8—Berlioz' Dramatic Symphony "Romeo and Juliet."

Sunday, Aug. 9—Koussevitzky Memorial Concert with Leonard Bernstein as guest conductor, Hayden's Symphony No. 102, Mahler's Symphony No. 2 ("Resurrection").

SERIES C:

Friday, Aug. 14—Cherubini's "Anacreon" Overture, Shubert's "Unfinished" Symphony, Ravel's Piano Concerto for the Left Hand (with Seymour Lipkin as soloist).

Saturday, Aug. 15—Wagner's Prelude and Love-Death from "Tristan und Isolde," "A Siegfried Idyl," and Excerpts from Act III of "Die Meistersinger"; Hindemith's Concerto for Strings and Brass, Brahms Symphony No. 2.

Sunday, Aug. 16—Chaves' "Sinfonia India" (with Leonard Bernstein as guest conductor); Brahms Requiem.

[95]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 28 1953

MUSIC

Symphony Program More Comfortable Than Solid

[illegible] program [illegible] Boston Symphony Orchestra, Charles Munch, [illegible] at Symphony [illegible] Faure [illegible] Dolly [illegible] Samuel Barber [illegible] first time at [illegible] Hindemith [illegible] Weber; Chausson [illegible] B flat major.

BY CYRUS DURGIN

[illegible] was played was considerably more important than what [illegible] played at the Boston Symphony concert yesterday. Charles Munch [illegible] attractive program [illegible] made easy listening [illegible] it was a good deal more comfortable than solid.

Faure's little piano pieces, written for the daughter of the Emma Bardac who became the second Mme. Claude Debussy, are what today we would call "nice kid stuff." Henri Rabaud's orchestration of them is expert and delicate, smooth and flowing with many colors. But they have no more business on a symphony program than little Dolly would have had staying up late at a swank party given for grownups by her Mama.

Nonetheless, "Dolly" was as carefully performed as everything else, and the Boston Symphony turned in a truly fastidious account of the six pieces. The full number of strings, too, sang and glowed celestially (to mix up the metaphors a bit) in Barber's lush Adagio, which is 19th Century music emotionally, with a season of modern dissonance and ornamented, melodically, in a sort of neo-baroque fashion. Doesn't seem possible that one piece could look three ways at once, but this one does. Furthermore, it is altogether pleasant.

The Chausson Symphony, untouched by the Boston Symphony for nearly 12 years, has just as mixed an ancestry, with Grandfather Wagner sounding out of the brass and the purple, fuchsia and heliotrope harmonies; Uncle Camille Saint-Saens grimacing from the woodwinds now and again, and Papa Franck, his muttonchop whiskers bobbing in tempo (with here and there a little rubato), beaming fatuously out of the whole business. Even so, it all sounds pleasant, and it is rewarding to players and audience alike to have so much soft music, and so much very, very loud. Mr. Munch gave it the full vitalizing treatment.

Hindemith's Symphonic Metamorphosis, however sleazy the material, gets right down to business and stays there. It is music for the sake of music; brisk, clever, a little waggish and irresistibly amiable. Furthermore, it has juice of tune, rhythm and harmony. Here, too, conductor and orchestra gave their best. The total result was an easy and relaxing an afternoon as you could ask.

SATURDAY, FEBRUARY 28
BOSTON DAILY GLOBE

MUSIC

Symphony Program More Comfortable Than Solid

BY CYRUS DURGIN

[illegible] played was [illegible] ortant than what [illegible] Boston Symphony [illegible] Charles Munch [illegible] attractive program [illegible] made easy listening [illegible] good deal more comfortable [illegible] solid.

[illegible] of the Emma Bar[illegible] the second Mme [illegible] are what today [illegible] "nice kid stuff." [illegible] orchestration of [illegible] and delicate, smooth [illegible] with many colors. [illegible] have no more business [illegible] phony program than [illegible] have had staying [illegible] swank party given for [illegible] her Mama.

[illegible] "Dolly" was as carefully performed as everything else, [illegible] Boston Symphony turned [illegible] fastidious account of the [illegible] pieces. The full number of strings, too, sang and glowed celestially (to mix up the metaphors a bit) in Barber's lush Adagio which is 19th Century music, emotionally, with a season of modern dissonance and ornamented, melodically, in a sort of neo-baroque fashion. Doesn't seem possible that one piece could look three ways at once, but this one does. Furthermore, it is altogether pleasant.

The Chausson Symphony, untouched by the Boston Symphony for nearly 12 years, has just as mixed an ancestry, with Grandfather Wagner sounding out of the brass and the purple, fuchsia and heliotrope harmonies; Uncle Camille Saint-Saens grimacing from the woodwinds now and again, and Papa Franck, his muttonchop whiskers bobbing in tempo (with here and there a little rubato), beaming fatuously out of the whole business. Even so, it all sounds pleasant, and it is rewarding to players and audience alike to have so much soft music, and so much very, very loud. Mr. Munch gave it the full vitalizing treatment.

Hindemith's Symphonic Metamorphosis, however sleazy the material, gets right down to business and stays there. It is music for the sake of music; brisk, clever, a little waggish and irresistibly amiable. Furthermore, it has juice of tune, rhythm and harmony. Here, too, conductor and orchestra gave their best. The total result was an easy and relaxing an afternoon as you could ask.

BOSTON HERALD, SATURDAY, FEBRUARY 28,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 72d season in Symphony Hall yesterday afternoon. The program:
"Dolly" .... Faure
Adagio for Strings .... Barber
Symphonic Metamorphosis of Themes by Weber .... Hindemith
Symphony in B-flat, Op. 20 ... Chausson

By RUDOLPH ELIE

THIS ONE DIDN'T seem to be, on paper at any rate, a very stimulating sort of a program, but it turned out very well indeed even with Chausson's fairly wearisome symphony as the principal work.

It is hard to say just why this symphony, interesting and indeed powerful as it is, should prove tiresome only 60-odd years after its premiere in Paris. Perhaps it only wearied me (though it did not seen to register too strongly with the audience, either), but its reminiscences of Franck, of Wagner and even, at times, of Tchaikovsky, contrived to diminish its force as it went along.

The endless chromaticism of its melodic materials, the almost pompous character of its proclamations in the brass, and the over-thick harmonies tend to make it special. Whether it is too special to truly appeal to the American ear I am not in a position to say; it is not exactly "French" in the general use of that term in music, but on the other hand no one but a Frenchman could have composed it.

All in all, it is principally flawed by the consistently heavy tone it adopts, for it is more than serious; it is somehow self-important, which is curious considering the fact that its author was one of the most modest and unconceited composers who ever lived. Well, perhaps it will speak to us again some other time; yesterday it seemed a little faded, a little dated, a little passe.

If the Chausson was flawed by its solemnity, the Hindemith was for its mockery. I find, on the occasion of its last performance at these concerts five years ago, that I sailed into Hindemith for making such a cruel sport of Weber by plucking out of his works the admittedly third rate tunes and putting them together in a way to underline their banality while at the same time showing us how clever he is as a master of the orchestra.

I STILL DO NOT QUITE see why Weber needed to have been subjected to this sort of parody but there is no denying that it is a very funny parody at that. Had Hindemith been able to devise even such banal tunes as these (and he couldn't, of course, without being ejected from the contemporary composer's union), the Metamorphosis would rank with the cleverest orchestral tours de force of the times. It still ranks with the cleverest, but that the material is Weber's makes it a somehow hollow victory, much like that of the man who first discovered that Dvorak's "Humoreske" and "Way Down Upon the Swanee River" go together admirably in counterpoint.

Be that as it may, and taking it as a fait accompli, the Metamorphosis is a most enjoyable thing to listen to. The Scherzo, with its pseudo-solemn fugue involving everything from tuba to timpani, and its evocation of the Chinese atmosphere with wood block, cymbals, triangle and gongs, comes closer to drawing smiles than almost anything else in music. Even the andantino is not without its mischief, not the least of it being the florid passage for the flute—exquisitely played by Doriot Anthony, by the way—that brings the movement to a close. The final march, meanwhile, is sheer exuberance all the way through. If Hindemith had used his own melodic materials for this parody or, at least, chosen the silly jingles of someone like Leybach or Pixis or Gottschalk the joke would have more point.

Samuel Barber's Adagio from Strings is beyond a doubt one of the most beautiful serious works so far composed by an American. It is the slow movement from the String Quartet in B minor, a work dating from the composer's 26th year. In the fuller raiment of the string orchestra it is an exceptionally noble and expressive piece. The melody itself is almost unbelievably lovely to have sprung from our times, and the rising tension of the harmonies as this melody progresses to its climax is not less than gripping. It was superbly played by the string band, too, to lift it to preeminence on the afternoon's program.

Faure's piano suite "Dolly" as orchestrated by Rabaud made a charming curtain-raiser for the program, its six brief sections being a very tender evocation of idealized childhood scenes. The program next week offers Mozart's Adagio and Fugue, Martinu's First Symphony, Strauss' Divertimento and Ravel's "La Valse."

BOSTON, SATURDAY, FEBRUARY 28, 1953 Art—Music—Theater **11

rn—Chausson Work at the Symphony

Fauré, Barber, Hindemith Also on Munch's Program

By Harold Rogers

Charles Munch is offering a program for the week-end Boston Symphony concerts that is intriguing when seen on paper but indifferent when heard in Symphony Hall.

The two items that pique one's interest are Fauré's "Dolly" Suite — six children's pieces for piano as arranged for orchestra by Henri Rabaud—and Chausson's Symphony in B-flat major, unheard in Symphony Hall for 12 years.

Both works are pleasant, lyrical, romantic, dreamy, but often verge on the uneventful. The "Dolly" Suite, of course, was never intended to be anything but a set of keyboard vignettes. They are thoroughly charming, if a bit lightweight, and occasionally they remind one of the string ensembles years ago that used to give late afternoon concerts in hotel lobbies. The final "Le Pas Espagnol," à la Chabrier, was a captivating bit of sparkle.

Perhaps the Chausson was in the same general mood as the Fauré simply because both composers belonged to the late 19th-century romantic school. Judging by Chausson's often-played Poème and by this, his only symphony, one might think him something of a French MacDowell. He uses the kind of chromatic voice leading as Franck, his colleague, but he speaks with the same simplicity as the American—lyrically, idyllically, often impassioned, but without creating much of a stir. Occassionally he employs a series of deceptive cadences that do not create interest but make one long for a clean-cut resolution.

* * *

This tepid bath of romanticism was pleasantly mitigated by the inclusion in the program of Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. Here we had that delightful bit of symphonic bombast with the growling brasses, busy fiddles, and woodwinds that convolute on odd intervals. Its amusing Scherzo of orientalisms chatters like a cage of Chinese monkeys—the flutter-tonguing trumpets, the ragging fugue, the soli percussion.

Mr. Munch, by the way, has changed the seating of the orchestra and has transposed the places of the percussion and brass. That is, the percussion is now across the back of the stage, and the brass is on the left, facing the right. The integration of the brass with the rest of the orchestra appears, from where I sit, to be vastly improved.

Samuel Barber's Adagio for Strings (the slow movement of his String Quartet in B minor) has been played from time to time by the Boston Symphony, but yesterday's performance was the first for the week-end series. It is one of the most inspired things that Barber has brought off. It is inwardly thoughtful, as if one communing with himself while contemplating a far horizon. It has an encouraging quality that builds to an ecstatic climax. Then it falls away abruptly to a serene restatement of the opening mood. The orchestra's string section gave it an eloquent performance under Mr. Munch's intense direction.

* * *

The "Dolly" Suite, by the way, was also heard on this series for the first time. For the concerts next week end Mr. Munch has chosen Mozart's Adagio and Fugue for String Orchestra, K. 546; Martinů's Symphony No. 1; Strauss's Divertimento (after Couperin), Op. 86; and Ravel's "La Valse."

Symphony-goers might also wish to bear in mind that the Chicago Symphony Orchestra will make its first visit to Boston in 13 years on Thursday evening, March 12, in Symphony Hall. Rafael Kubelik will conduct Wagner's Prelude to "Die Meistersinger"; Beethoven's "Eroica" Symphony No. 3; Martinů's Double Concerto for Two String Orchestras. Piano, and Kettledrums, and Moussorgsky's "Pictures at an Exhibition."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

A generally pleasant miscellany serves for program at this week's Symphony Concerts. Heard yesterday for the first time in Boston was Faure's "Dolly" Suite, six pieces for piano four hands, orchestrated by Henri Rabaud. New to Symphony Hall, if not to this city, was Samuel Barber's finely wrought and deeply felt Adagio for Strings. The remaining numbers, Hindemith's Symphonic Metamorphosis of Themes by Weber and the Symphony of Chausson, had een conducted here before by Mr. Munch.

Possibly the ideal spot for the "Dolly" Suite would be a children's concert, but in the sophisticated orchestration of Rabaud these simple pieces made pleasant listening. Moreover, the fifth one, "Tendresse," and the final "Le Pas Espagnol" have considerable musical substance.

Mr. Munch presented these pieces with loving care and he and the orchestra's strings were eloquent in Barber's Adagio. Originally the slow movement of a string quartet, composed in 1936, this Adagio was first taken out of its context by Arturo Toscanini and it has since attained deserved popularity and celebrity as an orchestral piece.

Hindemith's Metamorphosis, which we heard from George Szell in 1945 and from Mr. Burgin three years later, is a piece of playful intent, the spirit of which Mr. Munch seemed to miss—his treatment was much too heavy-handed. In fact, the orchestra was often downright noisy. So foreign did the music seem to the conductor's temperament that you wondered why he chose to play it.

At least the Symphony of Chausson should be down Mr. Munch's special alley and he did very well by it except in the climaxes, which, to put it bluntly, were vulgarized. In music such as this Mr. Munch seems unable to achieve a fullness of sound without stridency. Possibly it is a French conception of the nature and function of the heavy brass that some of us in this part of the world have not yet learned to accept.

The Symphony itself is up and down, now full of a beauty that is Chausson's own and now disquietingly reminiscent of Franck and Wagner. The audience seemed to find this relatively light program to its liking and all four numbers were well received.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[96]

1952
1953
SEASON

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 1 - 1953

AN OLD HABIT

Benevolence Set as Aim By Orchestra Long Ago

By HOWARD TAUBMAN

THIS department has no desire to become involved in a dispute over which orchestra pension fund is the oldest in the country. The point is that all pension funds serve a useful purpose. If there is competition among orchestras as to which supports the soundest pension set-up, that is all to the good, for standards are bound to rise everywhere and the musicians who need to be helped will benefit accordingly.

Several months ago, however, it was stated in these columns that the Boston Symphony Orchestra's pension fund, which is fifty years old, was the most venerable in the land. There was no official protest, but word reached this corner that the good citizens connected with the New York Philharmonic-Symphony Orchestra were pained. The Philharmonic, it appears, feels that its pension fund is the oldest in the country.

When the Philharmonic was invited to state its case, it did not hesitate. It pointed out that from the very outset—December, 1842—the Philharmonic realized that its moral obligation was not only to make good music but also to take care of its members. The seventh article of the society's original constitution drawn up in 1842 read as follows:

"Any member who shall have served in the orchestra, if removed on account of old age or disability, may receive such dividend as the Board of Directors shall recommend to the Society."

Aims of the Society

When the society was incorporated on Feb. 22, 1853, its declared aims were "for scientific and benevolent purposes," and there was this statement of intention:

"Its particular business and object is the cultivation and performance of instrumental music and for the relief of distressed actual members, their widows and children."

In the Fifties, Sixties and Seventies, when the Philharmonic Society was relatively young and impecunious—there were not too many concerts a season and not too much income—it did what it could to help musicians in need. Its account books of those years have many references to sums given to ill or retired members or to the widows of orchestral players.

In 1891 the "benevolent purposes" of the society were recognized by the establishment of a sinking fund, the interest of which was to be divided equally among members retired because of old age or disability. Elkan Naumburg led off with a gift of $5,000, and it was stipulated that the fund was "to be increased by the proceeds of subscriptions, donations, and special concerts given for the purpose."

As the Philharmonic authorities view their society's history, the orchestra's permanent pension fund got its start with the Naumburg gift of 1891. By 1911 this fund reached a total of $28,000—not a lot of money by our standards, but those were the days when the dollar commanded a great deal of purchasing power.

Late in 1911 the Philharmonic Society received a bequest of $900,000 under the will of the newspaper publisher, Joseph Pulitzer. Since the legacy was contingent on the society becoming a membership corporation under the laws of the State of New York, the institution was reorganized, and so was the pension fund.

Mempership Cooperation

The Philharmonic Society became a membership corporation, and among the people who contributed $1,000 each to become "Fellows of the Society for life" at that time were Mrs. Annie B. Jennings, Adolph Lewisohn, Mrs. William H. Moore, George Ehret and Mrs. Frank S. Smith. These contributions, as do all dues paid by members of the society, went into the pension fund.

It was a voluntary set-up until October, 1944, when the present pension plan-trust agreement was adopted. Under this arrangement the maximum annual pension is $1,200 a year. The cost to the society last year was about $70,000; it claims that it contributes $4 annually to every $1 paid in by the members of the orchestra and office staff covered by the scheme. Thirty-four members of the Philharmonic now receive pensions from the society's fund.

Bruno Zirato, manager of the orchestra, wrote the other day:

"I should like to emphasize this fact to you: According to the experts, the present pension plan-trust agreement of the Philharmonic-Symphony Society is the best and the 'soundest' of all such pension plans now functioning among the various orchestras of the country. * * * There is already over half a million dollars in the trust which the society has contributed for both current services and services prior to 1944."

Each organization is entitled to pride in its achievements. The public would wish all orchestras to have strong pension set-ups, and it can help by attending the annual special pension fund concerts. The Philharmonic has a good one on the agenda tomorrow night when Bruno Walter conducts Beethoven's Ninth and Bruckner's Te Deum. Conductor, soloists and orchestra will contribute their services.

Who cares which pension scheme is older so long as all are sound and generous?

This Clipping From
BOSTON, MASS.
POST

MAR 1 - 1953

On 'Romeo'

Berlioz' Symphony in Performance

BY WARREN STOREY SMITH

The performance of Berlioz' "dramatic symphony," "Romeo e Juliette" at the Symphony concert of Feb. 20 and 21, the first com plete one by our orchestra and th second in the city's history, brough to mind what might be called th ambiguity of musical anniversarie Since Berlioz was born in 1803 (o Dec. 11), his sesquicentennial ca be observed any time this year o any time next season. And n doubt will be.

* * *

Certainly Mr. Munch, who pr duced "Romeo" with understandin and with loving care, has n needed an excuse to perfor Berlioz' music. Since taking ov at Symphony Hall, he had alrea given us the great Requiem Mas the "Royal Hunt and Storm" fr "The Trojans"; the purely instr mental parts of "Romeo"; the Fa tastic Symphony; the "Corsa Overture and that to "Beatrice Benedict," a local novelty, the c ducting of which actually fell Mr. Burgin. Similarly, Mr. A sermet inherited, last season t performance of "Harold in Ital while Mr. Munch's illness co pletely deprived us of two chor works, that we may still expe from him sometime, "The Chil hood of Christ" and "The Damn tion of Faust."

* * *

The musical world is annive sary-conscious, and when it come to memorializing, a composer' death is held to be of equal co sequence with his birth, as witnes the great to-do made over Be thoven in 1927 and the Schube observances of the following year

* * *

Mention of Schubert brings t mind the always-startling though that he was Berlioz' senior by a little less than seven years, whereas by the evidence of their music, they belong to wholly different eras. Schubert could no more have conceived the "Symphonie Fantastique," brought out two years after his brief life had drawn to a close, than he could have written Stravinsky's "Rite of Spring." Orchestrally speaking, Berlioz created a world of sound that still fascinates us. Schubert's orchestration, like that of the classic masters from which it derives, was merely a garment for his thoughts, albeit a most becoming one. You often feel with Berlioz that the clothes came first and their wearer second.

* * *

Again, outside his songs, Schubert never wrote a bar of descriptive music. In one sense or another, Berlioz wrote virtually nothing else. But this does not mean that Schubert's music is "old hat" while that of Berlioz is glowingly alive. Quite the contrary. It is Schubert's music that is alive and destined to remain so, at least the best of it, quite indefinitely, while most of Berlioz' works, like other products of simon-pure romanticism, have become museum pieces. They are not without their interest and appeal, but they are completely foreign to the musical thinking of our time. Berlioz already dates in a way that Schubert never will.

* * *

Ten years younger than Berlioz was Richard Wagner who, as a young man of 26, with no significant music to his credit, attended the Paris premiere of "Romeo et Juliette" and was quite bowled over by it. And well he might have been. He later criticized the piece severely, pronouncing it a straddle between the styles of symphony, cantata and opera. He also expressed the opinion that it "consisted of piles of rubbish heaped up among the most brilliant inventions."

* * *

That may have been going a bit far, but it is this unevenness that is the most trying thing about Berlioz. No one of his larger works completely satisfies you, unless, of course, you belong to that small company of dedicated souls for whom he can do no wrong, who not only accept but praise him in toto.

* * *

It was high time that Boston heard another complete performance of "Romeo," the only previous one having taken place in 1881: in Music Hall, by Theodore Thomas and his orchestra, a week before the Boston Symphony gave its first concert. If nothing else, it was interesting to see just how the familiar instrumental portions, Romeo Alone, and the Festivities at the House of Capulet, the Love Scene, and the "Qeen Mab" Scherzo, fitted into the general scheme.

* * *

They are still much the best part of it. There is so little for Romeo and Juliette to do, vocally, and what they have to do is so unrewarding that you felt sorry for Leslie Chabay and Margaret Roggero. Friar Laurence is given a better break, and we had another opportunity to admire the ripe artistry of Yi-Kwei Sze. The choristers from Harvard and Radcliffe were at their best, but their only real opportunity came in the scene in the cemetery, where the good Friar bids the Capulets and Montagues cease their strife, and, heeding his words, they exchange vows of reconciliation. This was a real dramatic opportunity of which Berlioz made much.

* * *

The entire performance, by the way, was recorded last Sunday by Victor, and it should make a valuable album for several reasons. One is that a full recording has never been attempted before. Another is the general excellence of the performance. Mr. Munch both knows and loves his Berlioz. In this symphony, consuming nearly two hours, are an abundance of good things. What Wagner impolitely termed the piles of rubbish can be skipped.

This Clipping From
LOS ANGELES, CAL.
TIMES

MAR 3 1953

Visit of Boston Symphony Set

Official announcements of the forthcoming visit of the Boston Symphony Orchestra were in the mail yesterday to thousands of music patrons in Southern California. The orchestra will be heard in Shrine Auditorium May 4 under sponsorship of Southern California Symphony Association.

Coming to the Pacific Coast on the first transcontinental tour in its 72-year history, the Boston Symphony Orchestra will give but one concert in Los Angeles. Charles Munch, music director, is to conduct the concert in Shrine Auditorium.

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH

MAR 1 - 1953

VALENTI HARPSICHORD RECITAL AT WASHINGTON U. WEDNESDAY

Fernando Valenti, harpsichordist, will give a recital at 8:30 p.m. Wednesday at the Washington University Centennial Chamber Music program in Graham Chapel on the campus.

He will play Louis Conperin's "Chaconne," "Suite No. 1" in G Major by Purcell, six variations on "La Belle qui tient" by Sarason, Rameau's "Le Cyclope" and six sonatas by Domenico Scarlatti.

Valenti was graduated from Yale University and began his career with a tour of South America in 1946. He has played with orchestras of several major cities including the Boston Symphony and New York Philharmonic orchestra.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAR 1 - 1953

EDUCATION

morrow

Cincinnati's Symphony to Perform Here

By Seymour Raven

Altho the Chicago Symphony is leaving tomorrow on a two week tour, the city will not be without orchestral music the while. Cincinnati with which Chicago has had some historical links, musically speaking is sending its symphonic representative to Orchestra hall for two concerts, next Saturday night and Sunday afternoon. Thor Johnson is the conductor, with Oscar Levant as pianistic guest.

Thor Johnson

The Cincinnati Symphony orchestra has played in Chicago before, most recently in December, 1946, and a decade before that, when Eugene Goossens was director. The orchestra certainly deserves kinder treatment from destiny than it received here last time out. Mr. Goossens was still the conductor in 1946 [before resigning in favor of Australia], but just as the orchestra was due in the Civic Opera house, Mr. Goossens was stricken by a virus.

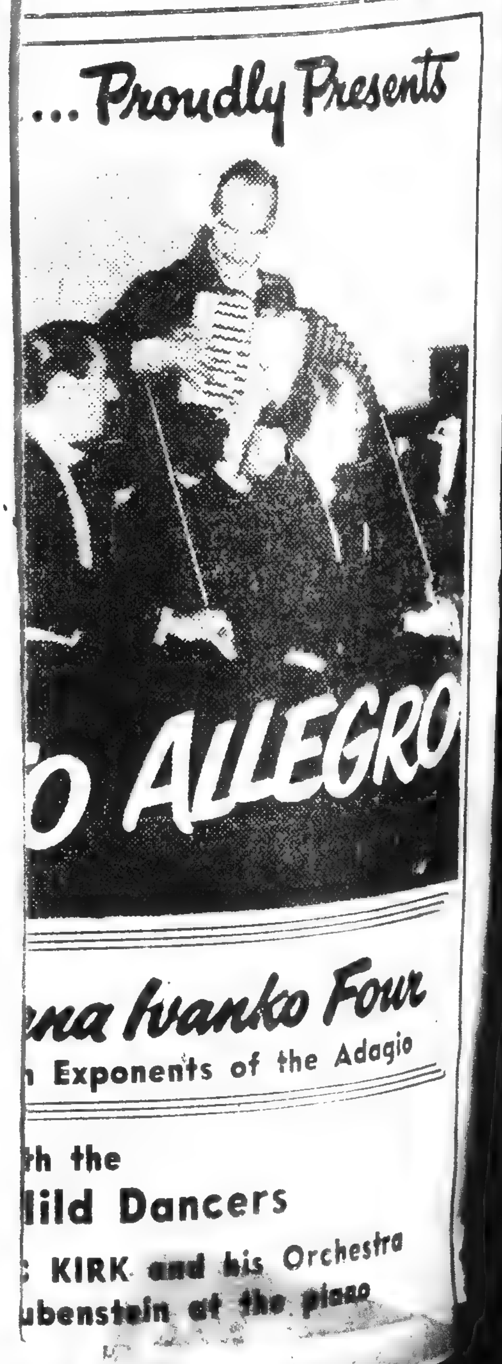
• • •

To begin with, a competing orchestra had been booked into Chicago on the same date—no less than the Boston Symphony under Koussevitzky—and the Cincinnatians, minus their regular leader, could have used nothing less than a miracle to fill the big house on Wacker dr. Well, there was no miracle and as one observer noted, the well known deer could have roamed thru the empty rows.

Yet the visitors from Ohio did manage to come up with a conductor on short notice—so short that he could not even rehearse. The man was Thor Johnson, who, with but one change, kept the program that had been prepared by Mr. Goossens. That Mr. Johnson eventually became the successor of Mr. Goossens in Cincinnati is one form of happy ending, better perhaps than the miracle that might have, at best, turned one Chicago engagement into a spectacular success.

Mr. Johnson, who took com-

[Continued on page 2]


... Proudly Presents
O ALLEGRO
na Ivanko Four
Exponents of the Adagio
th the
Iild Dancers
KIRK and his Orchestra
ubenstein at the piano

[97]

1952
1953
SEASON

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 1 - 1953

AN OLD HABIT

Benevolence Set as Aim By Orchestra Long Ago

By HOWARD TAUBMAN

THIS department has no desire to become involved in a dispute over which orchestra pension fund is the oldest in the country. The point is that all pension funds serve a useful purpose. If there is competition among orchestras as to which supports the soundest pension set-up, that is all to the good, for standards are bound to rise everywhere and the musicians who need to be helped will benefit accordingly.

Several months ago, however, it was stated in these columns that the Boston Symphony Orchestra's pension fund, which is fifty years old, was the most venerable in the land. There was no official protest, but word reached this corner that the good citizens connected with the New York Philharmonic-Symphony Orchestra were pained. The Philharmonic, it appears, feels that its pension fund is the oldest in the country.

When the Philharmonic was invited to state its case, it did not hesitate. It pointed out that from the very outset—December, 1842—the Philharmonic realized that its moral obligation was not only to make good music but also to take care of its members. The seventh article of the society's original constitution drawn up in 1842 read as follows:

"Any member who shall have served in the orchestra, if removed on account of old age or disability, may receive such dividend as the Board of Directors shall recommend to the Society."

Aims of the Society

When the society was incorporated on Feb. 22, 1853, its declared aims were "for scientific and benevolent purposes," and there was this statement of intention:

"Its particular business and object is the cultivation and performance of instrumental music and for the relief of distressed actual members, their widows and children."

In the Fifties, Sixties and Seventies, when the Philharmonic Society was relatively young and impecunious—there were not too many concerts a season and not too much income—it did what it could to help musicians in need. Its account books of those years have many references to sums given to ill or retired members or to the widows of orchestral players.

In 1891 the "benevolent purposes" of the society were recognized by the establishment of a sinking fund, the interest of which was to be divided equally among members retired because of old age or disability. Elkan Naumburg led off with a gift of $5,000, and it was stipulated that the fund was "to be increased by the proceeds of subscriptions, donations, and special concerts given for the purpose."

As the Philharmonic authorities view their society's history, the orchestra's permanent pension fund got its start with the Naumburg gift of 1891. By 1911 this fund reached a total of $28,000—not a lot of money by our standards, but those were the days when the dollar commanded a great deal of purchasing power.

Late in 1911 the Philharmonic Society received a bequest of $900,000 under the will of the newspaper publisher, Joseph Pulitzer. Since the legacy was contingent on the society becoming a membership corporation under the laws of the State of New York, the institution was reorganized, and so was the pension fund.

Mempership Cooperation

The Philharmonic Society became a membership corporation, and among the people who contributed $1,000 each to become "Fellows of the Society for life" at that time were Mrs. Annie B. Jennings, Adolph Lewisohn, Mrs. William H. Moore, George Ehret and Mrs. Frank S. Smith. These contributions, as do all dues paid by members of the society, went into the pension fund.

It was a voluntary set-up until October, 1944, when the present pension plan-trust agreement was adopted. Under this arrangement the maximum annual pension is $1,200 a year. The cost to the society last year was about $70,000; it claims that it contributes $4 annually to every $1 paid in by the members of the orchestra and office staff covered by the scheme. Thirty-four members of the Philharmonic now receive pensions from the society's fund.

Bruno Zirato, manager of the orchestra, wrote the other day:

"I should like to emphasize this fact to you: According to the experts, the present pension plan-trust agreement of the Philharmonic-Symphony Society is the best and the 'soundest' of all such pension plans now functioning among the various orchestras of the country. * * * There is already over half a million dollars in the trust which the society has contributed for both current services and services prior to 1944."

Each organization is entitled to pride in its achievements. The public would wish all orchestras to have strong pension set-ups, and it can help by attending the annual special pension fund concerts. The Philharmonic has a good one on the agenda tomorrow night when Bruno Walter conducts Beethoven's Ninth and Bruckner's Te Deum. Conductor, soloists and orchestra will contribute their services.

Who cares which pension scheme is older so long as all are sound and generous?

This Clipping From
BOSTON, MASS.
POST

MAR 1 - 1953

On 'Romeo'

Berlioz' Symphony in Performance

BY WARREN STOREY SMITH

The performance of Berlioz "dramatic symphony," "Romeo e Juliette" at the Symphony concert of Feb. 20 and 21, the first complete one by our orchestra and th second in the city's history, brough to mind what might be called th ambiguity of musical anniversaries Since Berlioz was born in 1803 (o Dec. 11), his sesquicentennial ca be observed any time this year o any time next season. And n doubt will be.

* * *

Certainly Mr. Munch, who pr duced "Romeo" with understandin and with loving care, has n needed an excuse to perfor Berlioz' music. Since taking ov at Symphony Hall, he had alreac given us the great Requiem Mas the "Royal Hunt and Storm" fr "The Trojans"; the purely instr mental parts of "Romeo"; the Fa tastic Symphony; the "Corsa Overture and that to "Beatrice Benedict," a local novelty, the c ducting of which actually fell Mr. Burgin. Similarly, Mr. A sermet inherited, last season t performance of "Harold in Ital while Mr. Munch's illness co pletely deprived us of two chor works, that we may still expe from him sometime, "The Chil hood of Christ" and "The Damn tion of Faust."

* * *

The musical world is annive sary-conscious, and when it come to memorializing, a composer death is held to be of equal co sequence with his birth, as witnes the great to-do made over Bee thoven in 1927 and the Schuber observances of the following year

* * *

Mention of Schubert brings t mind the always-startling though that he was Berlioz' senior by a little less than seven years, whereas by the evidence of their music, they belong to wholly different eras. Schubert could no more have conceived the "Symphonie Fantastique," brought out two years after his brief life had drawn to a close, than he could have written Stravinsky's "Rite of Spring." Orchestrally speaking, Berlioz created a world of sound that still fascinates us. Schubert's orchestration, like that of the classic masters from which it derives, was merely a garment for his thoughts, albeit a most becoming one. You often feel with Berlioz that the clothes came first and their wearer second.

* * *

Again, outside his songs, Schubert never wrote a bar of descriptive music. In one sense or another, Berlioz wrote virtually nothing else. But this does not mean that Schubert's music is "old hat" while that of Berlioz is glowingly alive. Quite the contrary. It is Schubert's music that is alive and destined to remain so, at least the best of it, quite indefinitely, while most of Berlioz' works, like other products of simon-pure romanticism, have become museum pieces. They are not without their interest and appeal, but they are completely foreign to the musical thinking of our time. Berlioz already dates in a way that Schubert never will.

* * *

Ten years younger than Berlioz was Richard Wagner who, as a young man of 26, with no significant music to his credit, attended the Paris premiere of "Romeo et Juliette" and was quite bowled over by it. And well he might have been. He later criticized the piece severely, pronouncing it a straddle between the styles of symphony, cantata and opera. He also expressed the opinion that it "consisted of piles of rubbish heaped up among the most brilliant inventions."

* * *

That may have been going a bit far, but it is this unevenness that is the most trying thing about Berlioz. No one of his larger works completely satisfies you, unless, of course, you belong to that small company of dedicated souls for whom he can do no wrong, who not only accept but praise him in toto.

* * *

It was high time that Boston heard another complete performance of "Romeo," the only previous one having taken place in 1881: in Music Hall, by Theodore Thomas and his orchestra, a week before the Boston Symphony gave its first concert. If nothing else, it was interesting to see just how the familiar instrumental portions, Romeo Alone, and the Festivities at the House of Capulet, the Love Scene, and the "Qeen Mab" Scherzo, fitted into the general scheme.

* * *

They are still much the best part of it. There is so little for Romeo and Juliette to do, vocally, and what they have to do is so unrewarding that you felt sorry for Leslie Chabay and Margaret Roggero. Friar Laurence is given a better break, and we had another opportunity to admire the ripe artistry of Yi-Kwei Sze. The choristers from Harvard and Radcliffe were at their best, but their only real opportunity came in the scene in the cemetery, where the good Friar bids the Capulets and Montagues cease their strife, and, heeding his words, they exchange vows of reconciliation. This was a real dramatic opportunity of which Berlioz made much.

* * *

The entire performance, by the way, was recorded last Sunday by Victor, and it should make a valuable album for several reasons. One is that a full recording has never been attempted before. Another is the general excellence of the performance. Mr. Munch both knows and loves his Berlioz. In this symphony, consuming nearly two hours, are an abundance of good things. What Wagner impolitely termed the piles of rubbish can be skipped.

This Clipping From
LOS ANGELES, CAL.
TIMES

MAR 3 1953

Visit of Boston Symphony Set

Official announcements of the forthcoming visit of the Boston Symphony Orchestra were in the mail yesterday to thousands of music patrons in Southern California. The orchestra will be heard in Shrine Auditorium May 4 under sponsorship of Southern California Symphony Association.

Coming to the Pacific Coast on the first transcontinental tour in its 72-year history, the Boston Symphony Orchestra will give but one concert in Los Angeles. Charles Munch, music director, is to conduct the concert in Shrine Auditorium.

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH

MAR 1 - 1953

VALENTI HARPSICHORD RECITAL AT WASHINGTON U. WEDNESDAY

Fernando Valenti, harpsichordist, will give a recital at 8:30 p.m. Wednesday at the Washington University Centennial Chamber Music program in Graham Chapel on the campus.

He will play Louis Conperin's "Chaconne," "Suite No. 1" in G Major by Purcell, six variations on "La Belle qui tient" by Sarason, Rameau's "Le Cyclope" and six sonatas by Domenico Scarlatti.

Valenti was graduated from Yale University and began his career with a tour of South America in 1946. He has played with orchestras of several major cities including the Boston Symphony and New York Philharmonic orchestra.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAR 1 - 1953

EDUCATION

norrow

Cincinnati's Symphony to Perform Here

By Seymour Raven

Thor Johnson

Altho the Chicago Symphony is leaving tomorrow on a two week tour, the city will not be without orchestral music the while. Cincinnati with which Chicago has had some historical links, musically speaking is sending its symphonic representative to Orchestra hall for two concerts, next Saturday night and Sunday afternoon. Thor Johnson is the conductor, with Oscar Levant as pianistic guest.

The Cincinnati Symphony orchestra has played in Chicago before, most recently in December, 1946, and a decade before that, when Eugene Goossens was director. The orchestra certainly deserves kinder treatment from destiny than it received here last time out. Mr. Goossens was still the conductor in 1946 [before resigning in favor of Australia], but just as the orchestra was due in the Civic Opera house, Mr. Goossens was stricken by a virus.

• • •

To begin with, a competing orchestra had been booked into Chicago on the same date—no less than the Boston Symphony under Koussevitzky—and the Cincinnatians, minus their regular leader, could have used nothing less than a miracle to fill the big house on Wacker dr. Well, there was no miracle and as one observer noted, the well known deer could have roamed thru the empty rows.

Yet the visitors from Ohio did manage to come up with a conductor on short notice—so short that he could not even rehearse. The man was Thor Johnson, who, with but one change, kept the program that had been prepared by Mr. Goossens. That Mr. Johnson eventually became the successor of Mr. Goossens in Cincinnati is one form of happy ending, better perhaps than the miracle that might have, at best, turned one Chicago engagement into a spectacular success.

Mr. Johnson, who took com-

[Continued on page 2]

... Proudly Presents
O ALLEGRO
na Ivanko Four
Exponents of the Adagio
th the
ild Dancers
KIRK and his Orchestra
ubenstein at the piano

[97]

This Clipping From
HARTFORD, CONN.
TIMES

1953

Boston Symphony Plays Berlioz Work

[illegible] EROL AUSTEN

[illegible]ston — Last week we [illegible] treated to an exciting [illegible] ance of Berlioz' 10- [illegible] symphony, "Romeo [illegible] Juliette" by Charles [illegible] and the Boston Symphony.

[illegible] Berlioz is a mammoth, [illegible] unwieldly work, but there [illegible] good deal of beauty in the [illegible] all of which was brought [illegible], and refined by Mr. Munch, [illegible] has a special talent for this [illegible] of thing.

* * *

THE WORK itself has a broad flowing [illegible]ance—full-bodied grandeur, as in the Ball scene and the Capulets' Festival—fragile touches, such as the delightful and familiar Queen Mab Scherzo. Assisting the orchestra were the resonant voices of the Harvard Glee Club and Radcliffe Choral Society, trained by their director, G. Wallace Woodworth.

The tenor role of Romeo was sung by Leslie Chabay; Margaret Roggero was Juliet; and the part of Friar Laurence was sung by Yi-Kwei-Sze, bass. It can be said that all of their solos were capably executed, and pleasingly musical.

* * *

ORCHESTRALLY the performance was, on the whole, admirable.

1953

Boston Post Mar 13

CHICAGO SYMPHONY

BY WARREN STOREY SMITH

Boston's only visiting orchestra of the season, the Chicago Symphony, appeared at Symphony Hall last evening under the direction of its present conductor, Rafael Kubelik. Sponsored by the American Field Service International Scholarships, the concert drew a capacity audience.

As it happens, this reviewer has now heard the Chicago Symphony four times: twice in Symphony Hall under Frederick Stock, once on its home grounds under Artur Rodzinski, and last evening under Mr. Kubelik. And he is more than ever prepared to think that the conductor makes the orchestra. Stock's orchestra was solid and Germanic and Rodzinski's was brilliant and cosmopolitan. Far be it from me to say that Mr. Kubelik's is a Czech orchestra, since I never heard one except on records.

But this much I can say: the present Chicago Orchestra inclines toward brightness and clarity of tone. There is a noticeable lack of tonal richness and depth. Mr. Kubelik plainly belongs to the "pep 'em up" school and when these tactics were in order, things were fine. Though it isn't much of a piece, Martinu's Concerto for double string orchestra, pianoforte and kettledrums, a local novelty, profited most from Mr. Kubelik's ministrations.

The opening number, Wagner's Prelude to "Die Meistersinger," received a sound reading, but hardly an illuminating one. The tempi in Beethoven's "Eroica" Symphony were on the fast side and the total effect was a bit superficial. Nor was there anything outstanding about the interpretation or the performance of the final number, the Moussorgsky-Ravel "Pictures at an Exhibition." It is not Mr. Kubelik's fault that we recently heard an astounding performance of the piece by our own orchestra under Guido Cantelli, while the "Eroica" has been very much with us of late. A pity that Mr. Kubelik did not give us the music of his compatrots, Smetana and Dvorak, in which he is an acknowledged specialist. At least, the performances last evening were clean, clear and techically proficient, even if they had little else to recommend them.

This Clipping From
PITTSBURGH, PA.
PRESS

MAR 1 - 1953

WORLD OF MUSIC

Symphony Members Prepare For Annual Pre-Spring Tour

Pittsburgh Contingent Will Invade New York City on Friday Evening

By **RALPH LEWANDO, Press Music Critic**

Following today's concert in Syria Mosque the Pittsburgh Symphony personnel will begin packing for its pre-spring tour. Tomorrow they will depart for Warren, Pa., for the first of 13 concerts to be played in as many cities in Pennsylvania, New York, Connecticut and Ohio.

Mr. Lewando

Following the Warren, Pa., event tomorrow night, the cavalcade of concerters will perform in Schenectady, N. Y., Tuesday, Albany, N. Y., Wednesday, and Stamford, Connecticut, Thursday before hitting New York City for an important debut in the metropolis on Friday.

A large contingent of the Pittsburgh Symphony Royal Rooters will be on hand at New York's Carnegie Hall for the auspicious occasion.

Not that the orchestra needs a cheering section to assure success. But the presence of the orchestra's hometown folks will at least help to make playing in the Behemoth of cities a little more intimate.

The program for the New York concert will include Mozart's "Haffner" Symphony, Bartok's violin concerto with Isaac Stern as soloist, and Mahler's Symphony No. 1. The latter work replaces Roy Harris' 7th symphony which was originally scheduled.

From New York City the Pittsburgh Symphony's remaining tour engagements are as follows: Bethlehem, Pa., Saturday, Harrisburg, next Sunday, Binghamton, N. Y. (March 10), Auburn, N. Y. (March 11), Alfred, N. Y. (March 12), Erie (March 13) Warren, Ohio, (March 14), and Mansfield, Ohio (March 15). Another stop will be Greensburg on March 23.

Extra concerts for young people will be played in Binghamton and Bethlehem.

The Orchestra's next Syria Mosque concerts will be played on March 27 and 29.

Mt. Lebanon Concert

The "Music for Mt. Lebanon" series will give its subscribers a "dividend" concert on Wednesday night in Mellon Auditorium, Mt. Lebanon.

The recitalist will be Grant Johannesen, American pianist, who has won success as a recitalist and ensemble player. He made his New York debut in 1944 and has been soloist with important symphony orchestras throughout the country.

He has been featured several times on the Telephone Hour. On this later program he will appear four times during 1953.

Mr. Johannesen got his early musical training at McCune School of Music. Robert Casadesus, noted French pianist, heard him in 1939. Johannesen then studied with Casadesus and Egon Petri, and also with Roger Sessions.

Mr. Johannesen won the First Grand Prize at the International Piano Festival in Belgium, and received the American Artists' Award. His home is Salt Lake City.

His Mt. Lebanon program comprises Bach's A-minor Prelude & Fugue; Schumann's G-minor sonata, opus 22; Ravel's "Gaspard de la Nuit;" Grieg's "Five Lyric Pieces: "Evening on the Mountain," "Vales," "Impromptu," "Homage to Chopin," "Arietta" and "Puck"; "Impromptu," Faure, and Ginastera's "Milonga" and "MaLambo."

Robert Shaw Performance

Dynamic Robert Shaw and his famed Chorale with orchestra will feature the next concert on the "May Beegle Series" Saturday night in Syria Mosque.

Robert Shaw is one of the top chorus organizers and leaders in this country. He has a knack of evolving splendidly balanced vocal groups in presenting music of all schools.

He has also trained choruses for Billy Rose's "Aquacade" in New York and San Francisco, and the Broadway successes "Carmen Jones," "Laughing Room Only" and "The Seven Lively Arts." For eight years he was director of choral work at Julliard School of Music.

After forming his widely known Collegiate Chorale, Shaw branched out into the orchestral conducting field and led the NBC Symphony, ABC Symphony, Boston Symphony, Philadelphia Orchestra, New York Philharmonic-Symphony and other major orchestras.

His Pittsburgh program will include Two Motets of Heinrich Schutz (1585-1672), Schubert's "Mass in G," Ernest Bloch's "Sacred Service," ("Avodath Hokodesh"), three Spanish Carols, three Songs for Chorus by Brahms with John Wustman at the piano, "Trois Chansons," Debussy, and chorus excerpts from Johann Strauss' "Die Fledermaus."

Dance Recital

The Contemporary Dance Association of Pittsburgh, which is contributing much to the promotion and appreciation of the art of dance in this district, will present the highly successful Dudley-Maslow-Bales Dance Company in recital March 10 in Schenley High School auditorium.

This excellent company has received glowing press notices wherever it has appeared.

This Clipping From
FARGO, N. D.
MORNING FORUM

MAR 1 1953

Whimsey, Make Believe Mark Orchestra Program March 8

For its concert on March 8, the Fargo-Moorhead Symphony Orchestra has arranged a program of variety and interest to youth and romance in a make-believe world.

Featured in piano roles will be two local pianists, Mrs. W. H. Temple and Mrs. Willard W. Strahl, with Leonard Sackett of the English department at NDAC narrator, for Saint-Saens "Carnival of Animals."

* * *

For the first half of the program the orchestra will play "The Oberon Overture" by von Weber. Here are the elements of romanticism most fully worked out, and with this opera Weber became the creator of the fairies of Mendelssohn and the Rhine daughters of Wagner. The libretto of this opera is taken from the poem of Weiland, then very popular in Germany. It is upon this same romance that "A Midsummer Night's Dream" is built. The story of the path of trial and temptation set for the two lovers, Sir Huon and Rezia, before they bring happiness to Oberon and his Queen Titania is all laid in Fairyland and ends in a brilliant climax.

* * *

The "Overture" will be followed by Haydn's "Symphony No. 45," known as the farewell symphony.

* * *

Following the intermission, the orchestra will play Prokofieff's "Lieutenant Kije Suite." The concert suite is extracted from incidental music written by Prokofieff for a sound film. It was published and first performed in Moscow in 1934 and the first American performance was given in 1937 by the Boston Symphony Orchestra under direction of Koussevitsky.

Though entirely modern and realistic, this number is marked by whimsey that is quite in contrast with the conventional and matter of fact setting of army life. In the story the character "Kije" is created by courtiers, fearful of pointing out to the Czar a mistake he had made in the last syllable of an officer's name which should have ended in "ki." The invention of the officer results in many predicaments before the creators of "Lt. Kije" are more than glad to be rid of him.

* * *

Final number of the concert, "Carnival of Animals," is music that was composed for a Mardi gras concert. There are many familiar melodies interpolated. Among them are two phrases from Offenbach's "Orpheus in Hades;" a theme from the "Ballet des Sylphes." One section, "The Swan," is familiar through the ballet as well as music.

All sections of the orchestra are brought into prominence as instruments portray the parade of hens and cocks, wild asses, tortoises, the elephant, kangaroos, the aquarium, the "personages with long Ears," and birds.

The concert is at 4 in Central High School Auditorium. It is open to the public with a free will offering taken. Reserved seats are held until 10 minutes to 4 for contributors to the orchestral fund.

MRS. TEMPLE

MRS. STRAHL

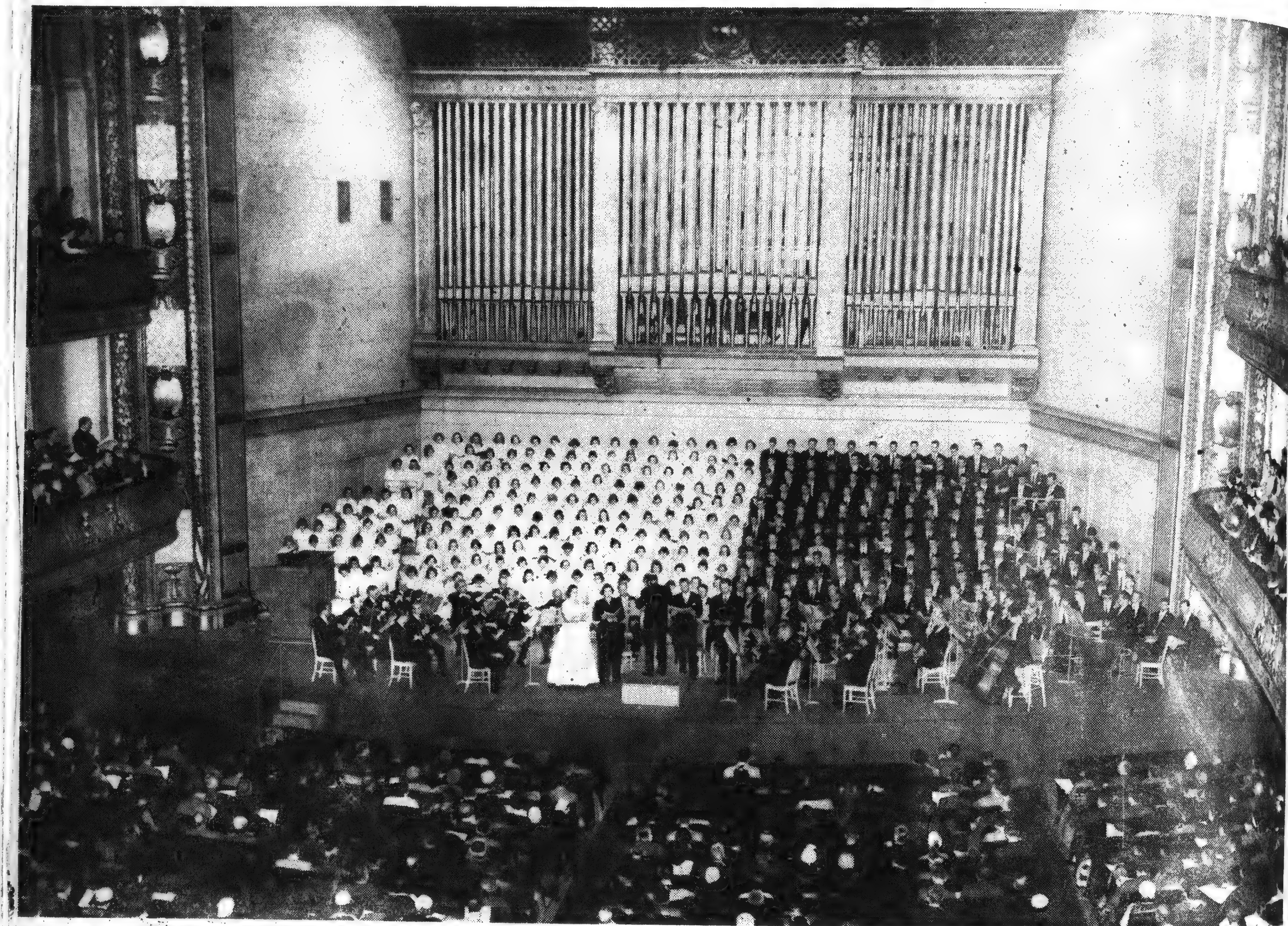
U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

1952-1953 SEASON

Prep School Choristers in Symphony Hall



(Photo by Herbert Capwell, Globe Staff)

MASSED CHORUS AT NEW ENGLAND PREP SCHOOL MUSIC FESTIVAL with members of Boston Symphony Orchestra and G. Wallace Woodworth, director. (Story on page 1.)

This Clipping From
BOSTON, MASS.
AMERICAN

MAR 5 - 1953

Burgin Will Conduct

The Boston Symphony Orchestra, returning from its final New York tour of the season, will give the eighth concert of the Tuesday evening series on March 17 and the 20th concert of the longer series on Friday afternoon and Saturday night, March 20 and 21, in Symphony Hall. Richard Burgin will conduct these concerts.

Moussorgsky's "Night on Bald Mountain," Beethoven's Fifth Symphony and the First Symphony by Sibelius will be heard at the Tuesday concert.

Mr. Burgin, conducting on Friday and Saturday, again will open the program with Moussorgsky's "Night on Bald Mountain" and will introduce Schoenberg's "Music to Accompany a Cinema Scene." William Kapell will be soloist in Prokofieff's Piano Concerto No. 3. Sibelius' First Symphony will complete the program.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 5 - 1953

Jewish Community Orchestra

I should like to inform all who are interested in music of a really fine orchestra, composed of professional and amateur instrumentalists.

This orchestra, sponsored by the Jewish Community Center, is open to any instrumentalist regardless of creed, religious faith, or color. It is a real community project, giving pleasure to the community and giving outlet to musicians who would like to play in a fine symphony orchestra.

Under the baton of Harry Ellis Dickson, for 12 years first violinist with the Boston Symphony Orchestra, the Jewish Community Orchestra has achieved a position which parallels a professional orchestra. It plays all the standard works of the masters — Bach, Brahms, Beethoven, Wagner. We have had unusual soloists and played music not generally heard.

Come and hear us at the Rhode Island School of Design Auditorium on Mar. 8.

ERNEST REGER, Concertmaster.
Pawtucket.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

[illegible] 1953

MUSIC

Strauss Divertimento Has Symphony Premiere

Nineteenth "regular" program of Boston Symphony Orchestra, Charles Munch conductor, at Symphony Hall. Mozart: Adagio and Fugue for String Orchestra (K. 546); Martinu: First Symphony; Richard Strauss: Divertimento (after Couperin), Op. 86 (first concert performance in America); Ravel: "La Valse."

By CYRUS DURGIN

It seems strange that Boston should have a premiere of a work by Richard Strauss more than three years after the composer's death. But the Divertimento based on tunes of François Couperin ("Le Grand") never had been played at a concert in this country before. But some of us have known the piece for a few months by virtue of a Urania recording of it made in Europe.

Here, again, Strauss was the resourceful wizard of the orchestra having spun a rainbow-colored and enchanting ballet suite out of Couperin's harpsichord melodies of the late 17th and early 18th Centuries. But the music is all in character, though Strauss went further than Couperin ever could have done, harmonically. Yet the Suite sounds like bigger and richer Couperin, not at all like Strauss.

The Divertimento, if any comparison can be helpful, is most nearly like Strauss' much earlier Suite, on tunes by Lully, for "The Would-Be Gentleman." It was finished in 1941. The music is mainly light and gay, the multiple sections bearing fanciful titles, like "The Imp" and "The Enraged Linnet," such as Couperin used to put at the head of his compositions—in fact, I suspect most, if not all, came from Couperin. Yet there are contrasting episodes of tenderness. Munch omitted one full movement and some subsidiary sections.

Orchestrically, the Divertimento must be a tour de force, tricky and difficult. The performance is best described in one word—gorgeous. The same word may be applied to the playing of Martinu's First Symphony, introduced here by Koussevitzky in November of 1942. So much time has passed that the work seemed new—a fact which speaks well for the Symphony because it is proof that it has not begun to "date".

It is good, solid music, very skillfully written, if on the heavy side in orchestration. There is attractive and substantial melodic invention, continuous rhythmic movement. Harmonically the Symphony is milder and more conservative than much by Martinu, indeed there is a suggestion of a throwback to more or less romantic Czech music. It all makes sense and pleasure, and was enthusiastically received.

Mozart, performed with the full number of strings, and probably a little too weightily, made an engrossing start for the concert. Ravel's "La Valse"— which Charles Munch conducts better than anyone else I know—furnished a super-duper, 17-jewel, rhythmically intoxicating and truly stunning conclusion.

[99]

BOS N, MASS.
RALD

MA 7 - 195

MUSIC

ymphony Concert

The Boston Symphony orchestra, C
unc gave the 19th p
the 72d season in Symphony Ha
rday afternoon. The program:
dagio and Fugue (K. 546)........M
mphony No. 1..........
ertimento. Op. 86..........
Valse..........

By RUDOLPH ELIE

It is good once again to
e music of Martinu and to
e with it that this com
ough perhaps in the ge
heme of things in the s
tegory of living composers
ct one of the most consis
mpetent men in the field.
His first Symphony, un
re since its first performa
42, is in every sense of the
contemporary piece. Its
onic language is advance
procedures aggressive an
getic. In terms of 19th
ry melody it is not tunefu
terms of the melody o
ntury it is, for it is a qu
atmosphere rather than m
es.
And it is in this atmos
at the Symphony proves
evocative. In many mo
roughout it is highly and
ully evocative of the Boh
lds and forests of Sm
here are the gentle qua
rings producing a shimm
cture of a summer's d
metana's own technical wa
e orchestra. There are t
l — not rustic — rhythm
oss-rhythms of the idealize
nce. And there are the
g tensions of inner confli
rmoils, perhaps suggesting
nu's own isolation from
ve land.
Be that as it may, taken
a musical communicatio
irst Symphony is a sp
ork that needs no interpr
rogram to make its own wa
nal movement seems to m
e only one that does not
in the high level of insp
nd communication of the
hony as a whole, but it
ble to achieve, as it did,
ratifying reaction from th
nce.
It seemed, on paper, inc
at this was to the first Am
erformance of Strauss'
mento, a work dating fron
o be sure it could not be
ble until after the war, b
he same seven years have
nce it was available and
core by Strauss could
ave failed to excite attent
But it turns out that the
imento, drawn from the ke
ieces of Couperin, is littl
han a charming bonbon o
rchestral transcriptions.
othing wrong with this,
usic of Couperin is c
eserving of the wider pu
rchestral transcription
or it.
Yet we have come to
he wheels within wheels
he Strauss, say, of "Le B
Gentilhomme," where on
device follows another. T
Divertimento, which play
pretty straight save in a
ate bit of fooling at t
just doesn't quite come u
pectations despite the
piquancies of sound and
interesting enough in th
seven pieces, each with Co
own imaginative titles,
ses the full orchestra b
pon the full force only
wice. As for the organ,
eard it at all.
The concert began with
erformance of Mozart's
nd Fugue for Strings, a
piece displaying Mozart's
mployed mastery of th
honic style, and ende
Ravel's familiar "La Val
performance by Mr. Mu
anged from a mood of
adiant sensitivity to a
rgency in the final chaot
osis of the waltz. The
s on tour next week,
n March 20 to do Mous
"Night on Bald M
Schoenberg's Music to Ac
Cinema Scene, Prokofie
Piano Concerto (Willian
oloist) and Sibelius Fi
hony. Richard Burgin
duct this program.

Thirteen

Hall

(Herbert Capwell, Globe Staff)

hony Orchestra and

Clipping From
STON, MASS.
RNING GLOBE
R 7 - 1953

SIC

Divertimento
mphony Premiere

"regular" program of
hestra, Charles Munch
Symphony Hall. Mozart:
Fugue for String Orchestra
Martinu: First Symphony;
auss: Divertimento (after
Op. 86 (first concert per-
America); Ravel: "La

CYRUS DURGIN

strange that Boston
a premiere of a work
Strauss more than three
the composer's death.
ivertimento based on
rançois Couperin ("Le
ver had been played at
'this country before.
f us have known the
few months by virtue
recording of it made

n, Strauss was the re-
zard of the orchestra.
a rainbow-colored and
ballet suite out of
arpsichord melodies of
h and early 18th Cen-
the music is all in
though Strauss went
n Couperin ever could
harmonically. Yet the
ds like bigger and richer
not at all like Strauss.
ertimento, if any com-
n be helpful, is most
Strauss' much earlier
nes by Lully, for "The
entleman." It was fin-
1. The music is mainly
ay, the multiple sec-
g fanciful titles, like
nd "The Enraged Lin-
Couperin used to put
f his compositions—in
t most, if not all, came
in. Yet there are con-
sodes of tenderness.
ed one full movement
baidiary sections.

This Clipping From
BOSTON, MASS.
HERALD
MAR 7 - 1953

MUSIC
Symphony Concert

By RUDOLPH ELIE

[illegible]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 8 - 1953

Burgin Conducts Next Symphony Concerts Here

The Boston Symphony Orchestra returning ~~from its~~ final New York tour of the season will give the eighth concert of the Tuesday evening series on March 17 and the 20th concerts of the longer series on Friday afternoon and Saturday evening, March 20 and 21 in Symphony Hall. Richard Burgin will conduct these concerts.

The program for Tuesday will consist of Moussorgsky's "Night on Bald Mountain," Beethoven's Fifth Symphony and the First Symphony of Sibelius.

On Friday and Saturday he will likewise open the program with Moussorgsky's "Night on Bald Mountain," and introduce Schoenberg's "Music to Accompany a Cinema Scene." William Kapell will be soloist in Prokofieff's Piano Concerto No. 3. The First Symphony of Sibelius will complete the program.

TON, SATURDAY, MARCH 7, 1953 **Art—Music—Theater**

Strauss Music in U.S. Première

Mozart, Martinů, and Ravel Also on Symphony Program

By Harold Rogers

Charles Munch is offering an unusually interesting program for the Symphony Hall concerts this week end—remarkable for its abundant activity, emotional variety, and good balance. The music in turn is thoughtful, scintillating, gay, nostalgic, and profound.

The conductor first marshalled his forces of the Boston Symphony for Mozart's Adagio and Fugue for Strings, K. 546, and showed us a side of the composer's nature that was almost tragic. While we are accustomed to having Mozart affect us deeply in many subtle ways, we are seldom so stirred as we are by the penetrating introspection found in this Adagio.

In the fugue, however, which marches along in its square logic to an inevitable conclusion, we lose much of the master's spontaneous lyricism. It is masked, so to speak, by the exigencies of the form, but in effect it lacks nothing in the way of dignity and grandeur.

* * *

Next Mr. Munch gave us an excellent performance of Bohuslav Martinů's First Symphony, composed in 1941 and unheard at these concerts since 1942. This work displays the marvelous originality of which this Czech composer is capable, an originality that he doesn't always choose to exercise.

The entire work is strongly written, tightly bound, and in the first, second, and final movements he employs much orchestral color, a delightful lilt, and impulsive off-beat syncopations. He uses just the right amount of dissonance to keep the ear alert, but his idiom is always tonal and sometimes bitonal, which places it in the "easy" category of contemporary works.

For the third movement (Largo) Martinů strikes more of a somber note with his songful melodies and a development that is filled with struggle and aspiration, reaching, at the conclusion, a sense of peace. The final Allegro non troppo has a festive flavor, like a ballet or a circus, and makes use of folksy melodies that bounce. Several of the climaxes along the way are intensely exciting.

The post-intermission part of the concert opened with the first concert performance in America of Richard Strauss's beguiling Divertimento, Opus 86, an arrangement of harpsichord pieces by François Couperin for a ballet. Mr. Munch selected 14 of the numbers for this hearing and gave them a good French polish that compensated, to some extent, for the slight Teutonic flavor found in Strauss's score. In a recording of this work, performed by a German orchestra in Berlin, one finds the French clarity all but destroyed.

But here Mr. Munch gave buoyancy to the engaging Musettes (de Choisy and de Taverny) with their thrumming pedal points, and there was a marvel of clockwork for "Le Tic-Toc-Choc" which features the oboes, horns, and harpsichord. Daniel Pinkham performed the harpsichord parts with his usual grace and command.

* * *

Mr. Munch then concluded the concert with a highly spirited and almost devastating reading of Ravel's "La Valse." It was spirited in that the conductor extracted the last ounce of verve from himself during the performance, and it was almost devastating because he heightened the underlying tragedy of the conclusion to a point that was hardly bearable.

The generally accepted interpretation of "La Valse" is that Ravel envisioned the end of an era, perhaps the crumbling of a civilization. It is true that the civilized beauties of Ravel's waltz, redolent with swirling gowns and candlelight, degenerate into a finale that is ghastly in its stark realism, as if the dream had shattered. Perhaps Mr. Munch sees it this way; at least his performance would leave that impression.

The orchestra will be out of town next week and while on its final New York tour of the season. It will return to Symphony Hall on Tuesday evening, March 17, when the program will consist of Moussorgsky's "Night on Bald Mountain," Beethoven's Fifth Symphony, and the First Symphony of Sibelius.

For the week-end concerts of March 20 and 21 William Kapell will be the soloist in Prokofiev's Piano Concerto No. 3. The program will also include Moussorgsky's "Night on Bald Mountain," Schönberg's "Music to Accompany a Cinema Scene," and the Sibelius First.

This Clipping From
INDIANAPOLIS, IND.
NEWS
MAR 5 - 1953

Rubinstein Not Par in Brahms Concerto

By WALTER WHITWORTH

Brahms: Concerto No. 2, B-flat Major, for Piano and Orchestra, played by Artur Rubinstein with the ~~Boston Symphony Orchestra, Charles~~ Muensch conducting. RCA VICTOR.

Arthur Rubinstein will be soloist with the Indianapolis Symphony Orchestra March 14-15, and he will play the Brahms concerto that he has recorded with the Boston orchestra. He has played both the B Flat and D Minor with our orchestra in other seasons.

The B Flat Concerto is a complicated, difficult and mighty piece of music, exuberant, dramatic and forceful as well as tender and poetic.

We aren't completely satisfied with this recording for, in our opinion, the pianist sometimes pushes the exuberance to mere noise, sometimes forces the drama into melodrama (both of which are easy to do, considering the pianist's task), and often leaves the poetry a bit dry.

We willingly grant any pianist his contention that much of the first movement is almost impossible to play, for the thinking is almost as orchestral as the thinking for the orchestral score, itself.

There is more, however, than met our ear in the slow movement. To us, only the final movement has the Rubinstein genius. Maybe the Boston orchestra (does its violin tone sound a little thin?) drove the pianist to expect from the piano things of which it is not capable, for the orchestra produces tremendous sounds.

We prefer the old Schnabel recording, as we remember it, with all its technical imperfections.

Richard Strauss: "Ein Heldenleben," Opus 40, played by the Minneapolis Symphony Orchestra, Antol Dorati conducting. MERCURY CLASSICS.

There have been more arguments about this Strauss tone poem than about most of his music, and most of these arguments seemed to be based, not on the music itself; but on the fact that the composer was brash enough to call himself a "hero," and thus write a score purportedly describing his own personality and accomplishments.

It seems rather an odd argument, when one considers how many men and women have written their autobiographies, which, it goes without saying, place them in the most favorable light, as if they, too, were heroes and heroines. (Sometimes they are.)

Well, as far as we are concerned, "Ein Heldenleben" is not the very best Strauss, but it is Strauss full of orchestral excitement and shrewd brilliance.

Dorati stresses these two qualities.

Concert of American Music in Schoenbrunn: Barber, Copland, Piston, R. Thompson and V. Thomson, played by the Vienna State Academy Orchestra with chorus, under the direction of Ferdinand Grossman and William Strickland. VOX.

The five composers included in the above list are representative of the best in American music. Each has an individual manner of expressing himself. None of them shows too obviously the influences of foreign composers or of foreign-born composers now living in the United States.

With the exception of the Piston composition, a Concertino for Piano and Orchestra, with Alexander Jenner as soloist, the music is for chorus. It's a good choral music, too, splendidly sung.

Chopin: "Les Sylphides"; Tchaikowsky: "Princess Aurora," played by the Ballet Theater Orchestra, Joseph Levine conducting. CAPITOL CLASSICS.

"Les Sylphides"—this time in Benjamin Britten's transcription—is too well known to need comment, and "Princess Aurora" is on the familiar list, too. Here, they sound infinitely better than they usually do, out this way, because Levine has a full, thoroughly trained orchestra, which he cannot take on the road. We wish he could.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 8 - 1953

Piller Describes Rome Production of Bloch's Early Opera "Macbeth"

Boaz Piller, who retired last Summer as bassoon of the Boston Symphony Orchestra, is at present living in Toulon, France. In a personal letter to Cyrus Durgin, Globe Drama and Music Editor, Mr. Piller described a trip to Rome to see a new production of Ernest Bloch's early opera, "Macbeth." Mr. Piller's letter was so full of his usual enthusiasm and color, that part of it is hereby passed on to Globe readers.

"I thought it might interest you," writes Mr. Piller, "that I traveled 17 hours from Toulon to Rome to be present at the presentation of Ernest Bloch's opera 'Macbeth.' Public rehearsal the 18th of Feb., at 4 p. m., by invitation only. It lasted until about 8 p. m. Packed house. Strange to say (as I found out, it is the custom) hardly any applause, they all left the theatre very quietly.

"It was a different picture the next evening. A packed house, everybody down in the orchestra and boxes in full evening dress. I and the American composer Cushing from California were almost left out in the cold because we had no evening dress. We were invited to sit in Bloch's box, so he fixed that!

"It was really a feast for the eye; many dignitaries were present, including the American Ambassador and his lady. I met also the widow of Respighi. Well, let me tell you, it was a marvelous occasion and it made Bloch feel fine to be honored like this with a performance of his opera in a foreign country. And what a performance! Think about a perfect concert of the Boston Symphony Orchestra, when everything goes just right and then add some, and you will have an idea of what took place. Orchestra of 100 playing in fine pitch, good tone and under the direction of a really marvellous leader, Gianandrea Gavazzeni, who had prepared with great care all the rehearsals and whose conducting was really splendid.

"Add to this a remarkable Lady Macbeth, a most powerful Macbeth and a trio of witches really outstanding. To the smallest part, everything clicked. Then, the staging was a feast to the eye. A composer could not ask for more. The public gave Bloch a standing ovation. As I understand it, there will also be a Bloch Week, with other concerts of his music over the radio. . . . I, for one, had one of the greatest musical experiences."

---

ning and
hem deftly
ut anyone
hing com-
l music to
ois Gentil-
isappointed.
ndard, this

go Ernest
avel's "La
nch thought
e upon the
icating ver-
dn't.

SYMPHONY CONCERT

no

BY WARREN STOREY SMITH

To put it alliteratively, Mr. Munch has again put together a miscellany of minor music and, to continue the alliteration, the first two numbers on this week's Boston Symphony list come from Mozart and Martinu, respectively.

Yes, even Mozart wrote minor music on occasion, such as his Adagio and Fugue for string orchestra. The Fugue, originally composed for two pianos, is an academic exercise in the form that did not need a Mozart to write it. The Adagio, added when Mozart decided to arrange his Fugue for strings, is genuinely moving. In yesterday's performance the double basses seemed unduly ponderous when the subject came their way but the Adagio was beautifully set forth.

In 1941 Bohuslav Martinu wrote his First Symphony, dedicating it to the memory of Mme. Natalie Koussevitzky, and it was Dr. Kousevtizky who first gave it to the world in November, 1942. At the time the music impressed as more notable for its sound than for its substance and that impression was confirmed yesterday. Nevertheless, the Symphony has its moments. There is considerable rhythmic interest in the Scherzo and again in the finale, and Martinu is here the legitimate heir of his Czech precursors, Smetana and Dvorak, though his idiom is different from theirs. The Largo has its pleasingly melodic moments, but in this movement, as in the others, the interest is not well sustained. Mr. Munch and the orchestra played the piece for all it is worth and the answering response was considerable.

In the year that Martinu composed this symphony, Richard Strauss wrote a Divertimento for ballet performance, based on harpsichord pieces by Francois Couperin, adding a few months later four numbers to make a longer suite for concert use. This work received yesterday its first concert performance in America. The pieces

---

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

This Clipping From
BOSTON, MASS.
HERALD
MAR 7 - 1953

MUSIC
Symphony Concert

By RUDOLPH ELIE

[illegible] atmosphere [illegible] proves to be [illegible] many moments [illegible] and beautiful [illegible] Bohemian [illegible] of Smetana [illegible] quavering [illegible] shimmering [illegible] day [illegible] idealized [illegible] the mountain [illegible] inner conflicts and [illegible] suggesting [illegible] from his [illegible]

[illegible] may take [illegible] The First Symphony is a splendid work that needs no interpretative [illegible] to make its own way. The [illegible] seems to me to [illegible] that does not maintain the level of inspiration [illegible] of the symphony [illegible] but it is well able [illegible] as it did, a most [illegible] reaction from the audience.

It seemed on paper, incredible that this was to the first American performance of Strauss' Divertimento, a work dating from 1941. To be sure it could not be available until after the war, but just the same seven years have elapsed since it was available and a new score of Strauss could hardly have failed to excite attention.

But it turns out that the Divertimento, drawn from the keyboard pieces of Couperin, is little more than a charming bonbon of literal orchestral transcriptions. There is nothing wrong with this, and the music of Couperin is certainly deserving of the wider public the orchestral transcription can find for it.

Yet we have come to expect the wheels within wheels that is the Strauss, say, of "Le Bourgeois Gentilhomme," where one witty device follows another. Thus the Divertimento, which plays it all pretty straight save in a deliberate bit of fooling at the end, doesn't quite come up to expectations despite the engaging piquancies of sound and texture. Interesting enough, in this set of seven pieces, each with Couperin's own imaginative titles, Strauss uses the full orchestra but calls [illegible]

[illegible]

TON, SATURDAY, MARCH 7, 1953 Art—Music—Theater

Strauss Music in U.S. Première

Mozart, Martinů, and Ravel Also on Symphony Program

By Harold Rogers

Charles Munch is offering an unusually interesting program for the Symphony Hall concerts this week end—remarkable for its abundant activity, emotional variety, and good balance. The music in turn is thoughtful, scintillating, gay, nostalgic, and profound.

The conductor first marshalled his forces of the Boston Symphony for Mozart's Adagio and Fugue for Strings, K. 546, and showed us a side of the composer's nature that was almost tragic. While we are accustomed to having Mozart affect us deeply in many subtle ways, we are seldom so stirred as we are by the penetrating introspection found in this Adagio.

In the fugue, however, which marches along in its square logic to an inevitable conclusion, we lose much of the master's spontaneous lyricism. It is masked, so to speak, by the exigencies of the form, but in effect it lacks nothing in the way of dignity and grandeur.

* * *

Next Mr. Munch gave us an excellent performance of Bohuslav Martinů's First Symphony, composed in 1941 and unheard at these concerts since 1942. This work displays the marvelous originality of which this Czech composer is capable, an originality that he doesn't always choose to exercise.

The entire work is strongly written, tightly bound, and in the first, second, and final movements he employs much orchestral color, a delightful lilt, and impulsive off-beat syncopations. He uses just the right amount of dissonance to keep the ear alert, but his idiom is always tonal and sometimes bitonal, which places it in the "easy" category of contemporary works.

For the third movement (Largo) Martinů strikes more of a somber note with his songful melodies and a development that is filled with struggle and aspiration, reaching, at the conclusion, a sense of peace. The final Allegro non troppo has a festive flavor, like a ballet or a circus, and makes use of folksy melodies that bounce. Several of the climaxes along the way are intensely exciting.

The post-intermission part of the concert opened with the first concert performance in America of Richard Strauss's beguiling Divertimento, Opus 86, an arrangement of harpsichord pieces by François Couperin for a ballet. Mr. Munch selected 14 of the numbers for this hearing and gave them a good French polish that compensated, to some extent, for the slight Teutonic flavor found in Strauss's score. In a recording of this work, performed by a German orchestra in Berlin, one finds the French clarity all but destroyed.

But here Mr. Munch gave buoyancy to the engaging Musettes (de Choisy and de Taverny) with their thrumming pedal points, and there was a marvel of clockwork for "Le Tic-Toc-Choc" which features the oboes, horns, and harpsichord. Daniel Pinkham performed the harpsichord parts with his usual grace and command.

* * *

Mr. Munch then concluded the concert with a highly spirited and almost devastating reading of Ravel's "La Valse." It was spirited in that the conductor extracted the last ounce of verve from himself during the performance, and it was almost devastating because he heightened the underlying tragedy of the conclusion to a point that was hardly bearable.

The generally accepted interpretation of "La Valse" is that Ravel envisioned the end of an era, perhaps the crumbling of a civilization. It is true that the civilized beauties of Ravel's waltz, redolent with swirling gowns and candlelight, degenerate into a finale that is ghastly in its stark realism, as if the dream had shattered. Perhaps Mr. Munch sees it this way; at least his performance would leave that impression.

The orchestra will be out of town next week and while on its final New York tour of the season. It will return to Symphony Hall on Tuesday evening, March 17, when the program will consist of Moussorgsky's "Night on Bald Mountain," Beethoven's Fifth Symphony, and the First Symphony of Sibelius.

For the week-end concerts of March 20 and 21 William Kapell will be the soloist in Prokofiev's Piano Concerto No. 3. The program will also include Moussorgsky's "Night on Bald Mountain," Schönberg's "Music to Accompany a Cinema Scene," and the Sibelius First.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 8 - 1953

Burgin Conducts Next Symphony Concerts Here

The Boston Symphony Orchestra returning ~~from its~~ final New York tour of the season will give the eighth concert of the Tuesday evening series on March 17 and the 20th concerts of the longer series on Friday afternoon and Saturday evening, March 20 and 21 in Symphony Hall. Richard Burgin will conduct these concerts.

The program for Tuesday will consist of Moussorgsky's "Night on Bald Mountain," Beethoven's Fifth Symphony and the First Symphony of Sibelius .

On Friday and Saturday he will likewise open the program with Moussorgsky's "Night on Bald Mountain," and introduce Schoenberg's "Music to Accompany a Cinema Scene." William Kapell will be soloist in Prokofieff's Piano Concerto No. 3. The First Symphony of Sibelius will complete the program.

This Clipping From
INDIANAPOLIS, IND.
NEWS
MAR 5 - 1953

Rubinstein Not Par in Brahms Concerto

By WALTER WHITWORTH

Brahms: Concerto No. 2, B-flat Major, for Piano and Orchestra, played by Artur Rubinstein with the ~~Boston Symphony Orchestra, Charles~~ Muensch conducting. RCA VICTOR.

Arthur Rubinstein will be soloist with the Indianapolis Symphony Orchestra March 14-15, and he will play the Brahms concerto that he has recorded with the Boston orchestra. He has played both the B Flat and D Minor with our orchestra in other seasons.

The B Flat Concerto is a complicated, difficult and mighty piece of music, exuberant, dramatic and forceful as well as tender and poetic.

We aren't completely satisfied with this recording for, in our opinion, the pianist sometimes pushes the exuberance to mere noise, sometimes forces the drama into melodrama (both of which are easy to do, considering the pianist's task), and often leaves the poetry a bit dry.

We willingly grant any pianist his contention that much of the first movement is almost impossible to play, for the thinking is almost as orchestral as the thinking for the orchestral score, itself.

There is more, however, than met our ear in the slow movement. To us, only the final movement has the Rubinstein genius. Maybe the Boston orchestra (does its violin tone sound a little thin?) drove the pianist to expect from the piano things of which it is not capable, for the orchestra produces tremendous sounds.

We prefer the old Schnabel recording, as we remember it, with all its technical imperfections.

Richard Strauss: "Ein Heldenleben," Opus 40, played by the Minneapolis Symphony Orchestra, Antol Dorati conducting. MERCURY CLASSICS.

There have been more arguments about this Strauss tone poem than about most of his music, and most of these arguments seemed to be based, not on the music itself; but on the fact that the composer was brash enough to call himself a "hero," and thus write a score purportedly describing his own personality and accomplishments.

It seems rather an odd argument, when one considers how many men and women have written their autobiographies, which, it goes without saying, place them in the most favorable light, as if they, too, were heroes and heroines. (Sometimes they are.)

Well, as far as we are concerned, "Ein Heldenleben" is not the very best Strauss, but it is Strauss full of orchestral excitement and shrewd brilliance.

Dorati stresses these two qualities.

Concert of American Music in Schoenbrunn: Barber, Copland, Piston, R. Thompson and V. Thomson, played by the Vienna State Academy Orchestra with chorus, under the direction of Ferdinand Grossman and William Strickland. VOX.

The five composers included in the above list are representative of the best in American music. Each has an individual manner of expressing himself. None of them shows too obviously the influences of foreign composers or of foreign-born composers now living in the United States.

With the exception of the Piston composition, a Concertino for Piano and Orchestra, with Alexander Jenner as soloist, the music is for chorus. It's a good choral music, too, splendidly sung.

Chopin: "Les Sylphides"; Tchaikowsky: "Princess Aurora," played by the Ballet Theater Orchestra, Joseph Levine conducting. CAPITOL CLASSICS.

"Les Sylphides"—this time in Benjamin Britten's transcription—is too well known to need comment, and "Princess Aurora" is on the familiar list, too. Here, they sound infinitely better than they usually do, out this way, because Levine has a full, thoroughly trained orchestra, which he cannot take on the road. We wish he could.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 8 - 1953

Piller Describes Rome Production of Bloch's Early Opera "Macbeth"

Boaz Piller, who retired last Summer as bassoon of the Boston Symphony Orchestra, is at ~~present living in Toulon~~, France. In a personal letter to Cyrus Durgin, Globe Drama and Music Editor, Mr. Piller described a trip to Rome to see a new production of Ernest Bloch's early opera, "Macbeth." Mr. Piller's letter was so full of his usual enthusiasm and color, that part of it is hereby passed on to Globe readers.

"I thought it might interest you," writes Mr. Piller, "that I traveled 17 hours from Toulon to Rome to be present at the presentation of Ernest Bloch's opera 'Macbeth.' Public rehearsal the 18th of Feb., at 4 p. m., by invitation only. It lasted until about 8 p. m. Packed house. Strange to say (as I found out, it is the custom) hardly any applause, they all left the theatre very quietly.

"It was a different picture the next evening. A packed house, everybody down in the orchestra

---

no

SYMPHONY CONCERT

BY WARREN STOREY SMITH

To put it alliteratively, Mr. Munch has again put together a miscellany of minor music and, to continue the alliteration, the first two numbers on this week's Boston Symphony list come from Mozart and Martinu, respectively.

Yes, even Mozart wrote minor music on occasion, such as his Adagio and Fugue for string orchestra. The Fugue, originally composed for two pianos, is an academic exercise in the form that did not need a Mozart to write it. The Adagio, added when Mozart decided to arrange his Fugue for strings, is genuinely moving. In yesterday's performance the double basses seemed unduly ponderous when the subject came their way but the Adagio was beautifully set forth.

In 1941 Bohuslav Martinu wrote his First Symphony, dedicating it to the memory of Mme. Natalie Koussevitzky, and it was Dr. Kousevtizky who first gave it to the world in November, 1942. At the time the music impressed as more notable for its sound than for its substance and that impression was confirmed yesterday. Nevertheless, the Symphony has its moments. There is considerable rhythmic interest in the Scherzo and again in the finale, and Martinu is here the legitimate heir of his Czech precursors, Smetana and Dvorak, though his idiom is different from theirs. The Largo has its pleasingly melodic moments, but in this movement, as in the others, the interest is not well sustained. Mr. Munch and the orchestra played the piece for all it is worth and the answering response was considerable.

In the year that Martinu composed this symphony, Richard Strauss wrote a Divertimento for ballet performance, based on harpsichord pieces by Francois Couperin, adding a few months later four numbers to make a longer suite for concert use. This work received yesterday its first concert performance in America. The pieces themselves are charming and Strauss has arranged them deftly for small orchestra. But anyone looking here for something comparable to his incidental music to Moliere's "Le Bourgeois Gentilhomme" will be disappointed. Judged by that high standard, this is a workaday job.

Thirteen months ago Ernest Ansermet gave us Ravel's "La Valse." Perhaps Mr. Munch thought that he could improve upon the Swiss conductor's intoxicating version of the piece. He didn't.

100

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

TIGHT BINDING

1952
1953
SEASON

This Clipping From
BOSTON, MASS.
HERALD

MAR 8 - 1953

The Future of the Symphony Must Include Boston Business

By RUDOLPH ELIE

The recent move by the Boston Symphony orchestra to enlist financial support of New England business in general and Boston business in particular is, I think, the most important and indeed the most significant move the orchestra has made since the death of its founder, Henry Lee Higginson.

No one denies the debt of Boston and the ~~Boston Symphony~~ orchestra to Higginson; he founded it in 1881 and personally supported it until the day of his death in 1919. Like so many wealthy men, who set up great organizations during their lifetime or bequest great estates or properties to the public on their death but from some inexplicable reason do not endow them to guarantee at least a part of their survival (and the Crane estate in Ipswich is a contemporary example of the situation), Higginson failed to make any provision whatever for the existence of the institution he had personally created.

NO MORE ANGELS

In the second decade of this century this did not seem to be a staggering blow. At that time there were other great fortunes, other great-spirited citizens—and no income taxes to speak of. Another benefactor might be found, and another benefactor was found. For years, then, Edward Dane picked up the deficit check at the end of the season—and when he died he didn't provide for the orchestra in his will, either.

It was now the '30's: a great depression had set in and the situation was constantly worsening but it was still not desperate. There were private fortunes still to be tapped. There was Serge Koussevitzky, a man of wide social and financial contact and persuasion. Somehow, through the ever-widening Friends, through a contact here and there, and especially through the vigorous action of the orchestra's board of directors, the Orchestra remained above water.

In the '40's the spiral began that was to lead to the present situation. A 20 per cent. tax on tickets (since removed) appeared. Wages for musicians, as for everyone else, underwent a series of crushing rises. Operational expenses rose correspondingly in every field. And in the meantime, through surtaxes, inheritance taxes and every other conceivable kind of tax, not to mention the demands made upon them by every other non-profit institution from the Red Feather to the Red Cross, the potential private benefactor was no longer able to contribute as generously as before to the Boston Symphony orchestra.

Thus, despite an all-time high income deriving from an all-time high subscription to its concerts, the Boston Symphony orchestra will conclude its season with a deficit not far from a quarter of a million dollars. And who is going to pick up the check this time?

HIGH PRICES

There are no Higginsons left now. There are no private fortunes on a smaller scale that can be sought out: the wealthiest man today cannot be sure that he can even properly fulfill his responsibilities to his heirs. The private citizen, who struggles to even afford the price of a pair of concert tickets, cannot with his five and ten dollar contributions to hte Friends, come near erasing the deficit of the orchestra. Even the city of Boston, constantly on the brink of financial chaos, must worry over its plans to help relieve the orchestra by reducing or eliminating the taxes it levies on Symphony Hall.

What is the answer to all this, since City, State or Federal subsidy is unthinkable in the democratic scheme of things? The answer to this is New England and Boston business and industry, and that answer does not under any stretch of the imagination involve the charitable gesture. It is not a question of further importuning business to support a worthy cause simply because it is a worthy cause. It is a question of demonstrating to business that helping to support the Boston Symphony orchestra is good business. And there is no institution in the city that can give business its dollar's worth of value in terms of advertising, publicity and prestige as spectacularly as the Boston Symphony orchestra.

Consider the events of this year alone. Last May the Boston Symphony gave 16 concerts in 11 European capitals. It is impossible to convey the extent of the success of this tour in terms of establishing Boston's eminence as an American capital of culture; the European audiences in each city were not less than stunned. What ever else the Europeans who heard and heard about the Boston Symphony know about Boston—and the fact is they don't know anything about it—they will never forget that it is the home of what they themselves describe as the greatest orchestra in the world.

At this moment Arthur Fiedler and a touring Boston ~~Pops orches~~tra are visiting no less than 61 American cities. We haven't heard much about it here, but Mr. Fiedler and his orchestra have been absolutely bowling the audiences over; the success of the tour is not less than prodigious.

In April the Boston Symphony begins its first nation-wide tour to play in 26 cities from here to San Francisco and back. That it will once and for all establish the Boston Symphony Orchestra as the greatest American orchestra is a foregone conclusion. But it will, at the same time, prove a missionary influence of incalculable value in terms of dollars and cents in spreading the name and fame of Boston. If, in some future day, it is possible to announce that the orchestra is happily and proudly supported by Boston business and industry, the reflected vision enterprise, and community responsibility of Boston business and industry will surely prove to have its reward in more and more establishing that Boston is, in fact as well as reputation, one of the great cities commercially as well as culturally of the nation.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 8 1953

Brooklyn Institute Calendar

The following events will be presented by the Brooklyn Institute of Arts and Sciences at the Academy of Music:

TODAY, 3 p.m.—Lawrence Avery, tenor. Eighth in the American Artists Series.

TOMORROW, 4 p.m.—Dr. Howard W. Hintz, professor of English and co-director of American Studies, Brooklyn College. Subject: "Contemporary Forces—'Of Time and the River,' by Thomas Wolfe. Eighteenth meeting in the discussion series, "American Realities Through American Fiction."

8:15 p.m.—Karl H. Maslowski, naturalist and photographer, member of lecturing staff of National Audubon Society. Lecture, "Saguaroland," adventure in Arizona, illustrated with a full-length motion picture in color.

TUESDAY, 11 a.m.—Dr. Clyde Miller authority on propaganda analysis, author of "What Everybody Should Know About Prepanganda" and other books. Fifteenth lecture in the series, "The Week in Review."

7:30 p.m.—Observatory meeting, conducted by the Department of Astronomy. Subject: "Planets Jupiter and Venus, the Big Sky Clock, and the Horse and Rider." Leader, Thomas J. Ryan.

8:30 p.m.—Artur Rubinstein, world renowned pianist. Eighth in the Major Concert Series.

WEDNESDAY, 4 p.m.—Adele Neff, character actress, in a one-woman theater, "Cavalcade of Ladies, Women and Females."

8:30 p.m.—Erick Hawkins, contemporary dancer. Fifth in the series of six informal lecture-demonstrations in the series, "Evenings with the Creative Dancer."

THURSDAY, 4 p.m.—Dr. Gabriel R. Mason, principal of Abraham Lincoln High School, author of "Spinoza's Idea of God" and "A Study in Pantheism." Subject: "The Problem of Evolution." Last meeting in the discussion series, "Introduction to Philosophy."

8 p.m.—Brooklyn Bird Club. Symposium: "Field Identification of Birds — Warblers," with illustrations. Sixth of eight discussion meetings conducted by the Brooklyn Bird Club.

8:15 p.m.—Dr. Houston Peterson, professor of philosophy, Rutgers University. Lecture: "Teacher." First of three lectures on "American Speaking."

FRIDAY, 4 p.m.—Miles Kastendieck, music critic. Subject: "Bloch's Violin Concerto," illustrated with recordings. Sixteenth meeting in the discussion series, "The Bypaths of Orchestral Music."

8:30 p.m.—Boston Symphony Orchestra, under the directi~~on of Cha~~rles Munch. Last concert of the season.

SATURDAY, 3 p.m.—Tom Two Arrows offers program for young people, "The Lore of the Iroquois Indians," including legends, songs, dances, crafts and games.

8:15 p.m.—Motion picture program. Feature and short subjects.

SUNDAY, 3 p.m.—Cleveland Amory. Lecture: "The Last Resorts," a witty dissection of American folkways, based on Mr. Amory's latest book.

5:30 p.m.—Brooklyn Music Teachers Guild. Guest artists: Eva C. Baker, soprano, and Harry Wimmer, cellist.

Post - Feb. 8 -

The Concerts

Cantelli to Conduct Hub Symphony Tuesday

Before taking the Boston Symphony on tour, Guido Cantelli will conduct the concert of Tuesday evening, repeating his first program, drawn from Haydn, Stravinsky, Rossini and Tchaikovsky.

At Symphony Hall this afternoon Jascha Heifetz will appear in recital. There will be a Gershwin Festival there this evening, featuring Jesus Maria Sanroma, pianist. Lorin Maazel will conduct.

* * *

Assisted by the Little Symphony Society, Edward Siegel, conductor, the Chorus Pro Musica, Alfred Nash Patterson, conductor, will give a free concert at Emmauel Church on Monday evening. The featured work will be Beethoven's Mass in C major.

* * *

At Jordan Hall on Thursday evening, Roland Hayes, tenor, will give the second in his series of recitals devoted to the development of the art song. Reginald Boardman will be the accompanist.

* * *

Clifford Curzon, pianist, will play at Symphony Hall next Sunday afternoon. Also taking place next Sunday afternoon is a Jordan Hall recital by George Szpinalski, violinist, formerly of the Chicago Symphony, accompanied by Reginald Boardman. In the evening Thomas O'Brien, Irish tenor, will give a recital at the Boys' Latin School Auditorium, under the auspices of the Guild of Our Lady of Fatima.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 8 1953

Final Concert Of Boston Symphony Will Be Friday

The Boston Symphony Orchestra, under ~~the direction~~ of Charles Munch, will return to Brooklyn for its fifth and concluding concert of the season Friday at 8:30 p.m. in the Opera House of the Academy of Music.

Box 1 will be occupied by members of the United Nations who will come at the invitation of the Brooklyn Committee for the Boston Symphony Orchestra concerts. Among the other boxholders will be: Friends School (Box 2), Mrs. Darwin R. James Jr. (Box 4), Adelphi Academy Alumni (Box 5), and Packer Collegiate Institute (Box 9).

Box 7 will be occupied by officers from the United States Army Station at Fort Hamilton, who will be the guests of the Brooklyn Institute of Arts and Sciences. Box 8 will be occupied by blind veterans and their escorts who will come as guests of the Brooklyn Committee for the Boston Symphony concerts.

The Brooklyn concerts by the Boston Symphony Orchestra are held annually under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee for the Boston Symphony Orchestra concerts.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 8 - 1953

MUSIC AND MUSICIANS

The Music World Stands S
When Viewed in Perspecti

By VIRGIL THOMSON

THE music world changes very slowly. And when it seems
change, more often than not it is the persons rather than
programs that are different. Your reviewer, thinking about
things this morning, wondered if perhaps a column of comparisons between today and a decade ago might not possibly be of interest to others.

Pianists

THE two fields in which the least change has taken place since the early 1940s are piano playing and conducting. When this reporter came to work in New York in 1940, the five top pianists were Rubinstein, Horowitz, Casadesus, Arrau and Serkin. They still are. E. Robert Schmitz, expert of French piano music and of modern music in general, is dead; and William Kapell, then just beginning his career, has grown into a most impressive maturity. Other unknowns from at home and abroad have appeared among us, though none has taken so firm a position as Kapell. But the big dates still belong to the big five.

Conductors

IN 1940 the top conductors working in America were Toscanini, Koussevitzky, Stokowski, Walter, Reiner, Monteux, Ormandy and Mitropoulos. With the exception of Serge Koussevitzky, now deceased, all these are still working here and at the top of their form. Beecham and Ansermet and de Sabata have visited us extensively and will no doubt continue to do so, but they have not taken us on as their responsibility. Paul Paray and Charles Munch from France have dug in, the one in Detroit and the other in Boston. Two brilliant young men have appeared, Guido Cantelli from Italy and our own Leonard Bernstein; but neither has yet accepted a permanent orchestral post, though both have been offered them. The most striking change in the orchestral picture has been the installation of American conductors in three major cities. Alfred Wallenstein in Los Angeles, Thor Johnson in Cincinnati and Walter Hendl in Dallas have proved technically and artistically capable of competing with imported conductors and more than a match for their European colleagues in the handling of boards and trustees. Their loyalty to the American composer has also been notable.

Singers

AMONG the singers everything has changed. Or perhaps one should say everybody. In 1940 the great opera stars were Pinza, Pons, Flagstad, Melchior, Swarthout, Traubel, Grace Moore and Rethberg. Martinelli, Schipa and Lotte Lehman still appeared too. Today, among all these, only Pons and Traubel still sing in opera, and that more and more rarely. New artists, some from here and some from abroad, are now singing most of their roles. But nobody has taken their place. We have no substitute in coloratura parts for Lily Pons nor in Wagnerian dramatic soprano roles for Flagstad. Neither have we any operatic glamour-and-sex queen to replace the sometimes awful but always wonderful Grace Moore. Jan Peerce has inherited from Schipa the place of elder statesman among tenors. There is a possibility, and a hopeful one, that George London may turn out to be another Pinza. Standard opera repertory has not changed at all. Neither has the lieder repertory. But Lotte Lehman and Povla Frijsh have left the recital platform. To replace them we have Jennie Tourel, Suzanne Danco, Irmgard Siefried, Pierre Bernac and Gerard Souzay. The domain of lieder singing is richly furnished.

Violin and Cello

VIOLIN playing is extremely good these days but not glamorous. Yesteryear there were Kreisler, Heifetz, Zimbalist, Elman, Szigeti, Menuhin, Morini, all of them shining personalities. Some of these survive in diminished splendor; but most musicians, if asked to name today's top violin figures, would mention Francescatti and Milstein first. Heifetz would still be listed, of course; and so would Szigeti and Erica Morini. But Kreisler and Zimbalist are retired; Elman and Menuhin are

shadows of their great selves.
one who knows the field w
omit two American artists of
highest distinction. Isaac S
and Joseph Fuchs. Europe is
sending us many violinists, beca
the great teachers of the ins
ment, it would seem, are mo
working here.

Ten years ago the touring c
stars were two, Feuermann a
Piatigorsky. Today one is d
and the other more or less reti
into pedagogy. Pierre Four
and Leonard Rose, both excel
are the present chiefs of sta
But the technique of the cello
in a vigorous period of evolut
everywhere. We may expect,
think, further contributions fr
Europe. And America has so
fine artists of the instrument
cluding Joseph Schuster.
would hear all of these more of
if the cello repertory were not
limited that audiences tend to f
cello recitals monotonous. Co
posers please note.

American Music

THE chief American compose
just before World War II we
Aaron Copland, Roy Harris, Wal
Piston, Roger Sessions and mys
though Sessions was little play
and I was best known for my st
works—for one opera, one bal
and two films. Douglas Mo
and Marc Blitzstein were kno
for one opera each. Today Sam
Barber has been added to our l
and ranks high, and I am far be
ter known than before to conc
audiences. William Schuman, th
a brilliant youth, is now a matu
composer with six symphonies
his credit; and Roy Harris h
somewhat diminished in conc
popularity, though he remains
vigorous and far from negligi
composer. The most striking ca
in America during the last deca
and a half has been that of Gia
Carlo Menotti as a composer
operas. Nobody, I may add, h
taken the place in world popula
of the late George Gershwin.

World Music

AMONG the European co
posers transplanted to Ame
ican soil by world events, noth
has changed except for the dea
of Arnold Schoenberg, w
president and last surviv
founder of the twelve-tone scho
Stravinsky is now our chief mas
in the over-seventy group, inde
our only one; and certainly he
the most played all over th
Western world among living "se
ous" composers. I doubt whe
even Sibelius occurs so frequen
in the classical concerts, and he
not in the theater at all any mo
nor in the ballets. Hindemith a
Milhaud are about where th
were a decade ago, and so is Ma
tinu. Among European compos
Honegger is a stayer; another
Poulenc. Britten and Dallapicco
are comers. Prokofiev is
played here and much loved. T
Western star of Shostakovitch
declining. The death of Ric
Strauss and Rachmaninoff
removed from the contempo
scene figures who, like the
surviving Sibelius and the
cently surviving Gustave Charpe
tier, had little, if any, contact w
that scene.

There is no moral to the abo
save perhaps that there is a h
mortality among singers and t
the music world, though chop
the surface, does not, in its dee
currents, move fast. But I cal
to thinking about these thing
and decided to share my thoug
Possibly there is a newspaper sto
in the announcement of the Metro
politan Opera that next season's n
elties, productionwise, are to cons
of "Faust," "Tannhaeuser"
"The Barber of Seville"

The Death of
Serge Prokof

By RU

In the fall of 1934 a yo
commanding bearing despite
himself in Russia at last afte
taken him from Paris to Chi
other. He had, in the mean
time Serge Prokofieff was h

He was proud and happy t
home, too, for he had, at
age of 40, attained world f
as pianist and composer, and
impressive fortune as well.
the Moscow of the mid-
offered a favorable and
stimulating climate for
creative artist in music.
his younger compatriot Sho
kovitch, he saw himself a
Soviet composer, and his e
as "something heroic, spi
and joyous."

Things continued spiritedly
joyously for Prokofieff for sev
years thereafter, though
could not have but seen
handwriting on the wall in
lashing Shostakovitch took
the Soviet Central Committe
Pravda in 1936 for "Lady
beth of Minsk" almost two y
after its initial great suc
Nonetheless, Prokofieff, in
full powers of his career, tu
out one masterpiece of
after another in the S
atmosphere. There was th
major Violin Concerto,
Kije," "Peter and the Wolf,"
ballet "Romeo and Juliet,"
cantata "Alexander Nevsky"
the Sixth, Seventh and Ei
Piano Sonatas among other

Those with a particular a
ness of perception might
spotted what was really hap
ing to the composer of
"Classical" Symphony in "
sky," but the blow didn't
for all the world to see
1948 when Pravda, cha
Prokofieff's Sixth Symp
with being a "formalistic"
of a "chaotic accumulatio
sounds," dealt the composer
blow from which he was
to recover.

SAD CONFESSION

He lived for almost five
after his tragic "confes
in one of the saddest mu
documents in all history
matter how painful it is for
composers, myself include
agree to the resolution of
Central Committee—elemen
formalism were already pec
to my music 15 or 20 years a
But Prokofieff was, in fact,
Yet though he was artisti
dead, though his integrity
been broken by Soviet diale
he tried to go on. To hear
he did do in the final yea
his desperation in the r
Vanguard recording of
cantata "On Guard for Pe
however, is to weep at
degradation this man, one o
two musical geniuses of the
century (the other is Stravin
was forced to endure.

By 1948 Prokofieff was
well man, though a heal
more alive and spirited man
Prokofieff in 1937 on
occasion of his last Boston
would be hard to imagine.
could not attend the ge
meeting of composers he had
ordered to attend in Feb
1948 because of "the con
of my health," a fact res
in the melancholy docu
referred to above. Yet, w
invoking the shadowy mea
involved in the psycho-so
and remembering a New
Times interview of 1951
did not mention any obvio
health (though it pointe
the composer was bac
Pravda's good graces despi
"formalistic" errors of his
"The Tale of a Real Man"
not hard to imagine a flagg
the will to live.

In any case Serge Pro
is dead, and one is temp
say needlessly dead. The
this lies not so much in hi
ing, which is sad enough,
that it occurred in an er
desperately needed the pr
of a man of genius to le
way to the new music

The Death of a Soviet Artist-- Serge Prokofieff Passes On

By RUDOLPH ELIE

In the fall of 1934 a youthful man of distinguished and ever commanding bearing despite the slightness of his build, found himself in Russia at last after nearly 15 years of travels that had taken him from Paris to Chicago, from one end of Europe to another. He had, in the meantime, visited his native land, but this time Serge Prokofieff was home to stay.

He was proud and happy to be home, for he had, at the [illegible] attained world fame as [illegible] and composer, and an [illegible] fortune as well. And [illegible] the mid-'30's [illegible] Moscow [illegible] the [illegible] a favorable and even [illegible] climate for the [illegible] artist in music. Like [illegible] compatriot Shostakovich [illegible] himself as a [illegible] and his epoch [illegible] heroic, spirited and [illegible]

Things continued spiritedly and [illegible] Prokofieff for several [illegible] though he [illegible] but seen the [illegible] the wall in [illegible] took [illegible] Central Committee in [illegible] for "Lady Macbeth [illegible] almost two years [illegible] great success. [illegible] Prokofieff in the [illegible] his career turned [illegible] masterpiece of music [illegible] in the [illegible] There was the [illegible] Violin Concerto, "Lt. [illegible] and the Wolf," the [illegible] and Juliet," the "Alexander Nevsky" and [illegible] Seventh and Eighth [illegible] among others.

[illegible] with a particular acuteness of perception might have spotted what was really happening to the composer of the "Classical" Symphony in "Nevsky," but the blow didn't fall for all the world to see until 1948 when Pravda, charging Prokofieff's Sixth Symphony with being a "formalistic" work or a "chaotic accumulation of sounds," dealt the composer the blow from which he was never to recover.

SAD CONFESSION

He lived for almost five years after his tragic "confession" in one of the saddest musical documents in all history ("No matter how painful it is for many composers, myself included, I agree to the resolution of the Central Committee—elements of formalism were already peculiar to my music 15 or 20 years ago"). But Prokofieff was, in fact, dead. Yet though he was artistically dead, though his integrity had been broken by Soviet dialectics, he tried to go on. To hear what he did do in the final years of his desperation in the recent Vanguard recording of his cantata "On Guard for Peace," however, is to weep at the degradation this man, one of the two musical geniuses of the 20th century (the other is Stravinsky) was forced to endure.

By 1948 Prokofieff was not a well man, though a healthier, more alive and spirited man than Prokofieff in 1937 on the occasion of his last Boston visit would be hard to imagine. He could not attend the general meeting of composers he had been ordered to attend in February 1948 because of "the condition of my health," a fact resulting in the melancholy document referred to above. Yet, without invoking the shadowy meanings involved in the psycho-somatic, and remembering a New York Times interview of 1951 which did not mention any obvious ill-health (though it pointed out the composer was back in Pravda's good graces despite the "formalistic" errors of his opera "The Tale of a Real Man"), it is not hard to imagine a flagging of the will to live.

In any case Serge Prokofieff is dead, and one is tempted to say needlessly dead. The pity of this lies not so much in his passing, which is sad enough, but in that it occurred in an era that desperately needed the presence of a man of genius to lead the way to the new music of the future, to find the proper proportion between the concepts of traditional melody and harmony and the new horizons forced by the revolutionary concepts of Schoenberg and the ultra-modernists.

MELODY FIRST

Prokofieff always maintained that his primary concern was melody. "I consider it the most important element in music," he stated in his confession, and there can be no denying that it was. He was interested in innovation, too, especially harmonic innovation, and in vitality of movement (motor force, he called it), and in distinctness of mood. These moods ranged from the jest to the starkly emotional, from the humorous to the ironic. But it was always clear what they were: they were never dry, pedantic, conceited, pompous, strained. He wrote not for the approval of a few colleagues in the composers' union the way most American composers write. He wrote because it was his only vocation, and had been his only vocation from his sixth year. But he was wise enough and right enough and instinctive enough to see that music is built on its own foundations, not erected self-consciously on some ephemerally "new" theory created largely to save its author from trying to go on in the footsteps of better men.

Prokofieff took the musical language he grew up in and added to it, exactly as Bach and Mozart and Beethoven and Brahms had before him. He created nothing entirely new, though he seemed to. He merely applied his genius to musical possibilities already sketched out and came up with an advance in musical art. And he advanced it until, to the tragedy of himself and us, he met the forces of retreat to the dark ages of spiritual bondage. They were greater forces than any one man could have conquered and he succumbed. But in succumbing he may have taught us all a lesson in survival. For to hear and compare the Scythian Suite of 1914 or the Classical Symphony of 1917 or even the "Romeo and Juliet" ballet of 1936 with the "On Guard for Peace" of 1950 is to see the devastation wrought on art by the political determinism of the Soviet politburo. Prokofieff is now as dead as Stalin —but Prokofieff's works will live for centuries after Stalin's have been swept away, exactly as Beethoven's live a hundred years after Napoleon's have been effaced forever.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 9 - 1953

Prokofieff, Soviet Composer, Dies; In Favor After Communist Rebuke

Special to THE NEW YORK TIMES.

MOSCOW, March 8—Sergei Prokofieff, the Russian composer, died Wednesday of a cerebral hemorrhage at his country home outside Moscow, it was learned today. He was 61 years old.

Prokofieff's health had not been good in recent years and he had suffered previously from a heart ailment. His death came at a moment of considerable activity in his composing. His new symphony had received a performance in February with favorable reaction. His ballet, "The Stone Flower," is in rehearsal at the Bolshoi Theatre and his opera, "War and Peace," was understood to have been revised completely in preparation for a performance.

Sergei Prokofieff was one of the ranking modern composers—certainly the greatest in the Soviet Union—and when he was attacked by the Communist Party's famous decree of Feb. 11, 1948, it created a major sensation. The indictment seemed a poor return for services rendered, for the composer had gone back voluntarily to Russia in 1934 after a career as an international virtuoso that made him so famous he could have settled profitably in any country.

Once back in Russia he served his country well. He produced such attractive and winning works as "Peter and the Wolf" and "Lieutenant Kije." He wrote music for patriotic occasions, served as an ambassador of goodwill abroad, and after Hitler attacked Russia in June, 1941, he devoted his composing to the Soviet war effort.

As a composer he enriched many repertoires. He left important operas and ballets for the theatre world. He composed notable symphonies, fine suites and outstanding piano and violin concertos for the orchestral repertory. And in the smaller forms he wrote especially well for the piano, which was his own instrument.

Prokofieff was always considered a modernist, but it was more because of the personal characteristics of his music than because of experiments, for he remained true to the old tonal foundations of his predecessors. His music was noted particularly for its wit, its pictorial imagery, its technical brilliance, its lyricism, and a rhythmic "motor" quality in which many listeners professed to hear the age of steel.

The composer was the only child of the manager of a large estate on the Ukrainian steppes. He was born April 23, 1891, and received his first taste for serious music from his mother, who was an accomplished pianist. His first recorded composition was "Hindu Galop," which he picked out on the piano at the age of 5.

Associated Press
Sergei Prokofieff

Studied With Gliere

Having seen some operas in Moscow he began composing operas of his own. When Alexander Tanieff, the composer, saw parts of one of them, "Desert Island," he suggested that the boy start studying with Reinhold Gliere, then 27. Another opera produced under Gliere's tutelage, "Feast During the Plague," caught the attention of Alexander Glazunoff, who urged that the boy be enrolled in what was then the St. Petersburg Conservatory.

He began his studies there in 1904 at the age of 13, and remained at the conservatory for ten years. But he had already made his mark on the city's musical life before his graduation. His teachers included Rimsky-Korsakov, Anatol Liadoff and Nicolas Tcherepnin.

By the time World War I started his father had died and Prokofieff was granted exemption from military service because he was the only son of a widow. He employed the time profitably while others were fighting, for at this time he produced two of his most famous works, the "Classical" Symphony and the Scythian Suite.

After the Russian Revolution he made his way to the United States via Siberia and the Pacific. He had influential friends here, notably Adolph Bolm, the dancer, an original member of Sergei Diaghileff's Ballet Russe who was the director of the Metropolitan Opera ballet when Prokofieff reached New York in 1918.

Recitals were arranged and by the end of the 1918-19 season the 27-year-old Russian composer was "the mode." He had given four recitals at Aeolian Hall. His music had been played by the Russian Symphony Orchestra under Modest Altschuler. And he had captured a commission to write an original opera for the Chicago Opera Company.

He did not make his headquarters in New York though. Instead he chose Paris. But he returned to this country in 1921 to conduct the opera he had delivered to Chicago. It was "The Love for Three Oranges," which in recent years has proved one of the New York City Opera Company's greatest hits.

But it was not a success when it was new, either in Chicago or New York, where it was led at the Manhattan Opera House by the composer. Incidentally, the season in which it was produced was Mary Garden's first one as the director of the Chicago company.

Wrote Some Ballet Music

In Paris Prokofieff had profitable associations with two other famous Russians—Diaghileff and Serge Koussevitzky. For the ballet impresario he produced "Chout," a new version of the work called "The Buffoon," which he had already begun before leaving Russia. He also contributed the ballet, "Le Pas d'Acier," which showed the new industrial and social growth of Russia.

Dr. Koussevitzky began his famous Concerts Koussevitzky in Paris in 1921 and among the Prokofieff works he introduced was the Second Symphony. After the conductor came to this country to head the Boston Symphony he had the composer come back to appear with the orchestra in 1926 and he saw that Prokofieff got the commission to write his Fourth Symphony to mark the Boston Symphony's fiftieth anniversary.

Prokofieff's tours took him back to Russia for the first time in 1927. He was there only as a visitor, but he was cordially received as a leading Soviet composer.

He returned to this country in 1933 and within a few days in New York he played his Fifth Piano Concerto with the Boston Symphony, under his old friend, Dr. Koussevitzky, and his Third Piano Concerto with the New York Philharmonic-Symphony, under Bruno Walter. The latter program also included a suite from his opera, "The Gambler," that had been staged in Brussels and Leningrad.

After returning to live in Russia, Prokofieff made only one subsequent trip to the United States in Feburary, 1938. He gave interviews telling how Russia provided a livelihood and leisure for its composers and he was the guest of honor at a program of his works presented by the League of Composers.

He was scheduled to return in the winter of 1940 to serve as guest conductor of the New York Philharmonic-Symphony, but it was announced that he could not obtain the necessary visas. His concerts were conducted instead by another composer nine years his senior who had never returned to Russia, Igor Stravinsky.

Composed War Songs

When Hitler's surprise invasion brought Russia into World War II, Prokofieff was completing his opera, "The Duenna" (done here in 1948 by the Lemonade Opera), and the ballet, "Cinderella" (given here by the Sadler's Wells Ballet in 1949). He dropped these lighter works to compose a march, two war songs and the orchestral suite, "1941."

As the impact of the war deepened in his mind he embarked on a work that he felt might match it in scale, an opera based on Leo Tolstoy's "War and Peace." He reported that it was finished by Jan. 1, 1943, when he sent New Year's greetings "to our American friends on behalf of all Soviet composers."

"War and Peace" proved so long that it could not be presented in a single evening. Performances were promised for it in Moscow in 1943 and for the Metropolitan Opera in 1944-45. But there were delays in both places, its first part finally being given in Moscow in 1946.

Following "War and Peace" the composer wrote the score for the film, "Ivan the Terrible," directed by Sergei Eisenstein, with whom he had collaborated earlier in writing the score for "Alexander Nevsky."

In 1945, the fourth year of the war, Prokofieff returned to the symphonic form for the first time since his Fourth Symphony seventeen years earlier. He produced his Fifth Symphony, which many consider his finest piece of absolute music. He himself said it was "the culmination of a large part of my creative life."

After the defeat of Germany Prokofieff wrote an "Ode to the End of the War," which called for eight harps and four pianos. In 1947 he completed his Sixth Symphony. Then, early in 1948, the blow fell. Along with Shostakovich, Khatchaturian and four lesser known composers, Prokofieff was accused of writing music that "smelled strongly of the spirit of the modern bourgeois music of Europe and America."

Received Second Rebuke

Prokofieff, like the other composers, acknowledged he was in error. But he went on composing in his own way and at the end of the year he received another rebuke. This one came from Tikhon Khrennikov, secretary-general of the Soviet Composers Union.

After hearing excerpts of Prokofieff's "The Tale of a Real Man," Khrennikov said the composer had still failed to eliminate his "bourgeois formalism." Again Prokofieff admitted he was wrong and later official reports stated he was doing better in a ballet based on tales of the Urals.

Little news of his works came from Russia during 1950, but he was well represented in the theatres and concert halls of the rest of the world, with "The Love for Three Oranges" proving an especial success in New York. A new 'cello sonata was announced in February, 1951. His recently-completed Seventh Symphony, which was well received in Moscow on the occasion of its première last Feb. 5, has not yet been performed in this country.

Prokofieff was twice married. His first wife was Lina Lluberia, a Spanish soprano, whom he met in the United States. They had two sons. His second wife was Myra Mendelssohn, who collaborated with him on the libretto of "War and Peace."

LEWISTON, ME.
SUN
MAR 9 - 1953

PROKOFIEFF, SOVIET COMPOSER, IS DEAD

One of Russia's Greatest Music Writers Dies At 61

NEW YORK, March 8 (AP)—Harrison Salisbury, in a dispatch to the New York Times from Moscow, said Sergei Prokofieff, 61, famous Russian composer, was reported today to have died of cerebral hemorrhage.

The dispatch did not give the time of the composer's reported death at his country home outside Moscow. Salisbury said Prokofieff's health had not been good in recent years and that the composer had suffered previously from heart disease.

The dispatch pointed out that Prokofieff had been active recently, a new symphony by him having been received favorably when it was played in January. His ballet "Stone Flower," is being rehearsed at the Bolshoi Theater, and his opera, "War and Peace," was understood to have been revised completely in preparation for a new performance.

Prokofieff had been in and out of the Soviet dog house.

The famed composer of "Peter and the Wolf" and "The Love of Three Oranges" was one of Russia's greatest living composers, but that did not prevent his coming in for severe criticism by the Communist party in 1948 when the effort to whip art and literature into line was at its height.

He was accused of being influenced by the years he had spent in Western Europe and the United States "surrounded by the oppressive squalling atmosphere of American jazz."

Prokofieff thanked the party for helping him correct his mistakes and on his 60th birthday, April 23, 1951, honors were heaped upon him. He received a Stalin prize for his vocal symphonic suite, "Winter Bonfire," and an oratorio, "Guarding Peace." A concert of his compositions was given at Moscow, and many prominent Russians attended.

Prokofieff thus proved that he could be a success in Czarist Russia, in exile from the Bolsheviks, and in Soviet Russia.

His Seventh Symphony last year was lavishly praised by Dmitri Shostakovich, another composer who has been lambasted unmercifully by Soviet authorities only to be restored to grace with a Stalin prize.

Born on a Ukrainian estate, Prokofieff said he composed his first piece when he was only 4.

In 1918 he went abroad with money advanced by Sergei Koussevitsky, Boston's symphony conductor. Soviet officials reluctantly gave him his passport, saying "you are revolutionary in art, as we are in politics. You ought not to leave us now."

But after several years in the United States and Western Europe, he returned to Russia in 1925, declaring an artist ought not to get too far from his native surroundings, and was received triumphantly. He played his Fifth Symphony in Moscow amid cannon salutes celebrating the end of the siege of Stalingrad.

Although Prokofieff was not so well known for his super-patriotic works as some Soviet composers, he had written his share. Most of his work was founded on Russian folk-themes.

PROKOFIEFF IS LAUDED

Leading Soviet Composers Pay Memorial Tribute to Colleague

Special to THE NEW YORK TIMES.

MOSCOW, March 18—The Soviet Art under the headline "Outstanding Soviet Composer" paid a memorial tribute today to Sergei Prokofieff. The obituary notice of the composer, who died March 5 and who had been buried in Novo Devichie Cemetery, was signed by most of Russia's best known composers including Tikhon Khrennikov, Reinhold Moritzovitch Glier, Youri Shaporin, Dmitri Shostakovich, Dmitri Kabalevsky, Aram Khatchaturian and others.

The lengthy laudatory article was published under the signature of Mr. Kabalevsky and gave special praise to Prokofieff's latest Seventh Symphony that was presented this winter to the Union of Composers. He also said that Prokofieff's new ballet, "The Fairy Tale of the Stone Flower," would be presented soon and he confirmed that Prokofieff had completed his revision of the opera "War and Peace" before his death.

Mr. Kabalevsky added that among other late Prokofieff productions not yet publicly performed were Concerto for Two Pianos and Concerto and Sonata for Violincello.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

102

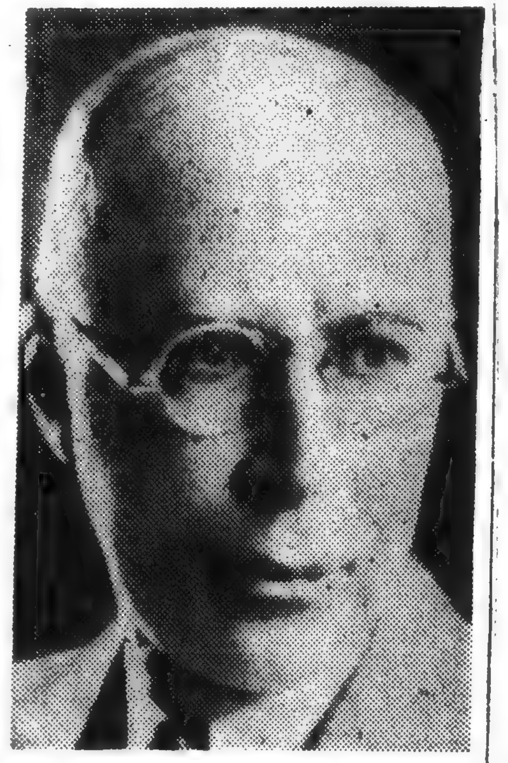
1952
1953
SEASON

This Clipping From
PROVIDENCE, R. I.
BULLETIN

MAR 9 - 1953

Sergei Prokofieff, Noted Russian Composer, Dead

Ballet and Opera Scores Famous; Yielded to Soviet



Sergei Prokofieff

London—(AP)—One of the Soviet Union's musical greats, Sergei Prokofieff, is dead at 61. He was the victim of a cerebral hemorrhage, the same ailment that took the life of Joseph Stalin.

Black-bordered accounts in London's communist Daily Worker and the Paris party organ L'Humanite announced the death of the famed composer of symphonies, ballets, "Peter and the Wolf," and a host of other music.

The announcement said he was buried in a Moscow cemetery on Saturday. Presumably he died sometime last week.

Return to Russia

The western world considered him one of the greatest of modern composers. In the Soviet Union—to which he returned in 1925 after seven years in the United States and Western Europe, he was in and out of government favor. In the past several years he had made his peace with the Soviet Communist Party, extolled its leaders in his work, and once more was in good standing.

Western critics, however, felt these latter compositions were not up to his earlier work.

Born on a Ukrainian estate, Prokofieff said he composed his first piece when he was only four. After 10 years' study in Leningrad, he embarked on his composing career in 1914. Rehearsals for his first opera, "Le Joueur," were interrupted by the 1917 revolution.

In 1918, he went abroad with money advanced by Serge Koussevitsky, conductor of the Boston Symphony and his greatest advo~~cate in the~~ western world. Soviet officials were reluctant to let him go, terming him "revolutionary in art." "You ought not to leave us now," they told him.

He returned to Russia in 1925, declaring an artist ought not to get too far from his native surroundings, and was received triumphantly.

Piano Concerto

In America and Western Europe, he was noted particularly for his classical symphony, his third piano concerto, the ballet "Romeo and Juliet," and his opera, "The Love of Three Oranges."

But at hime, in 1948, the Communist Party effort to whip art and literature into line brought him under fire, too. He was accused of being influenced by the years he spent in Western Europe and the United States, "surrounded by the oppressive squalling atmosphere of American jazz."

Prokofieff publicly thanked the party for helping him correct his mistakes, and turned out a vocal symphonic suite, "Winter Bonfire," which won a Stalin prize, and an oratorio, "Guarding the Peace."

On his 60th birthday, Apr. 23, 1951, honors were heaped on him and a concert of his compositions was given in Moscow, with many prominent Soviets attending. He completed his seventh symphony last year.

LIKE NIGHT AND DAY

The Two Prokofieffs

Mar. 11

By CYRUS DURGIN

The cold hand of Death added another Russian name to the headlines yesterday, that of Sergei Prokofieff. There is a certain irony that the passing of contemporary Russia's greatest composer and her arch-tyrant should have occurred within a few days.

Prokofieff, in his finest music, ranked with the comparatively few top-notch composers of the world over the past 40 years. Everything he wrote was unmistakably Prokofieff. He was highly resourceful technically. He was enormously versatile, and he wrote some pieces which are likely to endure, such as "Peter and the Wolf," two stunning Violin Concertos, the "Classical" Symphony, the "Scythian" Suite and music for a ballet on Shakespeare's "Romeo and Juliet."

* * *

Prokofieff was a symbol of the creative spirit, the spirit that affirms. Stalin was among the Devils who deny the freedom of the human spirit—a denial which, in my reckoning, is the greatest crime in the books, a crime against God. Prokofieff was the victim of Stalin, once the composer had returned to live in Soviet Russia after years in France and elsewhere. His return, so far as we know, was voluntary, and he was received cordially by his mother country.

But when the lunatic twistings of Bolshevik "party line" demanded it, Prokofieff was coerced and repressed, along with other Soviet composers, Shostakovitch, Khatchaturian and all the rest. They had to conform to the ignorant official demand that their God-given talents be prostituted to producing easy, "tuneful" and "popular" music that would glorify the aims and progress of the Bolshevik state.

The result was pathetic in the case of all Soviet composers, but it was tragic for Prokofieff because he was the finest flower. Musicians over the world came to realize that Prokofieff was writing what he was forced to write, not what he wanted to do. While they sadly admitted the shocking inferiority of his later work, they defended him personallly. They knew that he was driven to that most shameful of all compromises for an artist: to compromise his talent for the sake of sheer survival. They knew by report that Prokofieff had long been a sick man.

* * *

In this country we have had some examples, by way of recordings made in the U. S. S. R., of the depths to which Soviet music had been degraded by the Kremlin. Just the other day I was listening to a recorded performance of Prokofieff's Oratorio, "On Guard for Peace." This weak, nondescript mess could never have been written by a free Prokofieff. On the other side of the disc was one of his masterpieces, the "Romeo and Juliet" music. The difference was that of night and day, of Communist slavery and the free exercise of artistic imagination by free men.

If ever Stalin and Prokofieff should meet in the hereafter, their conversation would be worth hearing.

This Clipping From
BOSTON, MASS.
HERALD

MAR 9 - 1953

SERGEI PROKOFIEFF

Prokofieff Dies At 61 in Russia

Famous Composer Once in Red Disfavor

NEW YORK, March 8 AP—Harrison Salisbury, in a dispatch to the New York Times from Moscow, said Sergei Prokofieff, 61, famous Russian composer, was reported today to have died of cerebral hemorrhage.

The dispatch did not give the time of the composer's reported death at his country home outside Moscow. Salisbury said Prokofieff's health had not been good in recent years and that the composer had suffered previously from heart disease.

OPERA REVISED

The dispatch pointed out that Prokofieff had been active recently, a new symphony by him having been received favorably when it was played in January. His ballet, "Stone Flower," is being rehearsed at the Bolshoi Theater, and his opera, "War and Peace," was understood to have been revised completely in preparation for a new performance.

Prokofieff had been in and out of the Soviet dog house.

The famed composer of "Peter and the Wolf" and "The Love of Three Oranges" was one of Russia's greatest living composers, but that did not prevent his coming in for severe criticism by the Communist party in 1948 when the effort to whip art and literature into line was at its height.

He was accused of being influenced by the years he had spent in Western Europe and the United States "surrounded by the oppressive squalling atmosphere of American jazz."

HONORED IN 1951

Prokofieff thanked the party for helping him correct his mistakes and on his 60th birthday, April 23, 1951, honors were heaped upon him. He received a Stalin prize for his vocal symphonic suite, "Winter Bonfire," and an oratorio, "Guarding Peace." A concert of his compositions was given at Moscow, and many prominent Russians attended.

Prokofieff thus proved that he could be a success in Czarist Russia, in exile from the Bolsheviks, and in Soviet Russia.

His Seventh Symphony last year was lavishly praised by Dmitri Shostakovich, another composer who has been lambasted unmercifully by Soviet authorities only to be restored to grace with a Stalin prize.

Born on a Ukrainian estate, Prokofieff said he composed his first piece when he was only 4.

AIDED BY KOUSSEVITZKY

In 1918 he went abroad with money advanced by Sergei Koussevitzky, Boston's symphony conductor. Sovi~~et officia~~ls reluctantly gave him his passport, saying "you are revolutionary in art, as we are in politics. You ought not to leave us now."

But after several years in the United States and Western Europe, he returned to Russia in 1925, declaring an artist ought not to get too far from his native surroundings, and was received triumphantly. He played his Fifth Symphony in Moscow amid cannon salutes celebrating the end of the siege of Stalingrad.

Although Prokofieff was not so well known for his super-patriotic works as some Soviet composers, he had written his share. Most of his work was founded on Russian folk themes.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAR 11 1953

MUSIC

BOSTON SYMPHONY CHARMS AUDIENCE IN WOOLSEY HALL

For longer than many of us can remember, the Boston Symphony has been one of the ~~world's great~~ orchestras. During the reign of the late Serge Koussevitzky, the orchestra's stature grew to the point where its fame became worldwide. Within the comparatively brief stewardship of the group's present conductor, Charles Münch, the continued international renown of the Boston musicians was attested to by the wild receptions accorded the orchestra on its recent European tour.

Local listeners have been fortunate in hearing the orchestra twice each season—more so, perhaps, than many realize. The management expressed a desire a few seasons back to cut their local schedule to but one concert here each season but was persuaded to continue with the customary two appearances. And speaking in a broader sense, we are fortunate that the musical splendors of the Hub ensemble have not dimmed under the Munch tutelage.

The second and final appearance of the Boston Orchestra this season provided a Woolsey Hall audience last evening with an overwhelming proof of this fact. The group has seldom if ever played better than it did in this concert. But for all that, the program itself fell something short of being an unqualified success.

For all the orchestra's superb efforts last evening, the first half of the program was, in the nature of things, not too exciting. Even the Boston orchestra can't make unpopular music popular. Conductor Munch and his musicians squeezed every last drop of musical import from Schumann's Overture to Byron's "Manfred" and Beethoven's Fourth Symphony. But the orchestra's dramatic approach to these understandably neglected works cast into glaring relief rather than covered up the inadequacies of the Beethoven, for instance. Somewhat paradoxically, however, the dull Beethoven work excited more than usual interest because of a vivid interpretation and the Schumann opus undeniably had many rewarding moments.

The latter portion of the program compensated considerably for the earlier program shortcomings. The audience heard here Deux Images, by Bartok; Debussy's "Prelude a l'Apres-midi d'un Faune"; and three Excerpts from Act III of Wagner's "Die Meistersinger von Nurnberg."

The Bartok pieces are among the most ingratiating of his works for they were written before the composer attained his later extremes in dissonant harmonies. Though the Munch reading of the immensely popular Debussy prelude was decidedly conservative, both in tempo and sonorous considerations, it was for many a program highlight. The orchestra's lady flutist, Doriot Anthony, affected the solo passages in the most artistic fashion and her exquisite flute tones sung beautifully over the orchestral background. Both musicians and audience applauded her efforts. As for the Wagner, the composer's waning popularity may be retarded to a great extent if his music is played the way it was last evening. But alas, it seldom is.

NEW YORK TIMES, WEDNESDAY, MARCH 11, 1953. AM

[From Late Editions of Yesterday's Times.]

CHICAGO SYMPHONY PLAYS AT CARNEGIE

Kubelik, Outgoing Conductor, Wins an Ovation—George Schick Is Piano Soloist

CHICAGO SYMPHONY ORCHESTRA, Rafael Kubelik conducting, George Schick, pianist. At Carnegie Hall.

Prelude to Die Meistersinger	Wagner
Symphony No. 3	Beethoven
Double Concerto	Martinu
Pictures at an Exhibition	Mussorgsky

By HOWARD TAUBMAN

Probably it was not planned that way, but it was odd all the same. The Chicago Symphony Orchestra, visiting New York for the first time in thirteen years, was led last night by a conductor who is on the way out. The causes leading to the decision of the orchestra and Rafael Kubelik to part at the end of this season have not been disclosed, but it was clear last night that this conductor is a dynamic leader and a musician of character.

There was driving intensity in all that Mr. Kubelik did. At times he seemed to ask too much of an ensemble that has not the virtuoso responsiveness and over-all smoothness of our finest orchestras, and the result was a touch of roughness. But the core of the matter was there—a vivid, personal and glowing concern for the underlying design of the music.

Mr. Kubelik is completing his third and final season with the Chicago Orchestra. He is well known and highly regarded abroad, and his recordings have spoken well for him. But this was his first appearance on the podium in New York. To one who heard him conduct two years ago in Amsterdam, where he had the mellow Concertgebouw at his disposal, last night's performance did not do him full justice. One felt that he was trying too hard, that he was pressing to show New Yorkers and the leading managers, who were there, what he could do.

It was unmistakable that Mr. Kubelik has a rare and individual sense of orchestral color. In a work like the Mussorgsky-Ravel "Pictures at an Exhibition" he drew brilliant and contrasting tints from the various sections of the ensemble. They had distinctiveness where necessary, but they were not fussy and obtrusive; they were fused into the sweep of the work.

Bohuslav Martinu's Double Concerto for Two String Orchestras, Piano and Kettledrums, with George Schick at the piano, is highly charged, almost angry, music. Written in 1938, when this Czech composer was filled with foreboding at what was happening to his country, it is an impassioned score, speaking "not of despair," as Mr. Martinu said, "but rather of revolt, courage and unshakable faith in the future."

Mr. Kubelik caught these things in his performance. The end movements had incisiveness and tension, and in the slow movement there was a hushed quality. The string choirs were asked to played with burning tautness, and they did so brilliantly. In many respects this was the most incandescent performance of the evening. Mr. Kubelik was cheered at its end, and Mr. Martinu, who rose first in a box and then joined the conductor on the stage, got a rousing reception.

Mr. Kubelik began his program with Wagner's "Meistersinger" Prelude and Beethoven's "Eroica," which, with the Martinu and Mussorgsky pieces, made for a long program and a difficult one to absorb with unflagging concentration. But if he had his own ideas in some places of the Beethoven, he made them compelling. Mr. Kubelik may be through in Chicago, but the chances are good that he will be back in this country sooner or later—probably sooner.

[103]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

CONCERT AND RECITAL

* * *

Gold and/Fizdale
By Arthu. Berger

Boston Symphony

By Jay S. Harrison

The Boston Symphony and Charles Munch, its conductor, heard last night in Carnegie Hall, were in rare form for their fifth and last Wednesday evening concert of the season. In what could hardly be called an enterprising roster of works, Mr. Munch and his ensemble hypnotized through the sheer high spirits of their music making. Throughout, it was the Boston Symphony come to life. And that is a nevent worth hearing.

The program opened with Schumann's "Manfred" Overture, a brooding masterpiece which, like the Byron hero that inspired it, is ever haunted by the specter of earth, mountains and the open sky. As a work, it is full of edgy syncopations and rich, aching tunes and these were discovered and loosed to the hilt. It was a performance as near perfection as is possible without incurring the dangers of the mechanical and the bloodless.

Beethoven's Fourth Symphony glowed; and how it sang. In it there are no Beethovenesque explosions, no tantrums or rages. It is magical music, serene, lovely, for the most part undisturbed by violence. Essentially, the B flat symphony is a work nourished everywhere by its rhythm, a rhythm that informs every tissue of its harmony and scoring. This, also, was uncovered by Mr. Munch, for he kept its pulse ticking and washed its colors clean. A slight frumpiness in the low string sonorities was the reading's only mishap.

The evening was brought to a close by Bartok's "Deux Images," (1910), Debussy's "Plelude a l'Apres-midi d'un Faune" and three excerpts from the last act of Wagner's "Die Meistersinger."

Bartok's "Images," one suspects, were played simply because the composer's name these days has become something of a catchword. Certainly they are not striking as music. The first, "En pleine fleur," utilizes impressionistic devices for the expression of distinctly romantic sentiments, and the second is a dashingly orchestrated peasant dance. Both are extended beyond the merits of their material and neither indicates in more than a vague manner the direction the composer was eventually to take. They were performed, however—as was the Debussy "Prélude"—with that virtuoso resource available only to the finest orchestras.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 12 1953

BOSTONIANS PLAY BEETHOVEN'S 4TH

Munch Conducts Orchestra at Carnegie Hall — Schumann, Bartok and Debussy Heard

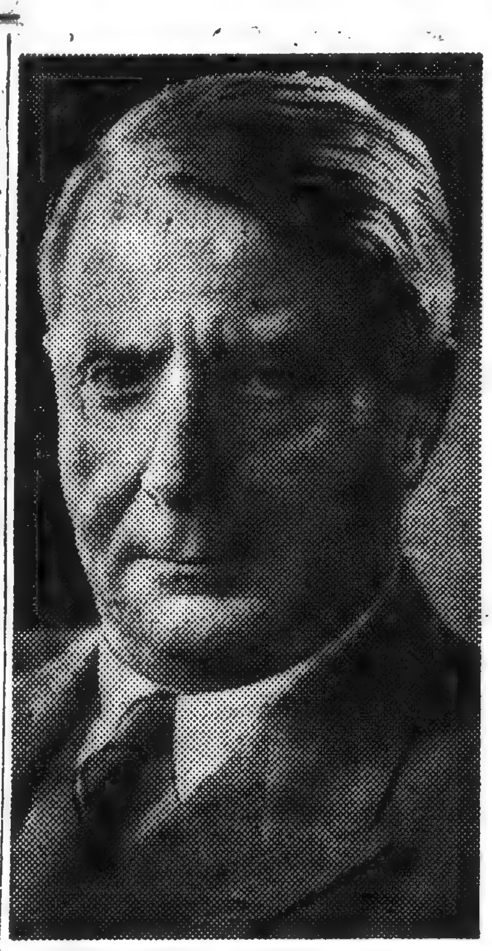
BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Manfred Overture ....Schumann
Symphony No. 4....................Beethoven
Deux Images ....Bartok
Prelude a l'apres-midi d'un faune.....Debussy

By HOWARD TAUBMAN

The Boston Symphony Orchestra under Charles Munch began its final visit of the season at Carnegie Hall last night, but even though it will be back in Boston next week, the bulk of its seasonal traveling lies ahead of it. In April the orchestra takes off on a transcontinental tour, and if it keeps on playing as it did last night, the communities on the orchestra's itinerary may look forward to some lively music-making.

At first blush Mr. Munch's program did not seem like much more than a patchwork of short, if interesting, pieces revolving around Beethoven's Fourth Symphony. But these relatively short pieces contained a lot of substance.

Schumann's "Manfred" Overture is one of his most arresting works for orchestra, and it is not often played. Here is romanticism of purest texture. Subject matter—Byrons poem—and music have a spiritual kinship, and Mr. Munch conducted as if he, too, were a romanticist at heart. The music glowed and shimmered, and its poetic moods were realized searchingly.



CONDUCTS HERE: Charles Munch, who led the Boston Symphony Orchestra at Carnegie Hall last night.

The Beethoven symphony, which may be called the most underestimated of the nine, if there can be an undervalued Beethoven symphony, was played with ruggedness and driving power. Mr. Munch stressed the cragginess of the music. It may be that some of the lyricism was minimized. But this symphony is not merely a relaxation between the Third and Fifth; it is a step in the composer's evolution. And Mr. Munch's approach was soundly based.

The second half of the program with its succession of Bartók, Debussy and Wagner was like aspects of the history of music unreeling backward. Bartók's "Deux Images," written in 1910, are not too far from the world of Debussy, especially the first of these tone pictures, "In Full Flower." But the colors are more astringent; the rhythmic devices have more bite.

Debussy's "Prelude to the Afternoon of a Faun" seemed, after the Bartók, silky smooth and filled not only with iridescence, but a touch of sumptuousness. And the excerpts from the third act of "Meistersinger" were not only spacious but almost without artistic guile.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAR 12 1953

Music

Bostonians Open Final Series

By ROBERT BAGAR.

With Charles Munch directing, the Boston Symphony opened last evening in Carnegie Hall its final series of local concerts this season. The program, at first glance looking like something the Boston "Pops" might put on, proved varied and interesting in the hearing.

One of the infrequently played symphonies of Beethoven, the Fourth, occupied the place of honor. It is a good symphony, though not on a par with either of the two surrounding it—the "Eroica" and the Fifth. Nonetheless, it bears the stamp of the symphonic genius all through it, and if it lacks the heroic virtues of the former or the idea of giant struggle implicit in the latter, it speaks for itself in what Berlioz termed a "lively, nimble, joyous" manner.

Among such "joyous" pleasures, however, there is to be found almost a stern quality, hardly to be reconciled with them.

Swaying Music.

Mr. Munch and his Bostonians gave us a fluid rendering of the Fourth. The music dipped and swayed, it made positive statements, and sometimes it appeared to run a gamut of the levities, though not quite. Anyway, it was a Boston performance, to the letter, which means remarkable coordination, scintillating accuracy and lovely sounds. All this, following a freely romantic account of the Schumann "Manfred" Overture.

Then came the "Deux Images" of Bartok, music penned long ago, and quite devoid of the restlessness or of the concentrated rhythms and acerb sounds that are to be noted in his later efforts. Debussy, by way of the "Afternoon of a Faun," got another of those readings that Mr. Munch can achieve with impressionistic music. Naturally, the piece shimmered and shone. Its myriad lights and sub-lights, shifting colors, brought to the composition its full measure of the sensuous—perhaps, sensual would be closer to the facts.

Two-Sided Debussy.

I remember Maggie Teyte's once telling me that if one were to judge Debusy by certain performances of his music, the judgment would be of a man lighthearted, gentle, incapable of anything but simple, puristic thoughts. To the contrary, she said, he could be vicious, his temper could run to neurasthenic extremes. "He wasn't made of syrup, you know, nor was he in his life a paragon of all the virtues." The music, therefore, must be made to express such things.

Something of the sort, perhaps, coursed through the mind of Mr. Munch, who did not give us a shadowy, tender faun, lost in bucolic ruminations. He was rather flesh and blood, I'd say.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 12 1953

Munch Superb

By MILES KASTENDIECK

MUNCH returned with the Boston Symphony to Carnegie Hall last night. He offered a varied program sufficiently off the beaten track to be quite refreshing. Since he himself appeared in top form, the orchestra had to run the gamut of tempos and dynamics. The result was an evening of stimulating playing.

Schumann's overture to Byron's "Manfred" called for the full-blooded romantic treatment it received.

Beethoven's Fourth Symphony has more classic serenity in it than Munch chose to reveal; but his disclosure of its vitality and joyousness carried conviction and kept within the structural frame of the music.

Bartok's "Deux Images" brought in the contemporary style, though the pieces are 40 years old. The audience responded readily to the dreamy melodiousnes of "En Pleine Fleur" and the rhythmic, bucolic gaiety of "Dance Villageoise."

Debussy's "Afternoon of a Faun" added impressionism to this exposition of styles.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

INFORMATION OBSCURED

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

CONCERT AND RECITAL

* * *

Gold and Fizdale
By Arthur Berger

Boston
By

The Bo
Charles M
heard last
were in rar
and last We
cert of the se
hardly be ca
roster of work
this ensemble
the sheer high s
making. Throug
Boston Sympho
And that is a neve
The program
Schumann's "Man-
a brooding mast
like the Byron her
it, is ever haunted
of earth, mountains
sky. As a work, it is
syncopations and
tunes and these were
and loosed to the hil
performance as near pe
is poss without the
mechanic
Fourth S
it sai

Satie
Debussy
Stravinsky
Hindemith
Barber
Fizdale,
pacity to
ormance
are dis-
the Mu-
gave us
stration
reviews,
adjec-
mirable
this
and
ideal
lance,
ntelli-
and
until

James MERRIL
in readings
Adm. $1.5
YM-YWHA
"IRRESIS
Mark S
M
VANDE
Evgs.
First
RITA
The
M
JERO
COW
MOR
Evs.
N
"B"
RO
Sat

there are no Beethovenesque explosions, no tantrums or rages. It is magical music, serene, lovely, for the most part undisturbed by violence. Essentially, the B flat symphony is a work nourished everywhere by its rhythm, a rhythm that informs every tissue of its harmony and scoring. This, also, was uncovered by Mr. Munch, for he kept its pulse ticking and washed its colors clean. A slight grumpiness in the low string sonorities was the reading's only mishap.

The evening was brought to a close by Bartok's "Deux Images," (1910), Debussy's. "Plelude a l'Apres-midi d'un Faune" and three excerpts from the last act of Wagner's "Die Meistersinger."

Bartok's "Images," one suspects, were played simply because the composer's name these days has become something of a catchword. Certainly they are not striking as music. The first, "En pleine fleur," utilizes impressionistic devices for the expression of distinctly romantic sentiments, and the second is a dashingly orchestrated peasant dance. Both are extended beyond the merits of their material and neither indicates in more than a vague manner the direction the composer was eventually to take. They were performed, however—as was the Debussy "Prélude"—with that virtuoso resource available only to the finest orchestras.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 12 1953

BOSTONIANS PLAY BEETHOVEN'S 4TH

Munch Conducts Orchestra at Carnegie Hall—Schumann, Bartok and Debussy Heard

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Manfred Overture .... Schumann
Symphony No. 4 .... Beethoven
Deux Images .... Bartok
Prelude a l'apres-midi d'un faune ..... Debussy

By HOWARD TAUBMAN

The Boston Symphony Orchestra under Charles Munch began its final visit of the season at Carnegie Hall last night, but even though it will be back in Boston next week, the bulk of its seasonal traveling lies ahead of it. In April the orchestra takes off on a transcontinental tour, and if it keeps on playing as it did last night, the communities on the orchestra's itinerary may look forward to some lively music-making.

At first blush Mr. Munch's program did not seem like much more than a patchwork of short, if interesting, pieces revolving around Beethoven's Fourth Symphony. But these relatively short pieces contained a lot of substance.

Schumann's "Manfred" Overture is one of his most arresting works for orchestra, and it is not often played. Here is romanticism of purest texture. Subject matter—Byrons poem—and music have a spiritual kinship, and Mr. Munch conducted as if he, too, were a romanticist at heart. The music glowed and shimmered, and its poetic moods were realized searchingly.

CONDUCTS HERE: Charles Munch, who led the Boston Symphony Orchestra at Carnegie Hall last night.

The Beethoven symphony, which may be called the most underestimated of the nine, if there can be an undervalued Beethoven symphony, was played with ruggedness and driving power. Mr. Munch stressed the cragginess of the music. It may be that some of the lyricism was minimized. But this symphony is not merely a relaxation between the Third and Fifth; it is a step in the composer's evolution. And Mr. Munch's approach was soundly based.

The second half of the program with its succession of Bartók, Debussy and Wagner was like aspects of the history of music unreeling backward. Bartók's "Deux Images," written in 1910, are not too far from the world of Debussy, especially the first of these tone pictures, "In Full Flower." But the colors are more astringent; the rhythmic devices have more bite.

Debussy's "Prelude to the Afternoon of a Faun" seemed, after the Bartók, silky smooth and filled not only with iridescence, but a touch of sumptuousness. And the excerpts from the third act of "Meistersinger" were not only spacious but almost without artistic guile.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAR 12 1953

Music

Bostonians Open Final Series

By ROBERT BAGAR.

With Charles Munch directing, the Boston Symphony opened last evening in Carnegie Hall its final series of local concerts this season. The program, at first glance looking like something the Boston "Pops" might put on, proved varied and interesting in the hearing.

One of the infrequently played symphonies of Beethoven, the Fourth, occupied the place of honor. It is a good symphony, though not on a par with either of the two surrounding it—the "Eroica" and the Fifth. Nonetheless, it bears the stamp of the symphonic genius all through it, and if it lacks the heroic virtues of the former or the idea of giant struggle implicit in the latter, it speaks for itself in what Berlioz termed a "lively, nimble, joyous" manner.

Among such "joyous" pleasures, however, there is to be found almost a stern quality, hardly to be reconciled with them.

Swaying Music.

Mr. Munch and his Bostonians gave us a fluid rendering of the Fourth. The music dipped and swayed, it made positive statements, and sometimes it appeared to run a gamut of the levities, though not quite. Anyway, it was a Boston performance, to the letter, which means remarkable coordination, scintillating accuracy and lovely sounds. All this, following a freely romantic account of the Schumann "Manfred" Overture.

Then came the "Deux Images" of Bartok, music penned long ago, and quite devoid of the restlessness or of the concentrated rhythms and acerb sounds that are to be noted in his later efforts. Debussy, by way of the "Afternoon of a Faun," got another of those readings that Mr. Munch can achieve with impressionistic music. Naturally, the piece shimmered and shone. Its myriad lights and sub-lights, shifting colors, brought to the composition its full measure of the sensuous—perhaps, sensual would be closer to the facts.

Two-Sided Debussy.

I remember Maggie Teyte's once telling me that if one were to judge Debusy by certain performances of his music, the judgment would be of a man lighthearted, gentle, incapable of anything but simple, puristic thoughts. To the contrary, she said, he could be vicious, his temper could run to neurasthenic extremes. "He wasn't made of syrup, you know, nor was he in his life a paragon of all the virtues." The music, therefore, must be made to express such things.

Something of the sort, perhaps, coursed through the mind of Mr. Munch, who did not give us a shadowy, tender faun, lost in bucolic ruminations. He was rather flesh and blood, I'd say.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 12 1953

Munch Superb

By MILES KASTENDIECK

MUNCH returned with the Boston Symphony to Carnegie Hall last night. He offered a varied program sufficiently off the beaten track to be quite refreshing. Since he himself appeared in top form, the orchestra had to run the gamut of tempos and dynamics. The result was an evening of stimulating playing.

Schumann's overture to Byron's "Manfred" called for the full-blooded romantic treatment it received.

Beethoven's Fourth Symphony has more classic serenity in it than Munch chose to reveal; but his disclosure of its vitality and joyousness carried conviction and kept within the structural frame of the music.

Bartok's "Deux Images" brought in the contemporary style, though the pieces are 40 years old. The audience responded readily to the dreamy melodiousnes of "En Pleine Fleur" and the rhythmic, bucolic gaiety of "Dance Villageoise."

Debussy's "Afternoon of a Faun" added impressionism to this exposition of styles.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[104]

Washington POST
Mar 13 1953

Postlude

Munch Introduces Second Bela Bartok Work

By Paul Hume

Charles Munch introduced a second work of Bela Bartok to Washington last night during his concert with the Boston Symphony in Constitution Hall.

Several seasons ago he played the magnificent Music for Percussion, Celesta, and Strings. Last night it was the early pair of Pictures, or Images, for orchestra. In a performance of extreme beauty, and detailed concern for the writing of the already vigorously experimenting Bartok, Munch persuaded many in the audience to enjoy these brief poems.

Actually, they tell us just about as much of the mature Bartok as does Debussy's Afternoon of a Faun tell about his La Mer, or Saint Sebastian music.

Titled "In Full Flower," and "Village Dance," the Portraits sound with the voices of the large turn-of-the-century-orchestras Bartook still admired in 1910. But there are new timbers and, especially in the dance, the clear rhythms of the true Hungarian peasant music the composer spent so much of his life studying and implementing.

Munch set his Bartok amid familiar music. He opened the evening with Schumann's Manfred Overture and the Fourth Symphony of Beethoven. To both of these the French conductor brought readings at once straight, and filled with affection.

There was a relaxed quality in his conducting that has been missing earlier in the year. Thus to one of Beethoven's friendliest symphonies, Munch came with equally amicable intentions. The sound of the music was held to a level consistent with its purling melodies, and its faster movements were paced to bring out all their beauties.

Debussy's Afternoon of a Faun, following the Bartok, as if to remind us of an early masterpiece of another genius, was most expressive. And finally, from the last act of Wagner's Meistersinger, there were the Prelude, Apprentice Dance, and Finale. Moved as they should move inside the theater, they could not fail to provide real excitement. It is still something of a surprise to hear the Boston Symphony playing Wagner, for its past has been less concerned with his music than the past of any other major American orchestra. We need not add that the Bostonians have no trouble with the great Richard.

This Clipping From
WASHINGTON, D. C.
NEWS

MAR 13 1953

Munch Conducts

Charles Munch offered one of his most absorbing Boston Symphony Orchestra concerts at Constitution Hall last night.

It was not that the program was filled with new or unusual things. Only Bartok's Two Images was novel. But the rest was not hackneyed, and so beautifully performed that it all sounded fresh and vital.

The Schumann Overture to Byron's Manfred was passionate and brooding and tremendously effective under the Munch baton. The Beethoven 4th was gay and graceful, and it moved along with pulsing vigor from beginning to end.

The Bartok, and particularly, the Debussy Afternoon of a Faun prelude, revealed the great tonal resources of the orchestra, particularly the woodwinds.

MILTON BERLINER.

MUNCH CONDUCTS BOSTON SYMPHONY

Ends Season Here with Mozart Adagio and Fugue, Schubert, Ravel and Martinu Works

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conducting. At Carnegie Hall.

Adagio and Fugue for Strings (K. 546)	Mozart
Symphony, No. 1	Martinu
Symphony in B minor	Schubert
La Valse	Ravel

By NOEL STRAUS

The Boston Symphony Orchestra, under Charles Munch, brought its New York season to a close yesterday afternoon at Carnegie Hall. The program presented was meaty, and its four numbers enjoyed notably fine performances.

As his opening selection, Mr. Munch had chosen the Adagio and Fague in C minor, which Mozart originally wrote for two pianos and later arranged for strings with an added introduction. This introduction, an Adagio remarkable for its profundity and harmonic daring, was given by Mr. Munch and his men with sharp differentiation between its alternating bold and introspective sections.

This Adagio was made deeply subjective in character, forming a striking contract to the fugue, which was objectively set forth as a grand abstract design. In the keyboard version of the fugue, one feels a change of character between the first and last halves of the subject, an element dispensed with in Mr. Munch's knowing interpretation, which possessed pronounced strength and expansiveness.

Martinu's First Symphony, which followed, was composed during the composer's first year in this country, 1941, and received its première in 1942 by the Boston Symphony. It has long been familiar in this city. That it has lost none of its allure was evident from the prolonged ovation it occasioned, which necessitated many bows from Mr. Martinu, who was present in an upper-tier box.

This admirably patterned and splendidly orchestrated work, with its shimmering texture, unusual sonorities and fusion of Czech and French characteristics, was played by Mr. Munch and his men in a manner that fully exploited all the manifold virtues of the score. It was remarkably mellow in tone throughout, even in the big climaxes. The slow movement, with its intense content, had decided mood, while the carefree finale led the whole work to an exuberant and bracing close.

Schubert Piece Offered

Schubert's "Unfinished" Symphony emerged on the same high plane of performance as the Martinu and Mozart offerings. Mr. Munch's choice of tempo in both movements proved exemplary, and he invested his unfoldment of the masterpiece with great sensitivity in color, feeling and nuances, as well as with vivid dynamic juxtapositions of sound. His idea of the work was outstanding in its purity of feeling and grace of line, and all of it was given with the utmost skill on the part of the orchestra.

The concert came to a noteworthy close with an unforgettably virile and dramatic presentation of Ravel's "La Valse." The sensuous side of the music was put in the background, and the inherent stark aspects of the score emphasized giving an almost terrifying quality to the superb performance, as of dancers unwittingly nearing the edge of an inescapable abyss.

, 1953

Munch Leads Symphony In Great Concert

BY GLENN DILLARD GUNN

Charles Munch, commander of the Legion of Honor, a distinction coveted by every French artist, brought the Boston symphony to Constitution Hall last night for its final concert of the season.

It was a great concert. The program canvassed classic, romantic and modern schools of the art with a brief reference to the music drama of Wagner, and to each classification Munch brought discernment, authority and high spirits.

Before discussing in detail the works performed, it seems in order to pay an especial tribute to this famous orchestra. Like every great symphonic body it is built around the string choir. The 32 violins of this group produce a tone of such imposing weight and power, but also of such flexibility and delicacy, that it seems certain no other group can surpass them.

Unity in Quality, Resource

The violas and 'cellos are in the same class, technically and artistically, and the very important, tho sometimes disregarded, double basses complete this phenomenal body of artists to produce an impression of unity many times subdivided, but still one in quality and resource.

A catalog of the virtues of the woodwinds and brasses, percussions and harps seems unnecssary since they also represent the highest possible standards. And the total of the ensemble is something memorable.

Munch began his address by revitalizing the long moribund "Manfred Overture" by Robert Schumann, a socre that has known much abuse, much misunderstanding and much neglect. For Munch it came alive with a startling vitality and expression. One even forgot to complain about the sometimes amateurish Schumann orchestration.

Bassoonist Is Flawless

The Beethoven Fourth Symphony is one of the most genial of the nine. Munch discovered its youthful exuberance, its sturdy vigor and its dazzling speed, notably in the last movement. All who knew the score held their breaths and said a prayer for the soul of the bassoonist, but their anxiety was unnecessary. Despite the high speed, he delivered the passage flawlessly.

After the intermission, Munch turned to contemporary art—at least one may call it contemporary, if permitted to include works from the end of the preceding century. He began this exploration of the moderns by quoting two compositions from the pen of Bela Bartok, much venerated Hungarian master who, it must be confessed, is admired for other works than those heard last night. These were not important. The first bore the title "The Full Blown Flower." It seemed, at first hearing, to be a bit overblown.

The second was called simply "The Village Dance" and this too was a matter of no great moment. Bartok specialized in dissonance and in writing in two or more keys simultaneously, yet contrived to preserve a thin and often quite transparent orchestral sonority.

Stresses Dissonances

This habit tended to stress, rather than to disguise, the dissonances.

From the French repertoire came the orchestral prelude "Afternoon of a Faun" by Debussy, a famous example of impressionism, a miracle of color, line and poetic suggestion. This was exquisitely done.

To conclude there were offered excerpts from the final act of "The Mastersingers" (Die Meistersinger) by Wagner.

Opening Tonight

JULIUS CAESAR. Catholic university's presentation of Shakespeare's Roman chronicle. Performances nightly at 8:30, except Sundays, for two weeks in the campus theater.

Atlantic City Music Aide Named

Special to THE NEW YORK TIMES.

ATLANTIC CITY, March 14—Mrs. George B. Bruni has been named general chairman of the women's committee of the Atlantic City Symphony Association. Mrs. Bruni is the wife of the general manager of the Claridge Hotel. The aim of the women's committee is to mobilize the community's resources behind the symphony. The orchestra will present this spring two concerts for adults and one for children.

AUS DER MUSIKWELT

Von FRED LOW

Schlusskonzerte der Boston Symphonie

Charles Munch leitete das Mittwoch - Konzert der Boston Symphonie in der Carnegie Hall und wird ebenso die letzte Carnegie Hall - Veranstaltung des Ensembles in dieser Saison Samstag nachmittags dirigieren. Das Mittwoch-Programm brachte Schuhmanns Manfred - Ouvertüre, die vierte Symphonie Beethovens, "Deux Images" von Bartok und Debussys "Prelude a l'apres midi d'un Faun", sowie Auszüge aus "Meistersinger". Der Dirigent erreichte die Höhepunkte des Konzertes mit dem Werk von Debussy und der in klassischer Linie gehaltenen Interpretation der "vierten" Beethoven. Die dramatischen Akzente der Beethoven - Symphonie treten besonders hervor und das Tempo wird von Charles Munch eher etwas gesteigert genommen. In der Komposition Debussys sind alle Nuancen liebevoll durchgearbeitet und die Farbenkraft der Partitur kommt zu großer Geltung. Das Ende der Wintersaison bedeutet für die Bostoner den Anfang neuer Konzerttätigkeit; das Ensemble begibt sich Anfang April auf eine große Konzertreise durch amerikanische Städte und nach kurzem Urlaub ist das Boston - Orchester dann in Tanglewood, um das Berkshire - Musikfest zu bestreiten.

Tonight

[illegible]SAR. Catholic
[illegible]presentation of
[illegible] Roman
[illegible] Performances
[illegible]30, except Sun-
[illegible] weeks in the
[illegible]ter.

[illegible]tted to include
[illegible]nd of the preced-
[illegible] began this ex-
[illegible]moderns by quot-
[illegible]itions from the
[illegible]tok, much vene-
[illegible] master who, it
[illegible]d, is admired for
[illegible] those heard last
[illegible] not important.
[illegible] title "The Full
[illegible] seemed, at first
[illegible] bit overblown.
[illegible]s called simply
[illegible]ce" and this too
[illegible]o great moment.
[illegible]d in dissonance
[illegible]n two or more
[illegible]ly, yet contrived
[illegible] and often quite
[illegible]stral sonority.
[illegible]ssonances
[illegible]nded to stress,
[illegible]disguise, the dis-
[illegible]nch repertoire
[illegible]ral prelude "Af-
[illegible]" by Debussy, a
[illegible]f impressionism,
[illegible], line and poetic
[illegible] was exquisitely
[illegible]ere were offered
[illegible] final act of
[illegible]rs" (Die Meister-
[illegible]r.

Herald Tribune

ND RECITAL

* *

[illegible] I understand it was a [illegible] new of music that will, [illegible] underpin a [illegible] by Jerome Robbins, to be [illegible] New York City Ballet [illegible] finished in time. [illegible] and needs of [illegible] may very well [illegible] pieces. But I cannot [illegible] with a neighbor of [illegible] that last night [illegible] condescending." [illegible] sonata for one piano, [illegible] on two pianos [illegible] had preceded the [illegible]. Now the Hindemith is a [illegible] of much seriousness, representative of its composer in his [illegible] vein and a better and more profound work than his sonata for two pianos. It may be that a light touch was in order at this point. But Barber's version of waltz, "schottisch", one-step, etc., seemed rather vulgar and pedestrian in this two-piano form and had none of the subtlety a [illegible] or Stravinsky would bring to such matter. Perhaps I am a [illegible] sport, and should allow this relaxation at the end of an evening. But on so choice a program it was a bit of a shock.

Boston Symphony

By Jay S. Harrison

The Boston Symphony and Charles Munch, its conductor, heard Wednesday in Carnegie Hall, were in rare form for their fifth and last Wednesday evening concert of the season. In what could hardly be called an enterprising roster of works, Mr. Munch and his ensemble hypnotized through the sheer high spirits of their music making. Throughout, it was the Boston Symphony come to life. And that is an event worth hearing.

The program opened with Schumann's "Manfred" Overture, a brooding masterpiece which, like the Byron hero that inspired it, is ever haunted by the specter of earth, mountains and the open sky. As a work, it is full of edgy syncopations and rich, aching tunes and these were discovered and loosed to the hilt. It was a performance as near perfection as is possible without incurring the dangers of the mechanical and the bloodless.

Beethoven's Fourth Symphony followed; and how it sang. In it there are no Beethovenesque explosions, no tantrums or rages. It is magical music, serene, lovely, for the most part undisturbed by violence. Essentially, the B flat symphony is a work nourished everywhere by its rhythm, a rhythm that informs every tissue of its harmony and scoring. This, also, was uncovered by Mr. Munch, for he kept its pulse ticking and washed its colors clean. A slight grumpiness in the low string sonorities was the reading's only mishap.

The evening was brought to a close by Bartok's "Deux Images," (1910), Debussy's "Prelude a l'Apres-midi d'un Faune" and three excerpts from the last act of Wagner's "Die Meistersinger."

Bartok's "Images," one suspects, were played simply because the composer's name these days has become something of a catchword. Certainly they are not striking as music. The first, "En pleine fleur," utilizes impressionistic devices for the expression of distinctly romantic sentiments, and the second is a dashingly orchestrated peasant dance. Both are extended beyond the merits of their material and neither indicates in more than a vague manner the direction the composer was eventually to take. They were performed, ~~however as~~ was the Debussy "Prelude"—with that virtuoso resource available only to the finest orchestras.

This Clipping From
WASHINGTON, D. C.
POST

FEB 13 1953

Postlude

Cantelli Makes D. C. Debut As Boston Symphony Leader

By Paul Hume

Guido Cantelli, rising young Italian conductor, made his Washington debut last night in Constitution Hall, arriving by way of Boston.

Leading the Boston Symphony Orchestra, Cantelli scored a powerful personal triumph with the audience which nearly filled the hall. His program was well chosen for balance, and to display his various talents. Two symphonies, both of which he has recorded, were of diverse nature.

Haydn's D Major, No. 93, opened the program. Tempos were perfectly chosen, and maintained with the manner of a European conductor to whom Haydn symphonies are old friends. The first movement was beautifully played by the reduced orchestra, and the succeeding Largo Cantabile moved at the pace needed to vitalize it. It was the crown of the whole.

The menuet was bright and well accented but in the finale something of a less inspired routine appeared. The total effect was of good familiar solidity. Stravinsky's Card Game, a Ballet in Three Deals, followed. For all its brilliant scoring, and promising themes, it quickly falls into a pattern of monotony of sound and meter that fails to sustain interest for its length. Cantelli had no problems with its tricks.

The greatest playing and conducting of the evening came in Rossini's Semiramide overture. This overture, like most of the "great six" curtain raisers of Rossini, was delivered with an intimacy of detail, and rousing climaxes that surpassed any readings in our memory except those of Toscanini and Beecham.

Tschaikowsky's Fifth Symphony closed the evening. It was played, as Howard Mitchell played the Sixth the previous night, "straight." That is, strings sang without undue pressure from bows; wind instruments spoke freely without excessive forcing. Climaxes came from within the music rather than from emotional storms within the conductor.

Tempos were a trifle on the fast side which is usually a blessing in Tschaikowsky, whose melodies are designed to move.

Cantelli consistently drew from the Boston Symphony the most refined tone it has shown since Koussevitsky's final concert with it. It was one of the evening's pleasures to note the orchestra playing pianissimo, piano, medium loud, and loud, with real fortissimos saved for the right spots. The dynamic scale from very soft to soft is seldom so well explored by conductors.

U.S. TOUR
Advance clippings

Boston Globe, Mar 13

MUSIC

Kubelik Leads Chicago Orchestra at Symphony

The Chicago Symphony Orchestra, Rafael Kubelik conductor, in a concert at Symphony Hall for the benefit of the American Field Service International Scholarships. The concert was in the Richmond Celebrity Series. The program: Wagner: Prelude to "Die Meistersinger"; Beethoven, "Eroica" Symphony; Martinu, Double Concerto for Two String Orchestras, Piano and Kettledrums (first time in Boston; George Schick, piano). Moussorgsky-Ravel: "Pictures at an Exhibition."

By CYRUS DURGIN

The Chicago Orchestra is a good orchestra, indeed, which plays with power and passion, with a fine, deep tone and when all concerned have their minds on it, with high precision. The Chicagoans today are quite different from the orchestra we heard here in 1940 when Frederick Stock still had command. They were omre mellow then, but they have more vigor now, and perhaps each of the sections is much stronger individually.

Last night's concert was Mr. Kubelik's Boston debut, although some of us had acquired a slight acquaintance with him through recordings. He is a man of ability, not inclined to linger over details and more concerned with the long line and the overall effect. That is the way everything on the program went. He is, however, inclined to rush now and again, sometimes almost catching his players unprepared for what is to follow. There was a sense of too much tension in the fast movements of the "Eroica" Symphony, and to some degree in the virtuoso piece of the evening, "Pictures at an Exhibition." Yet the funeral march of the "Eroica" was cleanly done, at an even pace.

That the playing was noticeably loud whenever one or more f's appeared in the score, may perhaps be ascribed to the strange surroundings of Symphony Hall. Every auditorium has its own acoustic peculiarities, and it takes time to adjust the volume and the balance of a large orchestra when you are in a different hall. That, however, did not explain the thickness perceptible in the "Meistersinger" Prelude.

Martinu's Double Concerto, according to the available records, was new to Boston. Dating from [illegible], it is music of skill and unmistakable abstraction, pitting two bodies of strings against each other, and against piano and kettledrums. The fabric, naturally, is closely woven, often in a pattern of considerable dissonance, and the piano stands out alone rather than blends with the other instruments. The style is much more that of Martinu the structural and technical experimenter than the poet of the First Symphony. The great value of the work is its consistent rhythmic motion. Mr. Schick, conductor and orchestra performed it brightly.

The audience, though it did not quite fill the hall, was notably enthusiastic, and the big smash at the end of the "Pictures" brought loud applause and cheering. All told, a pleasant and rewarding visit which, one hopes, will be repeated.

This Clipping From
WASHINGTON, D. C.
STAR

MAR 13 1953

News of Music

Boston Symphony Ends Series With Memorable Concert

By Alice Eversman

The concluding program of the Boston Symphony's local series seemed designed to leave with the capacity audience in Constitution Hall last night the remembrance of fine playing and interpretation. The selections were well chosen to this end by Charles Munch, who had in them the finest opportunity to illustrate the quality of his musicianship. His directing, as usual, was full of fire but fire that was at call when needed, infusing the entire evening with vibrancy and freshness.

Neither Schumann's Overture to "Manfred" nor Beethoven's "Symphony No. 4," the first numbers, have been played here too frequently. It was good to hear them once more, presented with the conductor's sympathetic perception and by means of the orchestra's tonal beauty. The spice of the program, however, lay in the "Deux Images" by Bartok and, for sheer ethereal loveliness, the climax was reached in Debussy's "Prelude a l'apres-midi d'un Faune."

Reflects Characteristics.

The "Deux Images" reflect the characteristics that permeate much of Bartok's earlier compositions. The amplitude of his inspiration seems boundless in these two numbers in the contrasting moods the composer often used. The first, "En pleine fleur," has a gripping intensity in spite of its fundamental serenity, and its descriptive wealth is all encompassing. "Danse villageoise" is typical of Bartok's use of folk sources and of his powers of enlarging the simplicity of native style to broader dimensions. Both numbers have the stamp of his vision, although they are overcrowded with the vividness of his talent and the means he used, at that period of his development, to express it.

Beside this music that combines earthiness and imagination, Debussy's "Prelude a l'apres-midi d'un Faune" presented a strong contrast. Its dreamy, illusive charm and sensuousness were recreated with striking effect in Mr. Munch's skilled interpretation. It had a flavor not always realized in an opulently toned ensemble but which the Boston musicians caught with felicity.

Fervent Reading Given.

Mr. Munch gave a fervent reading to the "Manfred" Overture, sensing its drama and keeping it on a lofty plane. Its sombre character was given a prismatic glow through the aliveness of the orchestra's playing and in the balance of effects the conductor attained. Again in the Beethoven symphony, he made no call on showmanship but immersed himself in the special characteristics of the music. Thus the transparent beauty of the introduction and calm loveliness of the slow movement, with its surface rippled occasionally by a darker reflection, made foils for the playful Allegro vivace and the gay finale. It was sound Beethoven, with no extraneous trimmings of a conductor's own devising, and pleased the audience mightily.

This Clipping From
HARTFORD, CONN.
TIMES

MAR 13 1953

Symphony Plays Mozart, Martinu In Weekend Concert

By FEROL AUSTEN
Special to The Hartford Times

Boston — It is likely that most concert-goers would have found last weekend's Boston Symphony concerts interesting, if for nothing but the wide variances of mood represented by the works played. Musically speaking, it was also one of the finest concerts given by Charles Munch and his musicians all season—the caliber of the performance being very high indeed.

Mr. Munch started off with a penetrating — almost sad, one might say reading of Mozart's Adagio and Fugue for Strings, K 546. The Adagio is a beautiful piece of workmanship, showing a good deal of the genius of Mozart, very reflective and meditative, and often soulful. The fugue is noble—at times, martial in some respects—and very elegant.

* * *

BOHUSLAV MARTINU'S First Symphony was composed in 1941. It holds the first bloom of the planned dissonance of the 40s, but there is no contrivance; it is all music, and even the occasional listener will find it tolerable to the ear. The symphony has much color, both tonally and rhythmically. Martinu seems to get even a little whimsical in the third movement, where brisk rustic melodies make a brief gesture or two and then are gone.

Mr. Munch's handling of Richard Strauss' Divertimento, Opus 86, was little short of superb. The Divertimento is actually an arrangement by Strauss of some harpsichord pieces by Francois Couperin.

* * *

MR. MUNCH'S undeniable flair with French music (in this case, Couperin's) brought these little pieces out of the realm of the ordinary—where they probably rightfully belong, as Strauss has arranged them—and made them really sing. The one entitled "Le Tic-Toc-Choc" was delightful with oboes and horns and with exceptional harpsichord playing from Daniel Pinkham.

Ravel's "La Valse"—a Munch favorite — closed the program providing an appropriate climax to a commendable concert.

U.S. TOUR
Reviews

POPS

[106]

Herald Tribune

ND RECITAL

* *

"Souvenirs." I understand it was a kind of preview of music that will, in its orchestral guise, underpin a ballet by Jerome Robbins, to be given by the New York City Ballet in May if it is finished in time.

The orchestration and needs of the choreography may very well justify these pieces. But I cannot help agreeing with a heighbor of mine who remarked that last night they seemed "condescending." Hindemith's sonata for one piano, four-hands (played on two pianos for convenience) had preceded the Barber. Now the Hindemith is a work of much seriousness, representative of its composer in his most inspired vein and a better and more profound work than his sonata for two pianos. It may be that a light touch was in order at this point. But Barber's version of waltz, "schottisch", one-step, etc., seemed rather vulgar and pedestrian in this two-piano form and had none of the subtlety a Satie or Stravinsky would bring to such matter. Perhaps I am a spoilsport, and should allow this relaxation at the end of an evening. But on so choice a program it was a bit of a shock.

Boston Symphony

By Jay S. Harrison

The Boston Symphony and Charles Munch, its conductor, heard Wednesday in Carnegie Hall, were in rare form for their fifth and last Wednesday evening concert of the season. In what could hardly be called an enterprising roster of works, Mr. Munch and his ensemble hypnotized through he sheer high spirits of their music making. Throughout, it was the Boston Symphony come to life. And that is an event worth hearing.

The program opened with Schumann's "Manfred" Overture, a brooding masterpiece which, like the Byron hero that inspired it, is ever haunted by the specter of earth, mountains and the open sky. As a work, it is full of edgy syncopations and rich, aching tunes and these were discovered and loosed to the hilt. It was a performance as near perfection as is possible without incurring the dangers of the mechanical and the bloodless.

Beethoven's Fourth Symphony followed; and how it sang. In it there are no Beethovenesque explosions, no tantrums or rages. It is magical music, serene, lovely, for the most part undisturbed by violence. Essentially, the B flat symphony is a work nourished everywhere by its rhythm, a rhythm that informs every tissue of its harmony and scoring. This, also, was uncovered by Mr. Munch, for he kept its pulse ticking and washed its colors clean. A slight grumpiness in the low string sonorities was the reading's only mishap.

The evening was brought to a close by Bartok's "Deux Images," (1910), Debussy's "Prelude a l'Apres-midi d'un Faune" and three excerpts from the last act of Wagner's "Die Meistersinger."

Bartok's "Images," one suspects, were played simply because the composer's name these days has become something of a catchword. Certainly they are not striking as music. The first, "En pleine fleur," utilizes impressionistic devices for the expression of distinctly romantic sentiments, and the second is a dashingly orchestrated peasant dance. Both are extended beyond the merits of their material and neither indicates in more than a vague manner the direction the composer was eventually to take. They were performed, ~~however—as was the~~ Debussy "Prelude"—with that virtuoso resource available only to the finest orchestras.

Boston Globe, Mar 13

MUSIC

Kubelik Leads Chicago Orchestra at Symphony

The Chicago Symphony Orchestra, Rafael Kubelik, conductor, in a concert at Symphony Hall for the benefit of the American Field Service International Scholarships. The concert was in the Richmond Celebrity Series. The program: Wagner: Prelude to "Die Meistersinger"; Beethoven: "Eroica" Symphony; Martinu: Double Concerto for Two String Orchestras, Piano and Kettledrums (first time in Boston; George Schick, piano); Moussorgsky-Ravel: "Pictures at an Exhibition."

By CYRUS DURGIN

The Chicago Orchestra is a good orchestra, indeed, which plays with power and passion, with a fine, deep tone and when all concerned have their minds on it, with high precision. The Chicagoans today are quite different from the orchestra we heard here in 1940 when Frederick Stock still had command. They were omre mellow then, but they have more vigor now, and perhaps each of the sections is much stronger individually.

Last night's concert was Mr. Kubelik's Boston debut, although some of us had acquired a slight acquaintance with him through recordings. He is a man of ability, not inclined to linger over details and more concerned with the long line and the overall effect. That is the a everything on the program went. He is, however, inclined to rush now and again, sometimes almost catching his players unprepared for what is to follow. There was a sense of too much tension in the fast movements of the "Eroica" Symphony, and to some degree in the virtuoso piece of the evening, "Pictures at an Exhibition." Yet the funeral march of the "Eroica" was cleanly done, at an even pace.

That the playing was noticeably loud whenever one or more f's appeared in the score, may perhaps be ascribed to the strange surroundings of Symphony Hall. Every auditorium has its own acoustic peculiarities, and it takes time to adjust the volume and the balance of a large orchestra when you are in a different hall. That, however, did not explain the thickness perceptible in the "Meistersinger" Prelude.

Martinu's Double Concerto, according to the available records, was new to Boston. Dating from 1939, it is music of skill and unmistakable abstraction, pitting two bodies of strings against each other, and against piano and kettledrums. The fabric, naturally, is closely woven, often in a pattern of considerable dissonance, and the piano stands out alone rather than blends with the other instruments. The style is much more that of Martinu the structural and technical experimenter, than the poet of the First Symphony. The great value of the work is its consistent rhythmic motion. Mr. Schick, conductor and orchestra performed it brightly.

The audience, though it did not quite fill the hall, was notably enthusiastic, and the big smash at the end of the "Pictures" brought loud applause and cheering. All told, a pleasant and rewarding visit which, one hopes, will be repeated.

This Clipping From
WASHINGTON, D. C.
STAR

MAR 13 1953

News of Music

Boston Symphony Ends Series With Memorable Concert

By Alice Eversman

The concluding program of the Boston Symphony's local series seemed designed to leave with the capacity audience in Constitution Hall last night the remembrance of fine playing and interpretation. The selections were well chosen to this end by Charles Munch, who had in them the finest opportunity to illustrate the quality of his musicianship. His directing, as usual, was full of fire but fire that was at call when needed, infusing the entire evening with vibrancy and freshness.

Neither Schumann's Overture to "Manfred" nor Beethoven's "Symphony No. 4," the first numbers, have been played here too frequently. It was good to hear them once more, presented with the conductor's sympathetic perception and by means of the orchestra's tonal beauty. The spice of the program, however, lay in the "Deux Images" by Bartok and, for sheer ethereal loveliness, the climax was reached in Debussy's "Prelude a l'apres-midi d'un Faune."

Reflects Characteristics.

The "Deux Images" reflect the characteristics that permeate much of Bartok's earlier compositions. The amplitude of his inspiration seems boundless in these two numbers in the contrasting moods the composer often used. The first, "En pleine fleur," has a gripping intensity in spite of its fundamental serenity, and its descriptive wealth is all encompassing. "Danse villageoise" is typical of Bartok's use of folk sources and of his powers of enlarging the simplicity of native style to broader dimensions. Both numbers have the stamp of his vision, although they are overcrowded with the vividness of his talent and the means he used, at that period of his development, to express it.

Beside this music that combines earthiness and imagination, Debussy's "Prelude a l'apres-midi d'un Faune" presented a strong contrast. Its dreamy, illusive charm and sensuousness were recreated with striking effect in Mr. Munch's skilled interpretation. It had a flavor not always realized in an opulently toned ensemble but which the Boston musicians caught with felicity.

Fervent Reading Given.

Mr. Munch gave a fervent reading to the "Manfred" Overture, sensing its drama and keeping it on a lofty plane. Its sombre character was given a prismatic glow through the aliveness of the orchestra's playing and in the balance of effects the conductor attained. Again in the Beethoven symphony, he made no call on showmanship but immersed himself in the special characteristics of the music. Thus the transparent beauty of the introduction and calm loveliness of the slow movement, with its surface rippled occasionally by a darker reflection, made foils for the playful Allegro vivace and the gay finale. It was sound Beethoven, with no extraneous trimmings of a conductor's own devising, and pleased the audience mightily.

This Clipping From
WASHINGTON, D. C.
POST

FEB 13 1953

Postlude

Cantelli Makes D. C. Debut As Boston Symphony Leader

By Paul Hume

Guido Cantelli, rising young Italian conductor, made his Washington debut last night in Constitution Hall, arriving by way of Boston.

Leading the Boston Symphony Orchestra, Cantelli scored a powerful personal triumph with the audience which nearly filled the hall. His program was well chosen for balance, and to display his various talents. Two symphonies, both of which he has recorded, were of diverse nature.

Haydn's D Major, No. 93, opened the program. Tempos were perfectly chosen, and maintained with the manner of a European conductor to whom Haydn symphonies are old friends. The first movement was beautifully played by the reduced orchestra, and the succeeding Largo Cantabile moved at the pace needed to vitalize it. It was the crown of the whole.

The menuet was bright and well accented but in the finale something of a less inspired routine appeared. The total effect was of good familiar solidity. Stravinsky's Card Game, a Ballet in Three Deals, followed. For all its brilliant scoring, and promising themes, it quickly falls into a pattern of monotony of sound and meter that fails to sustain interest for its length. Cantelli had no problems with its tricks.

The greatest playing and conducting of the evening came in Rossini's Semiramide overture. This overture, like most of the "great six" curtain raisers of Rossini, was delivered with an intimacy of detail, and rousing climaxes that surpassed any readings in our memory except those of Toscanini and Beecham.

Tschaikowsky's Fifth Symphony closed the evening. It was played, as Howard Mitchell played the Sixth the previous night, "straight." That is, strings sang without undue pressure from bows; wind instruments spoke freely without excessive forcing. Climaxes came from within the music rather than from emotional storms within the conductor.

Tempos were a trifle on the fast side which is usually a blessing in Tschaikowsky, whose melodies are designed to move.

Cantelli consistently drew from the Boston Symphony the most refined tone it has shown since Koussevitsky's final concert with it. It was one of the evening's pleasures to note the orchestra playing pianissimo, piano, medium loud, and loud, with real fortissimos saved for the right spots. The dynamic scale from very soft to soft is seldom so well explored by conductors.

This Clipping From
HARTFORD, CONN.
TIMES

MAR 13 1953

Symphony Plays Mozart, Martinu In Weekend Concert

By FEROL AUSTEN
Special to The Hartford Times

Boston — It is likely that most concert-goers would have found last weekend's Boston Symphony concerts interesting, if for nothing but the wide variances of mood represented by the works played. Musically speaking, it was also one of the finest concerts given by Charles Munch and his musicians all season—the caliber of the performance being very high indeed.

Mr. Munch started off with a penetrating — almost sad, one might say reading of Mozart's Adagio and Fugue for Strings, K 546. The Adagio is a beautiful piece of workmanship, showing a good deal of the genius of Mozart, very reflective and meditative, and often soulful. The fugue is noble—at times, martial in some respects—and very elegant.

* * *

BOHUSLAV MARTINU'S First Symphony was composed in 1941. It holds the first bloom of the planned dissonance of the 40s, but there is no contrivance; it is all music, and even the occasional listener will find it tolerable to the ear. The symphony has much color, both tonally and rhythmically. Martinu seems to get even a little whimsical in the third movement, where brisk rustic melodies make a brief gesture or two and then are gone.

Mr. Munch's handling of Richard Strauss' Divertimento, Opus 86, was little short of superb. The Divertimento is actually an arrangement by Strauss of some harpsichord pieces by Francois Couperin.

* * *

MR. MUNCH'S undeniable flair with French music (in this case, Couperin's) brought these little pieces out of the realm of the ordinary—where they probably rightfully belong, as Strauss has arranged them—and made them really sing. The one entitled "Le Tic-Toc-Choc" was delightful with oboes and horns and with exceptional harpsichord playing from Daniel Pinkham.

Ravel's "La Valse"—a Munch favorite — closed the program, providing an appropriate climax to a commendable concert.

U.S. TOUR
Advance clippings

U.S. TOUR
REVUES

POPS

[106]

1952
1953
SEASON

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 14 1953

MUSIC

Boston Symphony Gives Final Concert of Season

By LEONARD MEYERS

The Boston Symphony Orchestra played its fifth and final concert of the current season last night at the Academy of Music. Charles Munch, the orchestra's regular conductor, was on the podium. The music chosen was interesting and promised an evening of musical pleasure.

It would be nice to report that this final concert was the best of the season, or one of the best, but, alas, it wasn't.

Mr. Munch seemed very tired from his arduous season. His illness earlier in the year may have left him unable to cope with the rigors of the Boston Symphony schedule, the most difficult in the country and probably in the world. Although he often became very animated on the podium last night, he rarely became exciting. His feverish energy was all external and failed to communicate to the orchestra, and the orchestra itself was not up to its usual high standard.

The program opened with the "Adagio and Fugue for Strings," by Mozart. This was, perhaps, given the best performance of the evening. The strings sounded well, playing with clean and incisive phrasing.

Martinu Symphony

The "Symphony No. 1," by the Czech-American composer, Bohuslav Martinu, was offered next. This work seems a little long for its content. There are some very charming passages, like the opening, where the music sounds as if it's about to become "The Moldau," and then doesn't. Some of the almost jazz syncopation of the second and last movements was lively and pleasant to the ear. Mr. Martinu was in the hall and received the enthusiastic applause of the audience.

After the intermission Mr. Munch led the orchestra in a labored performance of Ravel's "La Valse." There were many miscues and the work was done in colorless fashion. A rather gentle and lovely suite of short pieces titled "Dolly," written by Gabriel Faure for piano and wonderfully orchestrated by Henri Rabaud, followed.

The program was concluded with several excerpts from the third act of Wagner's "Die Meistersinger." This piece failed to come off with any degree of drama, either in the contemplative opening or the exciting homage to Hans Sachs.

All in all, however, this has been a great season for the Boston Symphony in Brooklyn. Concerts by Mr. Munch, Guido Cantelli and Pierre Monteux have made up a rich and satisfying series.

Herald MUSIC Mar 13

Chicago Symphony

The Chicago Symphony orchestra, Raphael Kubelik conducting, gave a concert in Symphony Hall last night before a near-capacity audience to benefit the American Field Service International Scholarships. The program:

"Die Meistersinger" Overture	Wagner
Symphony No. 3	Beethoven
Double Concerto	Martinu
Pictures at an Exhibition	Moussorgsky

By RUDOLPH ELIE

There isn't much doubt that the Chicago Symphony, returning to Symphony Hall last night after a long absence, is technically the equal to any symphony orchestra in the country.

Its ensemble is first class, its natural balance perfect, its solo artists superb. It plays cleanly, musically and with a high capacity for sensitivity. It achieves a fine firm tone and it always conveys the notion that it is solidly grounded, confident, capable, and wholly professional.

Yet with all this it lacks true fire, true spirit, true personality; only in the Martinu Double Concerto, a remarkable work of the utmost urgency of character, did it realy come alive. Here it gave the impression that there was work to be done. Here, with every one of the players in this work for double string orchestra, piano and timpani challenged to the limit in terms of technical traversal and carried along by the intense emotional level of the work, the orchestra really demonstrated its mettle. Finer string playing than this is not often encountered anywhere, nor finer and more exciting sense of esprit de corps.

The same cannot be said, unfortunately, of anything else. Given less acute problems, or rather more conventional ones, as in the Wagner and the Beethoven, the orchestra's spirit flagged. It played all the notes correctly and cleanly, but it was not refreshed and inspired and carried along by the conductor, whole role throughout seemed more that of the beater of time than the interpretative and re-creative musician.

Mr. Kubelik, as technically advanced as his orchestra, approaches his task about as straightforwardly as any conductor in the field today. He views the orchestra as a whole rather than as a body of separate voices, each with its own character and color. No one choir ever soars out above another; a rhapsodic passage for the cellos or violins or indeed any choir is no more brought out by him than some lesser accompanimental figure. He keeps the soloists on a level, too. The solo flute or oboe or clarinet or whatever, is thus subdued or even lost. Not that Mr. Kubelik keeps them down; he merely fails to bring them up, and the listener is never really conscious of the voices, the contrasting textures and fabrics of the music. For the same reason, which is to say because so much attention is on the whole that the parts are lost, passages of explicit dramatic assertion, such as the fugato of the slow movement or the Eroica, do not prove to be dramatic at all.

However, if it may be said that the concert was not a great or even novel musical experience, it may be said that the orchestra itself has every potential. I particularly enjoyed the strong character of the basses, the fine ringing accuracy of the horns, and the tonal blend of the brasses. The strings came into their own in the Martinu, but were otherwise only a high average. What is needed to make this orchestra play as it can play is a little more verve, a little more passion, and a little more ferocity from its leader. Properly exhorted and properly stimulated, this orchestra could match any orchestra anywhere.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

FEB 14 1953

BOSTON GROUP CONDUCTED BY GUIDO CANTELLI

Art Seen in Playing Of Stravinsky Suite

(Reprinted from yesterday's late edition)

BY GLENN DILLARD GUNN

Guido Cantelli, who came as guest to the Boston Symphony last night in Constitution Hall, is one of the great virtuoso conductors.

This became evident when he set forth the suite drawn from Stravinsky's ballet, "The Card Game," which must be described as a score of immense difficulty, one so original that it seems to have no contact with the past of the art.

Its rhythms are so irregular that the listener is kept at strained attention, and one must assume that the players also cannot relax.

Cantelli read this fantastic score from memory, defining the rhythms with precision, discovering and exploiting the unexpected colors with imagination, and building up the "theater" of the work with conviction.

The complete novelty of this music seemed to baffle the audience. Many were quite unprepared to regard it as music, and there is something to be said for this point of view; for it is not a page of melody, nor is it a dramatic page, but just a swift, gaudy display of kaleidoscopic effect.

It is one that demands a virtuoso conductor and a virtuoso orchestra. Both were present last night, and both functioned with unsurpassed brilliance.

After the Stravinsky suite, Cantelli showed what could be done with a familiar number drawn from Italian repertoire. This was the overture to "Semiramide," by Rossini, who was at the height of his fame nearly 150 years ago, and who knew as much about drama, whether serious or gay, as anyone who has ever written for the operatic stage.

In terms that seem completely conventional, Rossini made a parade of tonal effects, all hung neatly and to the best possible advantage on good, sturdy Italian tunes.

These two display pieces, placed in the center of the program, tended to overshadow the Haydn Symphony No. 93, which was played with classic coldness and precision at the concert's beginning, and also the Tschaikowsky Symphony No. 5, which came at the conclusion.

This familiar, sentimental, hysterical and overstressed expression Cantelli presented objectively. And one relished the restraint. All the colors were there, but pleasantly subdued. Even the famous horn theme of the second movement was deprived of its traditional sentimentality and exploited for its beauty of line. This seemed an interpretive triumph.

Turning back to the new Stravinsky score, one repeats that this offers a challenge to instrumental virtuosity that no other group of players could meet with similar resource. The Boston Symphony has changed in artistic direction since Koussevitzky relinquished the baton to Munch, but it certainly has not declined. It is the greatest American orchestra — on nights when the Philadelphia orchestra is not playing.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 15 1953

MUNCH CONDUCTS BOSTON SYMPHONY

Ends Season Here with Mozart Adagio and Fugue, Schubert, Ravel and Martinu Works

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conducting. At Carnegie Hall.

Adagio and Fugue for Strings (K. 546)	Mozart
Symphony, No. 1	Martinu
Symphony in B minor	Schubert
La Valse	Ravel

By NOEL STRAUS

The Boston Symphony Orchestra, under Charles Munch, brought its New York season to a close yesterday afternoon at Carnegie Hall. The program presented was meaty, and its four numbers enjoyed notably fine performances.

As his opening selection, Mr. Munch had chosen the Adagio and Fugue in C minor, which Mozart originally wrote for two pianos and later arranged for strings with an added introduction. This introduction, an Adagio remarkable for its profundity and harmonic daring, was given by Mr. Munch and his men with sharp differentiation between its alternating bold and introspective sections.

This Adagio was made deeply subjective in character, forming a striking contrast to the fugue, which was objectively set forth as a grand abstract design. In the keyboard version of the fugue, one feels a change of character between the first and last halves of the subject, an element dispensed with in Mr. Munch's knowing interpretation, which possessed pronounced strength and expansiveness.

Martinu's First Symphony, which followed, was composed during the composer's first year in this country, 1941, and received its première in 1942 by the Boston Symphony. It has long been familiar in this city. That it has lost none of its allure was evident from the prolonged ovation it occasioned, which necessitated many bows from Mr. Martinu, who was present in an upper-tier box.

This admirably patterned and splendidly orchestrated work, with its shimmering texture, unusual sonorities and fusion of Czech and French characteristics, was played by Mr. Munch and his men in a manner that fully exploited all the manifold virtues of the score. It was remarkably mellow in tone throughout, even in the big climaxes. The slow movement, with its intense content, had decided mood, while the carefree finale led the whole work to an exuberant and bracing close.

Schubert Piece Offered

Schubert's "Unfinished" Symphony emerged on the same high plane of performance as the Martinu and Mozart offerings. Mr. Munch's choice of tempi in both movements proved exemplary, and he invested his unfoldment of the masterpiece with great sensitivity in color, feeling and nuances, as well as with vivid dynamic juxtapositions of sound. His idea of the work was outstanding in its purity of feeling and grace of line, and all of it was given with the utmost skill on the part of the orchestra.

The concert came to a noteworthy close with an unforgettably virile and dramatic presentation of Ravel's "La Valse." The sensuous side of the music was put in the background, and the inherent stark aspects of the score emphasized, giving an almost terrifying quality to the superb performance, as of dancers unwittingly nearing the edge of an inescapable abyss.

Post Mar 13

CHICAGO SYMPHONY

BY WARREN STOREY SMITH

Boston's only visiting orchestra of the season, the Chicago Symphony, appeared at Symphony Hall last evening under the direction of its present conductor, Rafael Kubelik. Sponsored by the American Field Service International Scholarships, the concert drew a capacity audience.

As it happens, this reviewer has now heard the Chicago Symphony four times: twice in Symphony Hall under Frederick Stock, once on its home grounds under Artur Rodzinski, and last evening under Mr. Kubelik. And he is more than ever prepared to think that the conductor makes the orchestra. Stock's orchestra was solid and Germanic and Rodzinski's was brilliant and cosmopolitan. Far be it from me to say that Mr. Kubelik's is a Czech orchestra, since I never heard one except on records.

But this much I can say: the present Chicago Orchestra inclines toward brightness and clarity of tone. There is a noticeable lack of tonal richness and depth. Mr. Kubelik plainly belongs to the "pep 'em up" school and when these tactics were in order, things were fine. Though it isn't much of a piece, Martinu's Concerto for double string orchestra, pianoforte and kettledrums, a local novelty, profited most from Mr. Kubelik's ministrations.

The opening number, Wagner's Prelude to "Die Meistersinger," received a sound reading, but hardly an illuminating one. The tempi in Beethoven's "[illegible]" S[illegible] were on the fast side and the total effect was a bit superficial. Nor was there anything outstanding about the interpretation or the performance of the final number, the Moussorgsky-Ravel "Pictures at an Exhibition." It is not Mr. Kubelik's fault that we recently heard an astounding performance of the piece by our own orchestra under Guido Cantelli, while the "Eroica" has been very much with us of late. A pity that Mr. Kubelik did not give us the music of his compatrots, Smetana and Dvorak, in which he is an acknowledged specialist. At least, the performances last evening were clean, clear and techically proficient, even if they had little else to recommend them.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

MAR [illegible] 1953

Munch to Conduct Boston Symphony Here April 28

Three major musical projects currently concern the New Orleans Opera Guild, Inc., according to announcement made Saturday by officials of the organization.

The trio of [illegible] Presentation of the famed Boston Symphony Orchestra in concert at Municipal Auditorium April 28; a recital by young piano virtuoso William Kapell there April 5, free to Community Concerts, Inc., subscribers, and the Guild's subscription campaign for the 1953-54 Community series, which it sponsors.

The Boston Symphony, which began modestly in 1881 and now is known as one of the world's finest symphonic organizations, will be presented under the baton of its present conductor, Charles Munch, who replaced the late Serge Koussevitzky when he retired two years ago, a year before his death.

Munch reportedly has upheld the artistry of the orchestra, in Boston and on tour, including an European tour last year which won high tribute from continental critics and public. The orchestra, guided by Pierre Monteux from 1919 to 1924, when Koussevitzky took over, numbers 100 players. Tickets are available at Guild headquarters, 819 Canal.

Kapell will be presented without charge to Community subscribers as a replacement for renowned pianist Rudolf Serkin, whose recital several weeks ago was cancelled at the last minute because of the artist's illness and, without advance notice, young Gary Graffman substituted. Kapell, one of the world's fastest rising concert pianists, will be heard with the New Orleans Philharmonic-Symphony Orchestra here next season.

Due to a reportedly unprecedented number of subscription renewal requests being received for next season's nine-concert Community series, Guild officials announced the extension of one week before new subscribers will be accepted. New deadline for renewing present subscriptions is March 22. Present subscribers may request different seat locations, to be granted where possible.

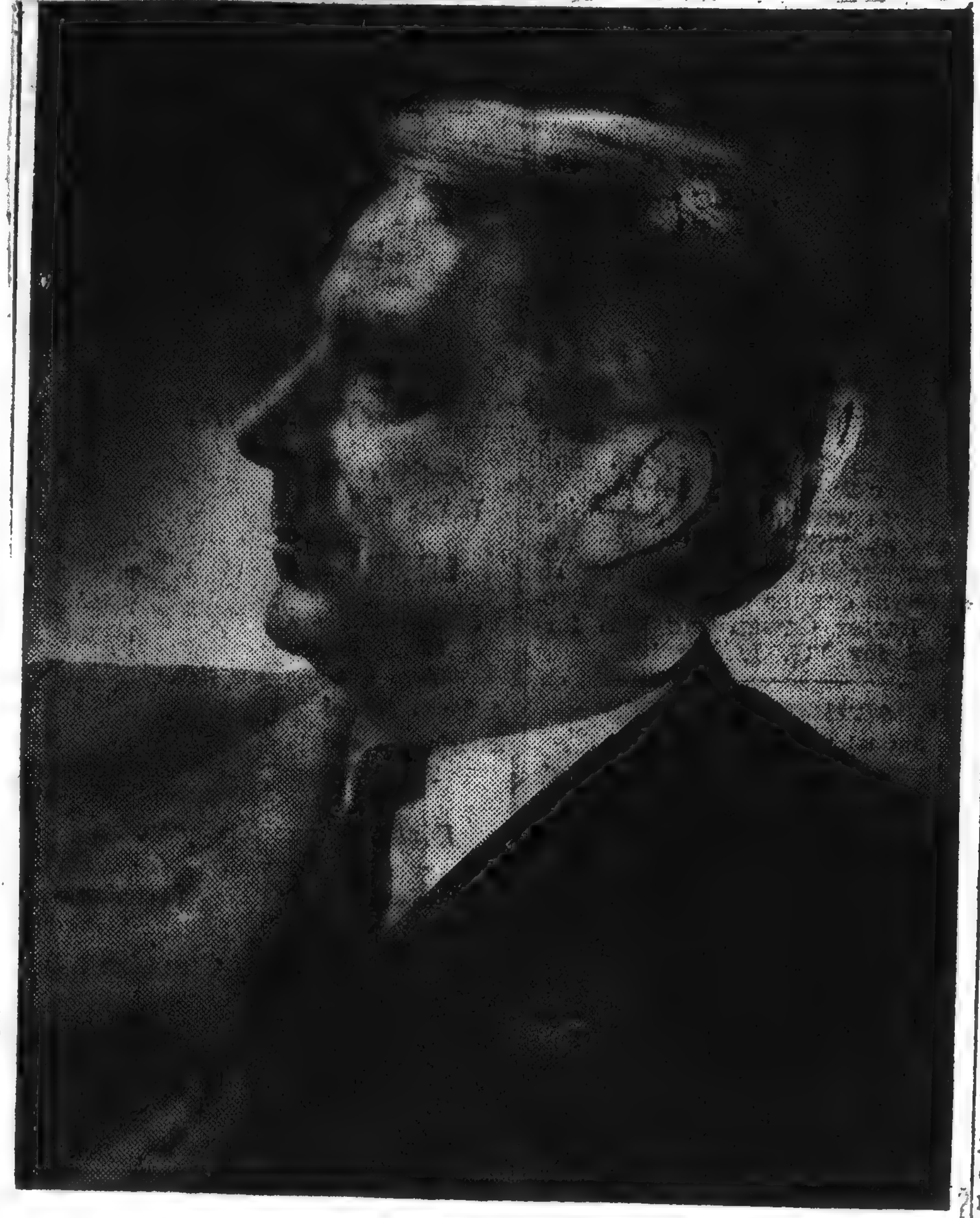
More than 4500 season subscribers are enrolled in the present series and indications are that this record will be surpassed next season, they said.

The 1953-54 season will include the virtuosi di Roma, vocalists George London and Irmgard Seefried, the St. Paul Cathedral choir of London, soprano Rise Stevens, painists Robert and Gaby Casadesus, a matinee by Sadler's Wells Ballet, a George Gershwin Festival program, pianist Vladimir Horowitz, and the New York Philharmonic-Symphony Orchestra under the baton of Dimitri Mitroupoulos.

The campaign for new subscribers will close two weeks after March 22.

This Clipping From
EL PASO, TEX.
TIMES

MAR 15 1953



CHARLES MUNCH

Munch Listed As Leading Conductor

Boston Symphony Orchestra, which will play a single performance in Liberty Hall on the night of May 1, will perform under the baton of Conductor Charles Munch.

If a conductor's qualities can be summed up by observation of his approach to his art, Munch's qualities are absorption, devotion, directness and a warmth and delight in tone which is the life breath of music.

Music, compiled of alternate tension and relaxation, requires of an interpreter not only those qualities but a balance of them.

Where the music in hand is vivid and exciting, Munch will drive his musicians. In rehearsals especially, where the pace must be set, he becomes a human dynamo. His musicians admire him because he gives them freedom from anxiety which enables them to give their best in return.

Pierre Monteaux will be alternate conductor on the coast-to-coast tour which brings the orchestra to El Paso.

Mrs. Hallett Johnson is presenting the orchestra in the local concert. Mail orders for tickets are now being filled. Tickets will go on sale at the Hotel Cortez box office April 1.

U.S.
TOUR
Advance
Clippings

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 15 1953

CONCERT AND RECITAL

* * *

Boston Symphony

By Francis D. Perkins

The Boston Symphony Orchestra, conducted by Charles Munch, played in Carnegie Hall for the last time this season yesterday afternoon. The latest and most extensive work in the program was Bohuslav Martinu's first symphony, given for the second time here after a lapse of more than ten years. Mr. Munch prefaced this with Mozart's Adagio and Fugue for strings (K.546), and devoted the second half of the concert to Schubert's Unfinished Symphony and Ravel's "La Valse."

Mr. Martinu composed the symphony in 1941; it was introduced to Carnegie Hall by the Bostonians under the late Serge Koussevitzky Nov. 21, 1942. The infectious musical ideas are distinctly Czech in savor, and it is this nationality of atmosphere which sometimes leads a listener to think of Smetana and Dvorak; the style itself, including the scoring, is individual. In the first movement, with a sustained basic rhythm and pervasive main theme, expressive range and contrast were provided by the varied hues of the harmony and instrumentation; in the long melodic lines of the largo, lyric serenity was followed by darker emotional and musical color; the scherzo and finale offered energetically spirited music punctuated by more lingering episodes.

Here and there, the instrumental medium seemed slightly opaque; there were times in the rapid movements when one could wonder whether the interpretation stressed drive and energy at the expense of more rhythmic flexibility and dynamic nuance. But the net impression was one of a work which deserves less widely separated hearings. Mr. Martinu was called upon for a bow the second time within a week in this hall; the first was when the Chicago Symphony played his Double Concerto for strings, piano and kettledrums on Monday.

The orchestra was also in good form in the Mozart music; the performance of the Schubert symphony was lyric and persuasive, while straightforward and unsentimentalized. Mr. Munch and his musicians presented "La Valse" with spirit and sonority, but for one listener, this work has lost some of the imaginative cogency which it provided when first introduced to New York some thirty years ago.

The Boston Symphony will return to Carnegie Hall next season for its usual two series of five concerts each on Wednesday nights and Saturday afternoons (Dec. 2-5, Jan. 13-16, Feb. 10-13, March 10-13 and April 7-10. In each series, Mr. Munch is expected to conduct four concerts, with one under direction of Pierre Monteux.

U.S.
TOUR
REVUES

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

Concert Calendar

Boston Symphony to be here in May

FREDERICK MARVIN, young Los Angeles-born pianist, will be soloist for the next pair of Philharmonic Orchestra concerts, Thursday night and Friday afternoon in the Philharmonic. He will play the Chopin Concerto No. 1.

Musical director **Alfred Wallenstein** will conduct a program that also includes the Bach Brandenburg Concerto No. 3, and the Bela Bartok Concerto for Orchestra.

MARVIN

Marvin will also be soloist with the orchestra March 22 at East Los Angeles Junior College. Monday he will appear in recital at Occidental's Thorne Hall.

PUBLIC SALE for the **Boston Symphony Orchestra** concert May 4 in Shrine Auditorium will start Monday morning. The orchestra of 104 musicians will be heard here under the baton of its celebrated musical director, **Charles Muench**.

Tickets for the Boston's orchestra's first appearance in Los Angeles will be available at offices of Southern California Symphony Assn., in the Philharmonic Building, at the Southern California Music Co., 737 S. Hill, and all Mutual agencies.

The orchestra, which has been acclaimed by noted critics as the foremost in the world, is coming West on the first trans-continental tour of its 72-year history.

TO SATISFY numerous program requests from Southland music lovers, the Mozart Society has decided to schedule two chamber music concerts featuring **Lili Kraus**, instead of the single one slated for Wednesday evening, April 1, in the Wilshire Ebell Theatre.

The additional date has been set for Thursday evening, May 7, in the same hall.

The renowned keyboard artist will be at the piano for both programs. On April 1 she will perform solo piano sonatas by Schubert and Beethoven, as well as joining with violinist **Eudice Shapiro**, soprano **Marni Nixon** and French horn **Joseph Eger** for Schubert's "Auf dem Strom" in its west coast premiere; a Handel sonata for horn and piano and a Mozart sonata for violin and piano.

MISCHA ELMAN, who made his American debut in 1908 playing the first American performance of the Tschaikowsky concerto, this year celebrates his 45th anniversary season of concert life.

He will appear here Wednesday evening in recital at Philharmonic Auditorium, playing a program of Handel, Beethoven and Mendelssohn, in addition to shorter works.

Subsequent events on the Community Civic Concert series will be the appearance of Metropolitan Opera tenor **Jan Peerce**, March 24, and Metropolitan soprano **Helen Traubel**, April 7.

THE AMERICAN Art Quartet plays the fourth and final concert of its current UCLA series Tuesday evening. Presented under the sponsorship of the Committee on Drama, Lectures and Music, the program will be presented in the auditorium of the Business Administration Building as one of the events celebrating the inauguration of Chancellor Raymond Allen.

Program consists of the Mozart K. 387; Beethoven's opus 131, and Hindemith's Quartet in E flat (1943).

This Clipping From
NEW ORLEANS, LA.
ITEM

MAR 15 1953

Tour Made By Boston Orchestra

The Boston Symphony Orchestra, which will make its first appearance in New Orleans April 28, last year made a tour of Europe.

Conducting on this tour were Charles Munch and Pierre Monteux.

The orchestra received a warm reception at every performance.

The Boston Symphony was organized in 1881 by Henry L. Higginson, who guided its finances for 38 years.

The orchestra had 60 artists at its first performance, and today has more than 100.

Charles Munch will conduct the orchestra in its appearance here. Munch took over the podium after the retirement two years ago oi Serge Koussevitzky.

The concert is being offered as a non-subscription performance by the New Orleans Opera Guild, Inc.

Tickets are now on sale at the Guild's offices, fourth floor, D. H. Holmes.

POPS

[108]

1952
1953
SEASON

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 15 1953

RECORDS: CONCERTOS

Brahms and Beethoven Scores Are Released

By **HAROLD C. SCHONBERG**

THERE are now six LP versions of that most imposing of all piano concertos—the Brahms **B flat, Op. 83.** The last two have arrived almost simultaneously, on Victor and Vox, the former with Artur Rubinstein and the Boston Symphony under Charles Munch, the latter with Monique de la Bruchollerie and the Pro Musica Orchestra under Rolf Reinhardt.

Rubinstein, as might be expected, offers a sturdy, virile performance: one with personality, command, and a lyricism that never grows sloppy. Sometimes a run is covered up a bit, and perhaps Rubinstein's thirds (in the last movement) are not as smooth as they used to be. No matter. There still remains an identification with the piano and with the music, a technique that may legitimately be considered overwhelming, and a propulsive rhythmic quality.

Young Mlle. de la Bruchollerie, to her credit, comes near matching Rubinstein—for two movements, at any rate. Her conception and execution are extraordinarily masculine, with power to spare. Her grasp of the technical problems is secure, and her viewpoint is quite musical. From any pianist this would be a real accomplishment. It is only the last movement that sounds somewhat dry. Her playing remains good, but lacks the irresistible sparkle and brio that Rubinstein conveys.

Good Sound

Both recordings are excellent in sound, with a slight edge to the Victor for its greater suavity. And both orchestras are slightly in the background—perhaps a little too much so for the best interests of the music. One gets the feeling that Munch and Reinhardt are content to stay in accompanying roles; but this concerto needs a little more.

Looking over the field, there is close competition in the Backhaus version of the concerto, which many will find closer to the spirit of the music as Brahms conceived it. But Backhaus lacks the ardor that Rubinstein or de la Bruchollerie bring. The Elly Ney interpretation is altogether mannered; the pre-war Horowitz-Toscanini is the most exciting; and while the purists scorn it, most less exalted listeners will find that collaboration a grand, virtuosic example of concerto give-and-take. Perhaps the most sensible version on LP, however, is the Serkin—musical, sensitive, faithful to the

---

CHOPIN INTERPRETER

The New York Times

Mieczyslaw Horszowski plays Concerto No. 1 on disk.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD

MAR 15 1953

DISCussion:

Brahms Concerto Receives Brilliant New Performance

The pianist comes to the fore in the latest lists of new recordings. Such names as Artur Rubinstein, Walter Gieseking, Wilhelm Backhaus grace the various labels in new recordings of concertos for piano and orchestra.

Brahms: Concerto No. 2, in B-flat, Op. 83 (RCA Victor LM/WDM 1728) The concerto recordings of the Boston Symphony Orchestra, for some unaccountable reason, have been few and far between; and this fact has always seemed to be a pity.

The Boston aggregation is, of course, one of the very finest of the world's orchestras. Its tonal splendor, its magnificent precision and its remarkably disciplined playing are too widely known to cause any prolonged discussion here.

Victor, in this recording, merges this tremeendous orchestra with a tremendous pianist, Artur Rubinstein. The combination proves a very happy one, for together they achieve a lofty, often dramatic, always romantic conception of the famous Brahms Second. The balance between instrument and ensemble is excellent throughout, and the sound of the piano is a credit to RCA engineers.

The presence of Charles Munch's guiding hand is felt, for his a reading in the true grand manner. Another exemplary recording of this same work is issued by London (LL 628) with Wilhelm Backhaus and the Vienna Philharmonic Orchestra under Carl Schuricht. For us, the choice goes to the American release; to our ears it appears to be the most accurate realization of the score thus gar to be heard on records.

Listeners, however, owe it to themselves to listen to both before making any definite decisions, altho either is deserving of a place in any well-rounded collection.

Beethoven: Concerto No. 5 (Em-

RDS TH

RECORDS: CONCERTOS

Brahms and Beethoven Scores Are Released

By HAROLD C. SCHONBERG

THERE are now six LP versions of that most imposing of all piano concertos—the Brahms B flat, Op. 83. The last two have arrived almost simultaneously, on Victor and Vox, the former with Artur Rubinstein and the Boston Symphony under Charles Munch, the latter with Monique de la Bruchollerie and the Pro Musica Orchestra under Rolf Reinhardt.

Rubinstein, as might be expected, offers a sturdy, virile performance: one with personality, command, and a lyricism that never grows sloppy. Sometimes a run is covered up a bit, and perhaps Rubinstein's thirds (in the last movement) are not as smooth as they used to be. No matter. There still remains an identification with the piano and with the music, a technique that may legitimately be considered overwhelming, and a propulsive rhythmic quality.

Young Mlle. de la Bruchollerie, to her credit, comes near matching Rubinstein—for two movements, at any rate. Her conception and execution are extraordinarily masculine, with power to spare. Her grasp of the technical problems is secure, and her viewpoint is quite musical. From any pianist this would be a real accomplishment. It is only the last movement that sounds somewhat dry. Her playing remains good, but lacks the irresistible sparkle and brio that Rubinstein conveys.

Good Sound

Both recordings are excellent in sound, with a slight edge to the Victor for its greater suavity. And both orchestras are slightly in the background—perhaps a little too much so for the best interests of the music. One gets the feeling that Munch and Reinhardt are content to stay in accompanying roles; but this concerto needs a little more.

Looking over the field, there is close competition in the Backhaus version of the concerto, which many will find closer to the spirit of the music as Brahms conceived it. But Backhaus lacks the ardor that Rubinstein or de la Bruchollerie bring. The Elly Ney interpretation is altogether mannered; the pre-war Horowitz-Toscanini is the most exciting; and while the purists scorn it, most less exalted listeners will find that collaboration a grand, virtuosic example of concerto give-and-take. Perhaps the most sensible version on LP, however, is the Serkin—musical, sensitive, faithful to the score.

Beethoven's Emperor Concerto is back with us again, for the twelfth time on LP, this time as played by Walter Gieseking and the Philharmonia Orchestra directed by Herbert von Karajan (Columbia). Beautiful, mellow recording and equally beautiful, mellow playing results. The Gieseking fluency is here exhibited at its best, and the fact that he makes everything sound easy does not mean a loss of the Beethoven grandeur. Karajan works very well with him. Curzon, Horowitz, Schnabel and Serkin also have had their say about this concerto, and their comments are worth notice.

Standard Work

Another standard concert

BOSTO
MORNIN

MAR

rokofieff
igh Amo

Despite the
ears, the name
gh among the
judged ultim
produced un
tten in the W
What those final
, under the Stali
y guess. They m
nizing, for to
ich had been
e before, was
liation of being
iet Government
nature of the
ed. But though
g it was not ign
eyes, for had
e as he was ord
l have been liqu
k cellar.

Great Ta

The essence of th
t Prokofieff was t
creative musical
the past 40 year
avinsky from thi
he has remaine
ny years, and hi
re cosmopolitan
okofieff.
Long after he
rope and Americ
rned voluntarily
ion, where he w
ived and for a t
rsue his own ar
1948 he was caug
essure which, i
arty line," deman
mposers curb th
agination and
sy "melodic" mus
k music to celeb
ons and the progr
unist state.
There were nu
cluding the
fted Shostakovi
d not suffer alo
tic degradation
pectacular becaus
reater. As we
now, Soviet mus
orribly, and Prok
inding out such
ratorio "On Guar
All this, I think,
e forgotten, and t
Prokofieff's talent
hine out of his fin
nest was among th
ure of modern
Since Prokofieff w
versatility, his co
considerable.

His Maste

What was his
piece? I would no
for literally he ha
His Fifth and Si
were powerful tren
work. Of course, t
before the Kremlin
on his neck.
The enormous
driving originalit
music as the "Scy
"Classical" Sym
though a parody
order and precisi

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 15 1953

Prokofieff Likely Will Rank High Among Modern Composers

By CYRUS DURGIN

[illegible] the sad decline of his work in the last five [illegible] of Sergei Prokofieff will still rank very [illegible] the creative musicians of his time. He will [illegible] mately, I think, by his best, and the trash [illegible] under the Soviet compulsion will be forgotten [illegible] Western World.

[illegible] had not Prokofieff [illegible] was ordered, he might [illegible] been liquidated in some [illegible] ar.

Great Talent

[illegible] of the tragedy was [illegible] was the finest flower [illegible] talent in Russia [illegible] considerat[illegible] out of Rus[illegible] music is [illegible] than th[illegible]

[illegible] was cordially re[illegible] allowed to [illegible] artistic and [illegible] But [illegible] caught in the official [illegible] which, in the name of [illegible]," demanded that Soviet [illegible] curb their freedom of [illegible]n and produce simple, [illegible] melodic" music, good Bolshe[illegible] music to celebrate the aspira[illegible] and the progress of the Com[illegible] state.

[illegible] were numerous victims, [illegible] the almost-as-highly-[illegible] Shostakovitch. Prokofieff [illegible] not suffer alone. But his ar[illegible] degradation was the more [illegible]cular because his talent was [illegible] As we in this country [illegible] Soviet music then fell off [illegible], and Prokofieff wound up [illegible] out such drivel as the [illegible] "On Guard for Peace."

[illegible], I think, eventually will [illegible] gotten, and the true light of Prokofieff's talent will continue to [illegible] out of his finest music. That finest was among the world's treas[illegible] of modern artistic creation. Since Prokofieff was blessed with versatility, his contributions were considerable.

His Masterpiece?

What was his supreme masterpiece? I would not venture to say, for literally he had created several. His Fifth and Sixth Symphonies were powerful tremendously skilled work. Of course, they were written before the Kremlin boot was placed on his neck.

The enormous vitality and the driving originality of such early music as the "Scythian" Suite, the "Classical" Symphony (which though a parody of 18th Century order and precision, was no mere clever joke), even of the "Chout" [illegible] State and "Sept, Ils Sont Sept," were enough to put Prokofieff in a class by himself.

The true seal of greatness, however, I feel to have come in his Second Violin Concerto, the Third and Fifth Piano Concertos, the vividly depictive ballet score for "Romeo and Juliet" and the brilliant theatre music of his opera "The Love for Three Oranges."

Prokofieff's film score, "Lieut. Kije" had a biting satirical quality as well as glittering cleverness. The orchestral excerpts from his opera, "The Gambler," never struck me as so distinguished—though the manner was unmistakably Prokofieff—as certain of his other scores. That, however, is a matter of taste. His Toccata for Piano takes its place (or rather, long since took it!) as one of the fiendishly difficult show pieces of modern keyboard music. His opera, "War and Peace," we do not know.

Peter and the Wolf

I daresay that most Americans know Prokofieff, first of all, for his fairy-tale "Peter and the Wolf." That delectable and humorous work had a rapid and widespread vogue in this country. It has been pointed out to me that a story in this newspaper had something to do with "Peter's" quick triumph.

Prokofieff had come to Boston 15 years ago this month to conduct the Boston Symphony, as guest, in his own music. To the Globe's John Alden, an astute newsman, Prokofieff indicated that he had been irritated, a few years before, by the failure of the Boston public to acclaim his Fourth Symphony. This time, accordingly, he would give Bostonians "children's music." Perhaps they would (could) understand that.

The story made the wire services, and children's music, which was "Peter and the Wolf," enjoyed success both for its own sake and because of the minor scandal which the composer's publicized irritation caused. The tempest soon died down, however, and "Peter and the Wolf"—and a good amount of Prokofieff's other music, too—won admiring respect on this side of the Atlantic.

Only time will establish, incontrovertibly, the exact stature of Sergei Prokofieff as a musical creator. But I am inclined to think that it will be high. It is as likely that the Soviet pressure upon him, just another in the many examples of the crushing of the free human spirit by ignorant, unprincipled official outlaws, will be remembered only for the unknown possible masterpieces it cost the world—including Russia.

Times Mar 15

A GREAT COMPOSER

Prokofieff at His Best Was a Modern Master

By OLIN DOWNES

THE death of a mere composer on March 4, though he was Russia's greatest composer of the period, and certainly one of the leading creators of music of his age—Sergei Prokofieff—was naturally not such news as the death of Russia's Premier and the appointment of his successor. Nor are we of those who, sentimentally or esthetically, confuse the relative importance to this daily world of ours of these two occurrences. We have yet to know what the future will say of the remarkable art of Prokofieff. But we can know that if anything in the world ever demonstrated the fruitlessness of political power when used to suppress the free expression of the creative artist, it was the futile nonsense of 1946 in Russia, when Prokofieff and a number of his colleagues were told by Zhdanov and his precious committee to pipe down on the music they had created for the world, and follow the orders of the Russian Government on how and what they were to compose in the future—or else. This piece of monumental folly served only to muzzle, albeit temporarily, a whole group of composers who had been producing in the previous decade more important music than those of any other country in the world. It also destroyed one of Russia's few and most precious means of promoting understanding and goodwill in the world outside her borders, through the genius of her creative artists.

Outstanding Figure

Of the group so treated by the Government Prokofieff was undoubtedly the outstanding figure. Perhaps no other composer of his age was so prolific, so individual and exuberant in the variety of his expression. He was one of the born music-makers whose problem it was to prune the luxuriance of his invention and imagination rather than stimulate it.

If he had not been a man of extraordinary genius, he would have been one of the most insufferable of infant prodigies. We remember the first conversation we had with Prokofieff, when he made his first American visit. It has more significance for us now in its bearing upon his creative development than it had then.

He told us of his earlier studies, in the boyhood years—the first opera, if you please, "The Giant," libretto and score by Prokofieff, composed at the age of 9; "The Feast," after Pushkin, at 12! When 11 he brought the score of a symphony to Taneiev, who said, "Pretty good, my boy. You are mastering the form rapidly. Of course, you have to develop more interesting harmony. Most of this is tonic, dominant and sub-dominant, but that will come."

Prokofieff said that this distressed him. "I could not endure the thought of producing only what others had produced. And so I started out, very earnestly, not to imitate but to find a way of my own. It was very hard, and my courage was severely put to the test in the following years. I destroyed reams of music, much of which sounded well, whenever I realized that it was only an echo of someone else. But I 'hung on,' as you would say.

"Eleven years later I brought a new score to Taneiev, whom I had not been working with for some seasons. You should have seen his face when he looked at the music. 'But my dear boy, this is terrible! What do you call this? And that?' And so forth. Then I said to him, 'Master, please remember what you said to me when I brought my G major Symphony. It was only tonic, dominant and sub-dominant.' 'God in heaven,' he shouted, 'am I responsible for this?' "

We are too near Prokofieff to be able to estimate the measure of his accomplishment or do more than point with astonishment at the range of his creative mind. He was certainly an artist of his century, and in no respect more so than in his disrespect for romanticism as such, and his mockery of it.

Lyric Fantasy

The opera "The Love for Three Oranges," hooted off the stage when it was first presented in Chicago and also in New York, in 1921, and cheerfully acclaimed when Laszlo Halasz produced it twenty-seven years later at the City Center as one of the most original and riant fantasies of the lyric stage—this opera kids the life out of Wagner and Debussy and Mussorgsky and a few others, in its witty parody of their musico-dramatic ways. And yet there are pages in the latest piano sonatas—pages of tenderness, longing, nostalgia, tone vistas which are as the wild vibration of great bells over the Russian landscape—which are romantic as anything can be. The finale of the Seventh Sonata is a great toccata, made of the driving, ruthless rhythm of machines, turbines, wheels, tanks, accumulating force over a long, irresistible crescendo till the music seems to rise like a giant through the crust of the earth. And this speaks of today, with its masses, machines, and decibels.

Put this by the side of that perfect story for children, "Peter and the Wolf," which by the perfection and simplicity of its art, and its delicious humor, is an orchestral tale for grown-ups, too, all done with a few miniature strokes as ingenious and suggestive as the art of a master cartoonist.

Back in 1917 appeared the "Classical Symphony." Who described it as a symphonic essay in the style of Mozart? That is the greatest nonsense. The "Classical Symphony" is plain commedia dell' arte, nothing else. Here, in this score, jesting, scampering and pirouetting, are Truffaldino, Pantalon, Pierrot and all the rest of them—clear and plain and merry as the day.

Or we turn to the elemental power and the magnificent orchestral evocation of the sunrise in the finale of the "Scythian Suite," when the sun-god aids Lolli in his rescue of Ala, whom the evil powers of darkness had harmed. This is a different orchestral sonority from that of any other composer who has attempted to convey the sensation of the sunrise.

The "Visions fugitives" are short piano pieces of extraordinary imagination. The two Violin Concertos; the electrical Third Piano Concerto; the Fifth, greatest of the symphonies; the last three Piano Sonatas; the ballets, "Romeo and Juliet" and "Cinderella"—an incredibly fertile genius.

Prokofieff died at 61 when, had life and freedom been further vouchsafed him, he would have multiplied this production, without doubt in ways that would further have opened new vistas of music and music-drama of the future. How far did he succeed in his restless explorations, his endless experiments (sometimes quite mad ones), the indubitable masterpieces that resulted from his magnificent research? The future will estimate him as we cannot. There was something in him that was measureless, forever questing. One artistic problem surmounted only opened the way to greater and more challenging ones. But certainly he was one of the great rivers of modern music, a river that flowed over a vast terrain, as the Volga and the Don and the Dnieper flow to the sea.

IN GAELIC

The Abbey Theatre Company will present an opera in Gaelic during An Tostal, the Irish festival of art and music that will be held in Dublin the first week in April. It will be "The Man Who Married the Dumb Woman," composed by Gerard Victory, with a libretto by Thomas McCann.

A dispatch from England calls it "the first opera to be written in Gaelic." Because the company's old auditorium was destroyed by fire two years ago, the work will be presented at the Queen's Theatre.

This Clipping From
VARIETY
NEW YORK, N. Y.

13 1953

Longhair Disk Reviews

Goldmark: **Rustic Wedding Symphony** (Columbia, $5.72). Affectionate, authoritative reading of the old-worldish, somewhat old-hat symphonic suite by Sir Thomas Beecham and the Royal Philharmonic.

Brahms: Piano Concerto No. 2 (RCA Victor, $5.72). Masterful performance of a powerful work by Artur Rubinstein, with the Boston Symphony under Charles Munch in ringing accompaniment. Samuel Mayes' cello also standout.

Sibelius: Symphony No. 1 (Mercury, $5.95). Good clean reading of the melodic, brooding work by the Stockholm Radio Symphony under Sixten Ehrling, sans the usual schmaltz.

This Is My Vienna (London, $4.95). Unhackneyed list of fragrant songs and marches from a bygone Vienna, sung in lovely, limpid style by Hilde Gueden, with orchestra under Kurt Adler. Delightful disk.

Liszt: Les Preludes and Mazeppa (M-G-M, $3). Philharmonia Orchestra under Anatole Fistoulari in vigorous readings of two rousing Liszt tone-poems, the unfamiliar "Mazeppa" particularily standout. Some surface defects mar disk.

Songs of Reverence (Decca, $3.85). Richard Tauber (with orch assist) sings eight familiar devotional songs with simple fervor and warmth, the fine lieder singer and musician shining through. Appealing platter.

Liszt: Hungarian Rhapsody No. 2 and Rachmaninoff: Preludes in G Minor and C Sharp Minor (Capitol, $3.98). Brisk playing of familiar piano showpieces by Leonard Pannario, with much feeling and expression as well as technical finish.

Wolf-Ferrari: I Quattro Rusteghi (Cetra-Soria, 3 LP, $17.85). Tuneful opera buffa done in charming, light style by a fine group of Italian singers. Conductor Alfredo Simonetto adds good orchestral backing.

Philadelphia Orchestra First Chair (Columbia, $5.72). Eight first-desk men are soloists with the orch under Eugene Ormandy in various musical excerpts, on a disk sold to aid the PO's pension fund.

Bron.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

[110]

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 15 1953

Prokofieff Likely Will Rank High Among Modern Composers

By CYRUS DURGIN

Despite the sad decline of his work in the last five [illegible], the name of Sergei Prokofieff will still rank very [illegible] among the creative musicians of his time. He will [illegible] judged ultimately, I think, by his best, and the trash produced under the Soviet compulsion will be forgotten in the Western World.

[illegible] final years meant to [illegible] the Stalin heel, we can [illegible]. They must have been [illegible] to the ill-health [illegible] been rumored some [illegible] was added the hu[illegible]ing forced by the [illegible] Government to conform in [illegible] of the music he com[illegible]. But though it was humili[illegible] was not ignominy in Western eyes, for had not Prokofieff [illegible] as he was ordered, he might [illegible] have been liquidated in some dank cellar.

Great Talent

The essence of the tragedy was that Prokofieff was the finest flower of creative musical talent in Russia of the past 40 years. I omit Igor Stravinsky from this consideration, [illegible] has remained out of Russia [illegible] years, and his music is even [illegible] cosmopolitan than that of Prokofieff.

Long after he was famous in Europe and America, Prokofieff returned voluntarily to the Soviet Union, where he was cordially received and for a time allowed to pursue his own artistic aims. But by 1948 he was caught in the official pressure which, in the name of "party line," demanded that Soviet composers curb their freedom of imagination and produce simple, easy, "melodic" music, good Bolshevik music to celebrate the aspirations and the progress of the Communist state.

There were numerous victims, including the almost-as-highly-gifted Shostakovitch. Prokofieff did not suffer alone. But his artistic degradation was the more spectacular because his talent was greater. As we in this country know, Soviet music then fell off horribly, and Prokofieff wound up grinding out such drivel as the oratorio "On Guard for Peace."

All this, I think, eventually will be forgotten, and the true light of Prokofieff's talent will continue to shine out of his finest music. That finest was among the world's treasure of modern artistic creation. Since Prokofieff was blessed with versatility, his contributions were considerable.

His Masterpiece?

What was his supreme masterpiece? I would not venture to say, for literally he had created several. His Fifth and Sixth Symphonies were powerful tremendously skilled work. Of course, they were written before the Kremlin boot was placed on his neck.

The enormous vitality and the driving originality of such early music as the "Scythian" Suite, the "Classical" Symphony (which though a parody of 18th Century order and precision, was no mere clever joke), even of the "Chout" Suite and "Sept, Ils Sont Sept," were enough to put Prokofieff in a class by himself.

The true seal of greatness, however, I feel to have come in his Second Violin Concerto, the Third and Fifth Piano Concertos, the vividly depictive ballet score for "Romeo and Juliet" and the brilliant theatre music of his opera "The Love for Three Oranges."

Prokofieff's film score, "Lieut. Kije" had a biting satirical quality as well as glittering cleverness. The orchestral excerpts from his opera, "The Gambler," never struck me as so distinguished—though the manner was unmistakably Prokofieff—as certain of his other scores. That, however, is a matter of taste. His Toccata for Piano takes its place (or rather, long since took it!) as one of the fiendishly difficult show pieces of modern keyboard music. His opera, "War and Peace," we do not know.

Peter and the Wolf

I daresay that most Americans know Prokofieff, first of all, for his fairy-tale "Peter and the Wolf." That delectable and humorous work had a rapid and widespread vogue in this country. It has been pointed out to me that a story in this newspaper had something to do with "Peter's" quick triumph.

Prokofieff had come to Boston 15 years ago this month to conduct the Boston Symphony, as guest, in his own music. To the Globe's John Alden, an astute newsman, Prokofieff indicated that he had been irritated, a few years before, by the failure of the Boston public to acclaim his Fourth Symphony. This time, accordingly, he would give Bostonians "children's music." Perhaps they would (could) understand that.

The story made the wire services, and children's music, which was "Peter and the Wolf," enjoyed success both for its own sake and because of the minor scandal which the composer's publicized irritation caused. The tempest soon died down, however, and "Peter and the Wolf"—and a good amount of Prokofieff's other music, too—won admiring respect on this side of the Atlantic.

Only time will establish, incontrovertibly, the exact stature of Sergei Prokofieff as a musical creator. But I am inclined to think that it will be high. It is as likely that the Soviet pressure upon him, just another in the many examples of the crushing of the free human spirit by ignorant, unprincipled official outlaws, will be remembered only for the unknown possible masterpieces it cost the world—including Russia.

Times Mr 15

A GREAT COMPOSER

Prokofieff at His Best Was a Modern Master

By OLIN DOWNES

THE death of a mere composer on March 4, though he was Russia's greatest composer of the period, and certainly one of the leading creators of music of his age—Sergei Prokofieff—was naturally not such news as the death of Russia's Premier and the appointment of his successor. Nor are we of those who, sentimentally or esthetically, confuse the relative importance to this daily world of ours of these two occurrences. We have yet to know what the future will say of the remarkable art of Prokofieff. But we can know that if anything in the world ever demonstrated the fruitlessness of political power when used to suppress the free expression of the creative artist, it was the futile nonsense of 1946 in Russia, when Prokofieff and a number of his colleagues were told by Zhdanov and his precious committee to pipe down on the music they had created for the world, and follow the orders of the Russian Government on how and what they were to compose in the future—or else. This piece of monumental folly served only to muzzle, albeit temporarily, a whole group of composers who had been producing in the previous decade more important music than those of any other country in the world. It also destroyed one of Russia's few and most precious means of promoting understanding and goodwill in the world outside her borders, through the genius of her creative artists.

Outstanding Figure

Of the group so treated by the Government Prokofieff was undoubtedly the outstanding figure. Perhaps no other composer of his age was so prolific, so individual and exuberant in the variety of his expression. He was one of the born music-makers whose problem it was to prune the luxuriance of his invention and imagination rather than stimulate it.

If he had not been a man of extraordinary genius, he would have been one of the most insufferable of infant prodigies. We remember the first conversation we had with Prokofieff, when he made his first American visit. It has more significance for us now in its bearing upon his creative development than it had then.

He told us of his earlier studies, in the boyhood years—the first opera, if you please, "The Giant," libretto and score by Prokofieff, composed at the age of 9; "The Feast," after Pushkin, at 12! When 11 he brought the score of a symphony to Taneiev, who said, "Pretty good, my boy. You are mastering the form rapidly. Of course, you have to develop more interesting harmony. Most of this is tonic, dominant and sub-dominant, but that will come."

Prokofieff said that this distressed him. "I could not endure the thought of producing only what others had produced. And so I started out, very earnestly, not to imitate but to find a way of my own. It was very hard, and my courage was severely put to the test in the following years. I destroyed reams of music, much of which sounded well, whenever I realized that it was only an echo of someone else. But I 'hung on,' as you would say.

"Eleven years later I brought a new score to Taneiev, whom I had not been working with for some seasons. You should have seen his face when he looked at the music. 'But my dear boy, this is terrible! What do you call this? And that?' And so forth. Then I said to him, 'Master, please remember what you said to me when I brought my G major Symphony. It was only tonic, dominant and sub-dominant.' 'God in heaven,' he shouted, 'am I responsible for this?' "

We are too near Prokofieff to be able to estimate the measure of his accomplishment or do more than point with astonishment at the range of his creative mind. He was certainly an artist of his century, and in no respect more so than in his disrespect for romanticism as such, and his mockery of it.

Lyric Fantasy

The opera "The Love for Three Oranges," hooted off the stage when it was first presented in Chicago and also in New York, in 1921, and cheerfully acclaimed when Laszlo Halasz produced it twenty-seven years later at the City Center as one of the most original and riant fantasies of the lyric stage—this opera kids the life out of Wagner and Debussy and Mussorgsky and a few others, in its witty parody of their musico-dramatic ways. And yet there are pages in the latest piano sonatas—pages of tenderness, longing, nostalgia, tone vistas which are as the wild vibration of great bells over the Russian landscape—which are romantic as anything can be. The finale of the Seventh Sonata is a great toccata, made of the driving, ruthless rhythm of machines, turbines, wheels, tanks, accumulating force over a long, irresistible crescendo till the music seems to rise like a giant through the crust of the earth. And this speaks of today, with its masses, machines, and decibels.

Put this by the side of that perfect story for children, "Peter and the Wolf," which by the perfection and simplicity of its art, and its delicious humor, is an orchestral tale for grown-ups, too, all done with a few miniature strokes as ingenious and suggestive as the art of a master cartoonist.

Back in 1917 appeared the "Classical Symphony." Who described it as a symphonic essay in the style of Mozart? That is the greatest nonsense. The "Classical Symphony" is plain commedia dell' arte, nothing else. Here, in this score, jesting, scampering and pirouetting, are Truffaldino, Pantalon, Pierrot and all the rest of them—clear and plain and merry as the day.

Or we turn to the elemental power and the magnificent orchestral evocation of the sunrise in the finale of the "Scythian Suite," when the sun-god aids Lolli in his rescue of Ala, whom the evil powers of darkness had harmed. This is a different orchestral sonority from that of any other composer who has attempted to convey the sensation of the sunrise.

The "Visions fugitives" are short piano pieces of extraordinary imagination. The two Violin Concertos; the electrical Third Piano Concerto; the Fifth, greatest of the symphonies; the last three Piano Sonatas; the ballets, "Romeo and Juliet" and "Cinderella"—an incredibly fertile genius.

Prokofieff died at 61 when, had life and freedom been further vouchsafed him, he would have multiplied this production, without doubt in ways that would further have opened new vistas of music and music-drama of the future. How far did he succeed in his restless explorations, his endless experiments (sometimes quite mad ones), the indubitable masterpieces that resulted from his magnificent research? The future will estimate him as we cannot. There was something in him that was measureless, forever questing. One artistic problem surmounted only opened the way to greater and more challenging ones. But certainly he was one of the great rivers of modern music, a river that flowed over a vast terrain, as the Volga and the Don and the Dnieper flow to the sea.

IN GAELIC

The Abbey Theatre Company will present an opera in Gaelic during An Tostal, the Irish festival of art and music that will be held in Dublin the first week in April. It will be "The Man Who Married the Dumb Woman," composed by Gerard Victory, with a libretto by Thomas McCann.

A dispatch from England calls it "the first opera to be written in Gaelic." Because the company's old auditorium was destroyed by fire two years ago, the work will be presented at the Queen's Theatre.

This Clipping From
VARIETY
NEW YORK, N. Y.

MAR 18 1953

Longhair Disk Reviews

Goldmark: **Rustic Wedding Symphony** (Columbia, $5.72). Affectionate, authoritative reading of the old-worldish, somewhat old-hat symphonic suite by Sir Thomas Beecham and the Royal Philharmonic.

Brahms: **Piano Concerto No. 2** (RCA Victor, $5.72). Masterful performance of a powerful work by Artur Rubinstein, with the Boston Symphony under Charles Munch in ringing accompaniment. Samuel Mayes' cello also standout.

Sibelius: **Symphony No. 1** (Mercury, $5.95). Good clean reading of the melodic, brooding work by the Stockholm Radio Symphony under Sixten Ehrling, sans the usual schmaltz.

This Is My Vienna (London, $4.95). Unhackneyed list of fragrant songs and marches from a bygone Vienna, sung in lovely, limpid style by Hilde Gueden, with orchestra under Kurt Adler. Delightful disk.

Liszt: Les Preludes and Mazeppa (M-G-M, $3). Philharmonia Orchestra under Anatole Fistoulari in vigorous readings of two rousing Liszt tone-poems, the unfamiliar "Mazeppa" particularily standout. Some surface defects mar disk.

Songs of Reverence (Decca, $3.85). Richard Tauber (with orch assist) sings eight familiar devotional songs with simple fervor and warmth, the fine lieder singer and musician shining through. Appealing platter.

Liszt: Hungarian Rhapsody No. 2 and Rachmaninoff: Preludes in G Minor and C Sharp Minor (Capitol, $3.98). Brisk playing of familiar piano showpieces by Leonard Pannario, with much feeling and expression as well as technical finish.

Wolf-Ferrari: I Quattro Rusteghi (Cetra-Soria, 3 LP, $17.85). Tuneful opera buffa done in charming, light style by a fine group of Italian singers. Conductor Alfredo Simonetto adds good orchestral backing.

Philadelphia Orchestra First Chair (Columbia, $5.72). Eight first-desk men are soloists with the orch under Eugene Ormandy in various musical excerpts, on a disk sold to aid the PO's pension fund.

Bron.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 8 - 1953

SATIE—'FANTASIST'

Milhaud's Recent Autobiography Pictures The Struggles of the French Composer

By OLIN DOWNES

ONE of our early musical adventures, back in Boston about 1912, was the discovery at a concert of the Boston Symphony Orchestra of a strange and exotic-sounding pair of orchestral pieces, entitled "Gymnopédies," by one Eric Satie. They had been exquisitely orchestrated by Debussy. They had an ancient flavor of the East.

We wanted to know more of this curious and fascinating composer and expressed our wish to our old friend, Clement Lenom, then esteemed oboist of the Boston Symphony Orchestra, now resident in this city. He was going to Paris that summer, when he generously aided us. He came back with some treasure trove, including copies of those very "Gymnopédies" in their original form for piano, and proof sheets of other of Satie's earlier music — the "Sarabandes," the "Gnossiennes," music for ceremonies of the Rose-Croix and a letter, touching in its irony and wistfulness, from this Eric Satie, in a vein very characteristic, as we learned later, of its fantastical author.

His name, he wrote, was not really Eric, but he preferred it to his real one, since it was "plus Normande, plus Scandinave" and therefore pleased him. At school he had been horribly bored and disappointed—"torpeur." He had turned to music, fascinated by its onomatopoeia. He had not been very successful, perhaps because he was a dreamer. But Messieurs Debussy and Ravel had done him the honor to claim that certain of his harmonic ideas had been useful to them in their creations, which, after all, was something. And if he had been little but a dreamer, "it may be, monsieur, that dreamers are too rare."

Typewriter Scoring

Our first personal contact with Satie was in Paris in 1924, when we heard his ballet, "Parade," which employed typewriters among the instruments of the orchestra, and was a much better parody than it appeared to be. Satie by that time had left behind him the harmonic impressionism of the earlier years; he was aiding and abetting "Les Six," the "groupe" that was headed by Milhaud and Poulenc, with whom Satie later quarreled. Satie must have recoiled from that contact for reasons of his own. He went to live at Arcueil, hatching there a fresh brood of young composers of that center who were designated as members of "L'Ecole d'Arcueil."

Last summer Mr. Milhaud conducted at Paris what Satie's disciples consider his most significant work, his setting for voice and orchestra of lines of Plato, "Socrate."

Now Darius Milhaud has written a lively autobiography, "Notes Without Music," published by Knopf, in which he retails scenes, events, episodes of an unusually active career. Perhaps no chapter therein is more tenderly reminiscent than the one that recalls the passing of our fantasist and dreamer of younger days, the revered, madly independent and, at the last, poverty-stricken, uninfluential Satie.

Uncompromising

"Throughout his life," says Milhaud, "Satie, courageously overcoming the miseries of man's lot and drawing his strength from his own inward resources, never knew the meaning of compromise. He was very forthright in character, and as he detested certain critics he could not bear that his friends should associate with them. When therefore he found that Poulenc and Auric had made friends with Louis Lolay, whom he regarded as his oldest enemy, he behaved as if it were a personal affront. No doubt this slight misunderstanding would have blown over if Auric had not published an unfortunate article entitled, 'Adieu, Satie,' criticizing the music of 'Relache' [a ballet presented by the Ballets Suédois], and explaining his reasons for breaking with its composer. He seemed to have forgotten the preface to 'Parade,' in which he had written, 'Some well-informed critics, enamoured of audacities now grown familiar and of the fantasies that made us smile yesterday, pointed to the inexperience of musicians whose lack of charm and of originality they felt obliged to denounce. Meanwhile, art pursues its path, from which no man can turn it aside.' Satie was especially fond of Auric, and was much hurt by his attitude. The break between them widened.

"After the first night of 'Relache' Satie fell seriously ill; cirrhosis of the liver was diagnosed. He got into the habit of coming to Paris every day after this, lunching with Derain, with Braque, or with me. He ate only very light meals, sitting right up against the fireplace with his umbrella and overcoat, and with his hat pulled down over his eyes. In this posture he would remain silent and unstirring until the time came to catch his train for Arcueil. We did not think it right that he should travel every day like this, and we were so insistent that he finally decided to settle in Paris. * * * Still wearing his hat and coat and clutching his umbrella, he would spend his days sitting in a large armchair, gazing at himself in a mirror and operating the bolt on his door by a complicated arrangement of strings that he himself had contrived. * * * Poor Satie! He had never been ill before, and everything gave rise to scenes, from taking medicine to having his temperature read. * * *

"As soon as Poulenc heard of his illness, he asked me to beg Satie to see him. Satie was touched by this, but refused, saying, 'No, no, I would rather not see him; they said good-by to me, and now that I am ill, I prefer to take them at their word. One must stick to one's guns to the last.' Several of his friends were at his side until his death, among them Brancusi, Wiéner, Désormière, and Caby, a young composer who had introduced himself to Satie after the performance of 'Relache.' He cared for him with intense devotion, patiently putting up with the sick man's often unjustified rages. * * * After a visit to the Middle East, from which I returned in very poor health, Madeleine was so alarmed by Satie's condition that she insisted upon my going to see him next day in spite of my illness. Alas, we found only an empty bed. * * *

Poverty

"Conrad [Satie] asked Désormière, Wiéner, Caby, and ourselves to help him go through his brother's effects before the public sale. A narrow corridor, with a wash-basin in it, led to the bedroom into which Satie had never allowed anyone, not even his concierge, to penetrate. The idea of entering it upset us. What a shock we had on opening the door. It seemed impossible that Satie had lived in such poverty. This man, whose faultlessly clean and correct dress made him look rather like a model official, owned almost literally *nothing:* a wretched bed, a table covered with the most incongruous objects, one chair, a half-empty wardrobe in which there were a dozen old-fashioned corduroy suits, brand-new and absolutely identical. On the ancient, broken-down piano, with its pedals tied up with string, there was a parcel whose postmark proved that it had been delivered several years before. On the piano we found gifts bearing witness to precious friendship, the edition de luxe of Debussy's "Poèmes de Baudelaire," and "Estampes" and "Images," with such affectionate dedications, as 'To Eric Satie, the gentle medieval musician' and 'To the famous contrapuntist Eric Satie.'"

Herald -

Music Hath Charms

Businessmen who are considering the building of new plant now give increasing attention to community environment. In the interest of attracting and holding the highest type of labor force they not only build better-designed factories, more attractively landscaped and more convenient of access, but they try also to locate in communities where it is agreeable for people to live.

New England has been attracting many new industries in late years simply because her towns are nice to look at, her climate is pleasant, and her cultural institutions second to none.

This makes sense. Up-to-date businessmen know that a stable and contented labor force and executive staff mean a productive organization. And in a full-employment society this kind of staffing is hard to come by. Actually, community environment is just as important to the long-established industry as for the one making a fresh start.

The trustees of the Boston Symphony Orchestra have long been aware that this magnificent institution was one of the glories of Boston and the whole of Eastern Massachusetts, that it was, in short, one of the things that make our community a great one in which to live. Curiously, however, the B.S.O. has only now thought to seek the help of the business community, as such, in its never-ending struggle to keep its budget balanced.

This is a natural. And we hope that the corporation executives who have been appealed to as a kind of "last recourse" will surprise the sponsors of the appeal by seeing the point at once and agreeing to regular sustaining contributions to our unique symphony orchestra. The actual cash deficit to be made up is less than $50,000 this year out of an operating deficit nearly five times that high. Individual gifts have almost bridged the gap.

Surely it is good business for local businessmen to provide whatever is needed to keep the Boston Symphony Orchestra solvent and securely part of our community.

Tra-la

Time was when you knew Spring by the tender green shoots, the little buds, the chirp of the first robin.

Now sport shirts augur its coming. Where a young man used to welcome Spring by the look in his eye, now he does it by the Hawaiian design on his shirt, fuchsia slacks and sandal shod feet.

And each year Spring comes a little earlier. Even in Boston sport shirts are being "accepted" on more jobs, and many a banker has been seen on the commuter's special in a pastel suit, conservative cut of course.

In Harper's this month, textile expert Fessenden Blanchard has written of this "Revolution in Clothes" which has eased up on us almost unawares. He shows just how a more casual way of life and the discovery of new textiles, have combined to brighten up the American costume.

Each year we let down a few more bars, become a bit more daring. Watch what happens this Spring—tra-la.

HARTFORD, CONN.
TIMES
MAR 20 1953

Chicago Symphony Returns To Boston After 12 Years

By FEROL AUSTEN

Boston — This week the Chicago Symphony made its first appearance in Boston in 12 years, with Rafael Kubelik at the helm. It was something less than an imposing concert, but — on the whole — it could be considered a success. Mr. Kubelik, in spite of a warmly receptive audience, seemed apprehensive and tied in knots. There are, however, a number of good things that can be said about the Chicago Symphony and its eminent conductor, and we should say them.

The orchestra itself, under Mr. Kubelik's direction, has much potential which, it seems, is still in the stage of development. The musicians are alert, responsive, and enthusiastic, and in many instances during the concert, they showed that they have the ability to "deliver." One might pick at the lack of polish—the edges need a bit of sanding—but the Chicago Symphony is, without any taint of charity, one of the finer and more progressive in the U. S. today, much to Mr. Kubelik's credit.

* * *

MR. KUBELIK included in his program Beethoven's "Eroica" Symphony — a solid, middle-of-the-road reading; Bohuslav Martinu's Double Concerto for two string orchestras, piano, and timpani; and Moussorgsky's "Pictures at an Exhibition."

The Martinu work was composed in 1938 and symbolizes indominitable spirit of the composer's Czechoslovakia to rise out of the depths of her oppressions. George Schick displayed some admirable piano playing, and the Concerto itself is quite exciting, often violent, in concept.

Guido Cantelli, in one of his recent appearances with the Boston Symphony, played the Moussorgsky work. No disrespect is intended, but Mr. Kubelik's version was dwarfed in comparison

---

NEW HAVEN, CONN.
REGISTER
MAR 16 1953

MUSIC

WOOLSEY HALL CHORAL EVENT DRAWS PRAISE

Yesterday afternoon wasn't exactly a good time to venture forth from the family homestead. However, those who braved the downpour for a choral event in Woolsey Hall were well rewarded. This program, by the combined singers of the Connecticut College Choir and the Yale Glee Club, presented the first local performance of "King David," the Symphonic Psalm by Arthur Honegger. Marshall Bartholomew conducted a stageful of performers which included, in addition to the college singers, three professional soloists, a narrator, and the Yale University Orchestra. The Newberry Memorial Organ, with David Pizzaro, at the console, was also heard in portions of the oratorio.

Enthusiastic comments about "King David" were heard on all sides yesterday and a genuine approval of the work was also reflected in a rousing audience reception. This ran counter to past programs, specifically those of the Boston Symphony in recent years, in which other works by Honegger have been received rather coldly. The Boston Orchestra has won few converts here with such Honegger works as the Fifth Symphony, the Prelude, Fugue, and Postlude, and the Symphony for Strings. And a local audience didn't share the Munch enthusiasm for the composer's "Symphony Liturgique", performed at the conductor's debut here with the French Orchestra Nationale the season before he inherited the Koussevitzkian legacy.

While the enthusiasm for yesterday's performance, therefor, was somewhat of a revelation, the music itself was more assimilable than the orchestral works mentioned. A product of the composer's earlier years, it contains some writing "in the tradition of J. S. Bach" though the first portions of the oratorio do find favorite Honegger compositional devices such as superimposed rhythm and tonalities.

The composer, according to his own admission, has been criticized for mixing "the old and the new" in this work. He reverts from the harmonic complexities of the first two parts of the work to the comparative simplifications of traditional structure devices employed in the final Allelulias and Chorale. This was "planned and intentional" and in keeping, as the composer felt with the exigencies of the biblical text. Aside from the logic of Honegger's reasoning here, this listener saw nothing incongruous in the use of two opposite styles in the oratorio.

Everything considered, the performance was quite a success. The work of the soloists—Suzanne Der Derian, soprano, Betty Lou Allen, contralto, John McCollum—was first rate. Miss Allen's recitation of the Incantation against a mounting fury of the orchestral background was a dramatic highlight of the performance. Mr. Bartholomew had the vocal and instrumental components well under control at all times and narrator Jon Barroe maintained audience interest which might have bogged down due to the epsiodic nature of the music.

INFORMATION OBSCURED

HE BOSTON HERALD SATURDAY, MARCH 21, 1

MUSIC

Symphony Concert

By RUDOLPH ELIE

[illegible] that brought [illegible] of this concert a [illegible] composer [illegible] all the more [illegible] the great loss the musical [illegible] suffered in [illegible] Prokofieff.

[illegible] Prokofieff's creative [illegible] largely over after [illegible] on him by the [illegible] Committee of the So[illegible] 1948 [illegible] his works were [illegible] appar[illegible] were tainted by [illegible] of the western [illegible] enough. Prokofieff in a tragic confession of his [illegible] promised to do better [illegible] with a patriotic [illegible] called "On Guard for [illegible] even Glazounoff [illegible] hesitated to put [illegible]

[illegible] him back to favor, [illegible] with Pravda, but [illegible] the world knew that [illegible] Prokofieff of the Third Concerto, of the Classical Symphony (which we are to hear next week), "Romeo and Juliet" and even "Peter and the Wolf" was silenced. Nonetheless, the pre[illegible] Prokofieff was one of the real musical giants of the 20th century, a man who took the musical language he grew up with and advanced that language exactly as all his forerunners had advanced the language they were born into. This is to say that Prokofieff, who was actually rebuked as a student for his too-conventional harmonics, built his music on established foundations through a deliberate but nonetheless inspired extension of means.

Highly Original

Thus it was that his Third Concerto, though springing almost directly from the tradition of Glazounoff, is at the same time a highly original, highly individual piece. The forward moving urgency, the force of expression, the boundless energy and drive employing endlessly ingenious melodic and harmonic devices, is there for all to hear.

Even in the variations on as engaging a theme as any that appears in the modern literature, the sense of inspiration, of urgency is evident.

It is quite some time since William Kapell has played for us, and while this is perhaps not quite the concerto to fully demonstrate the mellowed interpretative artistry of a pianist, he has considerably expanded his horizons. He was clearly suffering from a cough yesterday, but it didn't seem to throw him off; on the contrary, he accomplished the technical difficulties with seeming ease. His playing, as well as his appearance, suggested maturity, poise, security and authority, and save for a little mannerism of beating time on the sustaining pedal, he was in all ways a pleasure to see and hear.

If Prokofieff built his art on the foundation of his predecessors, the same cannot be said of Schoenberg, who went off and dug his own foundation. It is quite a foundation, to be sure, and everyone who has followed him has taken a pretty close look at it, but it's still [illegible] without a house on it and, after 35 years, has every indication of remaining without one. Indeed, Schoenberg [illegible] couldn't even build a [illegible] it though he thre[illegible]

[illegible] time, a few two-by-fours across it.

First Time Here

Such a two-by-four was his "Music to Accompany a Cinema Scene," here receiving its first Boston performance. It is interesting to hear; the sound effects are very arresting. It even, after a fashion, evokes a mood. But it remains a two-by-four with no significance for anyone but those who are interested enough to examine the grain. Mr. Slonimsky, in his notes for the work, tells us that the 12-tone system will cease to be cacophony when the listener will take the trouble to learn its laws and customs. This is like saying everybody could enjoy the smell of H2SO4 if he learned its formula.

The fact of the matter—and it has never been properly touched on by musicologists—is that the ear's response to music, like the nose's response to smells, is a deep-seated phychological and physiological matter that involves almost every consideration but taking trouble to learn anything. After all, most musical prodigies, Prokofieff, for one, demonstrated immense musical gifts before they could read or write. Schoenberg, however, perhaps significantly enough, didn't decide to be a composer until he was 16 and that, if you know your musical biography, is pretty late in the day.

Mr. Burgin, who conducted excellently throughout, brought the concert to a close with a big reading of Sibelius' First Symphony. The program next week offers Prokofieff's Classical Symphony, Tchaikovsky's Violin Concerto (Nathan Milstein, soloist), Honegger's Symphony No. 2 and Chabrier's "Bourree Fantasque."

This Clipping From
BOSTON, MASS.
Christian Science Monitor
MAR 21 1953

Manhattan Orch

The Boston Symphony Orchestra paid its final visit of the season, with Charles Munch conducting its two concerts.

Munch's Programs

The first program listed Schumann's Overture to Byron's "Manfred," Beethoven's Fourth Symphony, Bartók's "Deux Images," Debussy's "Afternoon of a Faun," and excerpts from Act III of Wagner's "Meistersinger." Mr. Munch was in top form and his orchestra played superbly in this survey of musical styles. The music of Bartók met with special favor.

The other program featured Martinů's First Symphony, a work of infectious vitality and fascinating orchestration. This, too, was heartily endorsed after a stimulating performance which the composer himself was present to hear. Mozart's Adagio and Fugue, Schubert's "Unfinished" Symphony, and Ravel's "La Valse" completed the program. A stirring interpretation of the Ravel piece aroused the audience to cheers.

This unofficial symphonic festival began with Guido Cantelli's assumption of the Philharmonic-Symphony's direction. The effect of his youthful vitality and drive immediately raised the standard of playing noticeably. Yet for all his fastidiousness he did not appear to reveal full emotional significance in either Brahms's "Tragic" Overture or Bartók's Concerto for Orchestra; but he did give an exhilarating performance of Beethoven's Seventh Symphony, which had as much substance as it had tonal beauty.

Mozartean Novelty

In his second program Mr. Cantelli offered a Mozartean novelty and first performances by the Society of certain excerpts from Debussy's "Le Martyre de St. Sébastien." Mozart's Symphony in C, a product of his 14th year, was found in manuscript in Cremona. Some doubt has been thrown on its authenticity. On first hearing a listener could be skeptical.

The Debussy pieces completely charmed the audience, not only for the work itself from which they are taken but also for an exceptional disclosure of its orchestral texture. An insensitive interpretation of Beethoven's Fourth Piano Concerto, with Claudio Arrau as soloist, and an incandescent one of Ravel's "Daphnis and Chloe" Second Suite completed the program.

This Clipping From
BOSTON, MASS.
POST
MAR 21 1953

SYMPHONY CONCERT

BY WARREN STOREY SMITH

When Richard Burgin put together the program of this week's Symphony concerts, he planned to honor two living composers, Prokofieff and Sibelius, the one through his Third Piano Concerto, with William Kapell as soloist, and the other through his First Symphony. The death of Prokofieff, several days before word of it reached this country, transformed the performance of the concerto into a memorial, and next week Mr. Munch will pay further tribute by way of a revival of the "Classical" Symphony. Sibelius, incidentally, is still hale and hearty at 87.

At the head of this week's program stands Moussorgsky's "A Night on Bald Mountain" and the remaining number is Schoenberg's "Music to Accompany a Cinema Scene," in its first local performances. We may recognize here the hand of Richard Burgin. Nevertheless, the program has a Koussevitzkyan cast and the playing of it yesterday, notably in the Moussorgsky and Sibelius items, had a Koussevitzkyan sound. With a touch of nostalgia one recognized this as the Boston Symphony we had known of yore. As for Mr. Burgin, he has never appeared to better advantage than he did in the Sibelius Symphony, which was given a most eloquent and forceful presentation.

That of this week is Mr. Kapell's first appearance at the Symphony concerts since 1946, and it is some time since we have heard him in recital. He has grown in artistic stature and he has lost none of the virtuoso fire that distinguished him from the very outset. The Concerto of Prokofieff proved an admirable vehicle for the display of his particular abilities and it was good to hear for itself alone. This is music of singular attractiveness and exceedingly rewarding to the player as well. It is high time that pianists realized that all the effective concertos have not been written by Beethoven, Brahms, Tchaikovsky and Rachmaninoff.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 21 1953

MUSIC

Burgin, Kapell Share Symphony Spotlight

Twentieth "regular" program of Boston Symphony Orchestra at Symphony Hall. Richard Burgin conducted. Moussorgsky: "A Night on Bald Mountain"; Schoenberg: "Music to Accompany a Cinema Scene" (first time at these concerts); Prokofieff: Third Piano Concerto (William Kapell, soloist); Sibelius: First Symphony.

By CYRUS DURGIN

Richard Burgin chose a program characteristic of him for his appearance as conductor of the Boston Symphony Orchestra concerts this week. None of the music had been frequently played here in the recent past, and one piece to all intents and purposes, was brand new to the local public.

For me the high point yesterday arrived with the Third Piano Concerto of Prokofieff, with the excellent William Kapell to play the solo part with his resourceful keyboard technic, his splendid sense of rhythm and overall musicianship. Both Concerto and soloist were, indeed, long overdue to be heard here again. Though the beginnings of the score go back to the earlier days of Prokofieff's career, it is nonetheless typical of him in its harmonic zest, the general superiority of its facture, and its complete avoidance of heavy sentiment.

This, for an audience, is completely "ear-music," to be relished for its sheer sound and its abundance of spirited rhythms, not to muse over, or by which to be emotionally stirred. And yet a distinct lyrical quality hovers over this work, perceptible at the outset in the brief introduction before the piano comes in.

I cannot imagine a piano performance of this Concerto any better than Kapell's, unless it were that of the late composer. But there again I suspect that Kapell is the better pianist. Burgin's conducting of the orchestral part was neat, clean and vivacious. In short, all elements combined to make a most delightful whole. The enthusiastic response of the audience indicated they thought so.

The "new" piece (although written in 1930), was the late Arnold Schoenberg's "Music to Accompany a Cinema Scene." This essay in the 12-tone style, which according to its three subtitles, attempts to summon the moods of "Threatening Danger," "Fear" and "Catastrophe," was not created for a special film, in fact not for any film at all, but as a sort of mood music for an imaginary film.

Despite its complex organization and its evident difficulty, this music of Schoenberg to me is merely another in the lengthening parade of 12-tone pieces which rasp, scratch, whine and make what I believe Ernest Newman once described as "nasty noises." To be sure, there is a superficial sense of vague emotional unpleasantness about it, but not much. But if you liked it, don't allow your own pleasure to be spoiled.

Sibelius of the First Symphony brought a resounding and comfortably old-fashioned conclusion to the concert. We hear less and less of the Finnish composer at Symphony Hall these days, after a period when we heard too much of him. The E Minor Symphony, while not characteristic of the later, more "essential" Sibelius, is a survival of 19th Century eloquence and lush richness of sound. It is also a very good Symphony. In this, as in all the program, Durgin showed a distinct ripening of powers, interpretively, and steadily increasing authorty as an orchestral technician.

Kapell Soloist at Symphony

Pianist Plays Prokofiev's Third Concerto

By Harold Rogers

Richard Burgin gave us another immensely satisfying program yesterday afternoon. It was the second of three concerts that have fallen to him this week as the associate conductor of the Boston Symphony Orchestra. William Kapell is also appearing in Symphony Hall as the piano soloist for the week-end concerts.

Mr. Burgin has carried over two selections from his program of last Tuesday—Moussorgsky's "A Night on Bald Mountain," which opened the concert, and Sibelius's Symphony No. 1 in E minor, which closed it. In between we heard Schönberg's fascinating Music to Accompany a Cinema Scene and Prokofiev's Third Piano Concerto, Opus 26, with Mr. Kapell at the keyboard.

* * *

Though there is a certain amount of youthful arrogance in Mr. Kapell's mien that interferes with the listener's wholehearted acceptance of his performance, his playing per se is brilliant, brittle, and exuberantly correct for Prokofiev's colorful score. He has the deft touch, ripples off scale passages with sparkling grace, and bites off great handfuls of notes with insouciance.

The relationship between piano and orchestra was generally exact and the dynamic balance was such that Mr. Kapell's piano was always in the foreground. The Prokofiev Third, while advanced in style, is filled with so many lyrical and singable melodies that it is not a difficult work to take to one's heart.

* * *

The Andantino, something of a promenade, has much of the same charm that we find in his "Classical" Symphony. There are sweeping vistas to be found in the variations of the second movement, and the finale builds an exciting pitch of intensity.

Perhaps Schönberg's Music to Accompany a Cinema Scene was "never intended for cinematic uses," as stated in the Boston Symphony's bulletin. But the opinion that it could not conceivably have been matched to any film whatever seems to apply more to the movies of 1930, when the piece was composed, or perhaps even more so to the audiences of 1930.

On listening to it yesterday, one could easily visualize the type of Hollywood product for which such music would be appropriate, and many Hollywood composers are presently appropriating some of Schönberg's techniques to set the very moods found in this work—"Threatening Danger—Fear—Catastrophe."

The listener would hardly have to read the program notes to be vividly aware of what Schönberg had to say. In the concert hall it is a high order of expressionism by the master of expressionism. From the screen it would be expected to accompany a rather low order of melodrama—the kind that is filled with terror, suspense, murder, and a chase.

* * *

If the expressionistic school has any shortcomings, and I suspect it does, one of them might be its unsuitability for expressing some of the more positive factors of life—loving-kindness, for instance, or mercy, peace, or joy. These things will never grow old-fashioned, but the expressionistic probing into darker human emotions can wear upon the sensibilities if prolonged.

Nicolas Slonimsky, who conducted the first American performance in 1933, said yesterday that when Otto Klemperer gave the première in Berlin, one critic called it "un-music" and said that fortunately it lasted only 10 minutes. It is certainly not "un-music," not to the sophisticated ears of 1953, but perhaps it is fortunate that it doesn't last longer than 10 minutes.

At least without a movie melodrama to share one's attention.

U.S. TOUR Advance Clippings

U.S. TOUR REVUES

POPS

BOSTON, MASS.
POST
MAR 22 1953

Need Subsidy For Music

BY WARREN STOREY SMITH

The major musical organizations of this country, or most of them certainly, are passing the hat. The Metropolitan Opera Company and the New York Philharmonic-Symphony, both of which make weekly broadcasts, are trying to get the bulk of what is needed out of the radio listeners. The Boston Symphony broadcasts, too, over WGBH FM, and its listening public is local and limited. Its latest appeal has been to the business firms of Boston and New England.

* * *

The Boston Symphony is undoubtedly more of an ad for the city than any other institution, not to mention its fine library and art museum, let alone the Red Sox and the recently-departed Braves. With its notably successful European tour of last May and its projected coast-to-coast tour, which begins April 20, and of it more on a later occasion, the B. S. O. is spreading this city's name far and wide. The appeal to the business men is based upon civic pride and on the value of advertising. They have been asked to co-operate with the already existing Friends of the Boston Symphony Orchestra in raising the season's estimated deficit of $100,000. The Metropolitan is asking for 15 times as much.

* * *

Boston's New England Opera Theatre goes some $20,000 in the red every year, and that relatively modest sum, Mr. Goldovsky explains, is not difficult to raise. Whether it should have to be raised in that fashion is something else again. And this goes for the Met and the Boston Symphony and all the other institutions that cannot pay their way through the sale of tickets. An orchestra seat for a Boston Symphony concert, in the most desirable location, costs $6. To ask any more than that for an orchestral concert lasting at the most two hours might be to kill the goose that laid the golden egg. That is only $2 less than the cost of an orchestra seat at the Met, and opera which offers a symphony orchestra (the Met's numbers 92), plus a lot of other attractions, is supposed to be worth more.

* * *

When the New England Opera Theatre was first started, Mr. Goldovsky, who comes as near to running the whole thing as any one man ever came to running anything of a comparable complexity, made an address in which he pointed out that the American public never complained at being taxed to support libraries and museums, and might in time be induced to feel the same way about opera or symphonic music.

* * *

The other evening at a social gathering in which these recurrent financial crises were being discussed, Mr. Goldovsky suggested that within the next five years the Metropolitan or one of our great orchestras could go under. Such a calamity, he said, might be the only thing to bring the American people to their senses.

* * *

We hear more and more of State and city subsidies in this country, especially the latter. National support of the arts, though common in Europe, is currently regarded as un-American. As a matter of fact, we are not one State, like Sweden, France or Italy, but a collection of States.

* * *

March 22, Herald

Musical Events

The closing concert of the Sunday afternoon series by the Boston Symphony Orchestra will take place in Symphony Hall this afternoon at three o'clock. Charles Munch announces the following program: Mozart's Adagio and Fugue for Strings, K. 456, Hindemith's Metamorphosis on Themes of Carl Maria von Weber, Ravel's "La Valse," and Brahms' Fourth Symphony.

The last of the series of Open Rehearsals by the Boston Symphony will take place in Symphony Hall on Thursday evening, March 26, at 7:30. This rehearsal will present the opportunity of hearing Nathan Milstein the soloist of the week. He will play Tschaikovsky's Violin Concerto with the Orchestra. Charles Munch will be preparing the program of the week, which will include Smetana's Overture to "The Bartered Bride," Honeggar's Symphony No. 2 for Strings, and Chabrier's "Bourree Fantasque."

TODAY—THE HANDEL AND

DENVER, COLO.
POST
MAR 22 1953

Boston Orchestra To Play in Denver

The famed Boston Symphony orchestra will play in Denver May 13 under the sponsorship of the Denver Symphony orchestra, it was announced Saturday.

The Boston symphony, with Charles Munch as music director, is making a cross-country tour for the first time in its seventy-two years. Denver is one of twenty-six cities to be visited. Pierre Monteux, former conductor of the San Francisco symphony, has been invited by Munch to share the honors of conducting.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 22 1953

Boston Symphony Sets Later Date for Concert

The Boston Symphony Orchestra will begin next season's series in Carnegie Hall slightly later than before, giving its first Wednesday night and Saturday afternoon concerts early in December, instead of mid-November as in previous seasons. Its four other New York visits will take place in January, February, March and April, 1954.

NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 22 1953

Miles **Kastendieck:**

Martinu Symphonies Well Received at Carnegie

MILES KASTENDIECK

BY coincidence two works by Bohuslav Martinu were heard in Carnegie Hall last week: his Double Concerto and his First Symphony. Both were well received. Hearing them served to remind music lovers that his music is not often played. Martinu qualifies as a noted living composer. Incidentally, both works were played by visiting orchestras.

Three works of Bartok turned up on recent programs: the Violin Concerto, the Concerto for Orchestra, and "Deux Images." The performances of these served the same purpose. Since his death Bartok's music has received a certain amount of attention, but not a great deal. It is nevertheless better known than that of Martinu.

A recent performance of Honegger's "Joan at the Stake" brought his name into the running. On the whole, however, Honegger's music has not figured prominently on symphonic programs. Yet he, too, is one of the most noted of living composers.

Scene Poorer

What has happened to the symphonies of Martinu and Honegger, so enthusiastically received on first hearing? The musical scene is indeed the poorer because they are neglected. The reason, of course, is an old story. Repeat performances of such works are the exception rather than the rule.

Yet how is the general public to become acquainted with this music? How is it to know the masterpieces of its time unless they are played more often? The Boston Symphony happens to have paid more attention to the works of Martinu and Honegger than some other orchestras. Cannot the Philharmonic - Symphony cultivate them? Must the playing of them be left to visiting orchestras?

Mar. 22 Times

VISITOR: Ferenc Fricsay, Hungarian-born conductor who has made a name for himself as founder-conductor of the R. I. A. S. Symphony, a radio orchestra in the American section of Berlin, will pay his first visit to this country next season. The 38-year-old conductor has been engaged to lead the Boston Symphony in three concerts in Boston in November.

NEW YORK, N. Y.
TIMES
MAR 22 1953

MUSICIAN'S LEGACY

Work of Koussevitzky Funds Aids Composers

By OLIN DOWNES

IF one achievement stands out supremely among the spectacular accomplishments of the career of Serge Koussevitzky, early a conductor of international fame, it is the immense encouragement and impetus that he gave, throughout his lifetime to the cause of the composer. In fact, the accomplishments of the conductor, not only as the interpreter but also as the champion of the composer of creative power, were to him inseparable provinces of his art. He did not wait to win the laurels of a virtuoso of the baton before beginning to publish, finance and otherwise advance the compositions of Stravinsky, Scriabin and Prokofieff while these and other young men were composers of the future, viewed with distrust if not direct disapproval and opposition by the conservatives.

When Koussevitzky came to America as conductor of the Boston Symphony Orchestra in the fall of 1924 he not only freshened the orchestra and made new history for it by the quality of the performances; simultaneously he inaugurated a vigorous search for new and worth-while American music.

At that time our native composers were in anything but an advantageous position where public performance, especially of ambitious orchestral scores, was concerned. Koussevitzky did everything but create American composers by the interest, the sympathy and understanding that he showed in advancing their music. And then, in 1942, Koussevitzky established in the memory of his first wife, Natalie Koussevitzky, the Koussevitzky Foundation, Inc., a fund to be devoted to the support and propagation of new music.

Anniversary Program

This foundation, established in the season of 1942-43, commemorates the tenth year of its existence, and its unique achievement, by the concert to be given next Sunday evening in Town Hall of works which it has commissioned. The event will be sponsored jointly with the Serge Koussevitzky Foundation in the Library of Congress, which was formed in 1950.

The Prelude for Orchestra of Edward Burlingame Hill, commissioned for this concert, and also to celebrate the composer's eightieth birthday, will be played for the first time anywhere. The "Tartiniana" for Violin and Orchestra of Luigi Dallapiccola will be played for the first time in America. It was given its first performance a little more than a year ago, March 4, 1952, in Bern. The Lopatnikoff Concerto for Orchestra and Shapero's Symphony for Classical Orchestra were first performed in Boston by the Boston Symphony Orchestra, respectively, in 1945 and 1948.

An admirable additional feature of this occasion will be the tape recording of the whole concert by WNYC with the special permission of James C. Petrillo, making the music available to all member stations of the National Association of Educational Broadcasters.

It may also be said that significant as the coming concert is of certain results of the Koussevitzky Foundation's activities, it is not more than a token of the new steps taken this season by the foundation, under the energetic and devoted supervision of its work by Mrs. Serge Koussevitzky, its president.

In keeping with Serge Koussevitzky's conviction that composers need not only commissions to enable them to create new works, but also repeated performances and reproductions of their interpretations, the foundation has developed a plan for encouraging the recordings of compositions it has commissioned by sharing the costs of this process with the recorders. Thus the Third Symphony of Aaron Copland has been recorded by the Minneapolis Symphony Orchestra, under Antal Dorati, as a joint undertaking of the foundation and the Mercury Record Corporation. A similar arrangement has been made with Columbia Records for the recording of the entire Sunday program.

Mike Zwerling

Mrs. Serge Koussevitzky.

It is the intention of the foundation to continue such subsidies in the interests of the works it annually commissions. At its last meeting a plan was approved to cover about six years under which the foundation will commission each year three or four orchestral works in the names of the major professional orchestras of the United States, on the understanding that the first performance of each work wil be given by the orchestra in whose name it is commissioned. The choice of the composers in each case will be made by the foundation after consultation with the musical director or conductor of the orchestra concerned.

Other Contributions

These are among the more recent decisions of the foundation in the interests of American music and composers. But in the scope of its activities the Koussevitzky Foundation includes music in all the nations of the Western world. It has made a grant to the Society of New Music in London, of which Ralph Vaughan Williams is president, to assist in giving a concert of new music at which one of the works will be a composition commissioned by the foundation.

In 1950 a substantial contribution was made to the American Academy in Rome for three concerts which should carry out a similar purpose. And last year the foundation established a European advisory committee, to assist the board in its selection of composers to be awarded grants.

In addition to its annual grant to the Berkshire Music Center which Koussevitzky founded, at Lenox, Mass., the foundation will this year give the center a grant to provide two commissions for one-act operas to be written by composers who will work with the opera department at the center. The composers have been chosen by a committee consisting of Aaron Copland, Leonard Bernstein and Howard Hanson, in consultation with Boris Goldovsky, head of the opera department at the center.

The foundations are justly proud of the more than fifty works which have been commissioned the first ten years of their existence. Many of these works, such as the Bartók "Concerto for Orchestra" and the Martinu First Symphony, are now established in the repertoire—these and others which cannot be enumerated here. Among the operas commissioned the most important is Benjamin Britten's "Peter Grimes," which has gone around the world. The commissions for 1952 include one for a symphony by Paul Ben-Haim, the exceptionally gifted composer of Israel; operas and symphonic works for the David Festival to be held in 1954; orchestral works by Carlos Chavez, Raymonde Chevreuille and Georges Enesco; a quintet for piano and strings of Vincent Persichetti, a sextet for piano and woodwinds of Wallingford Riegger, and a string trio of Bernard Rogers.

---

rian Church, Washington, D. C.

Mar. 22, Times

RESUME: The Boston Symphony, under Charles Munch, gave "some notably fine performances" in its final visit of the season. . . . Arturo Toscanini, appearing with the N. B. C. Symphony, interpreted Schubert's Fifth Symphony "with classical precision and singing tone." . . . The excerpts from Debussy's "Le Martyre de St. Sebastien," that Guido Cantelli led with the New York Philharmonic-Symphony, had "penetration, tonal beauty and emotional intensity." . . . Ned Rorem's "From an Unknown Past," sung by Margaret Hillis' Concert Choir, proved "a distinguished work by one of the most promising younger composers." . . . Gwendolyn Geddes, Canadian soprano, sang with "artistry and skill." . . . Rey de la Torre's recital held "many delights for those who love the subtle and delicate art of the classic guitar."

Bernstein to Conduct For Koussevitzky Fund

The Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation, Inc., will sponsor a concert in Town Hall next Sunday at 3 in honor of the latter organization's tenth anniversary. The orchestra will be conducted by Leonard Bernstein, and the program will consist of works commissioned by both foundations. Included are a Prelude for Orchestra by Edward Burlingame Hill, Nikolai Lopatnikoff's Concerto for Orchestra, the American premiere of Luigi Dallapiccola's "Tartiniana" for violin and orchestra (with Ruth Posselt as soloist) and Harold Shapero's Symphony for Classical Orchestra.

Since the Koussevitzky Music Foundation was created, more than fifty composers in the United States, Europe and South America have been commissioned to write orchestral works, operas and chamber music. A catalogue of these works has recently been issued by Boosey & Hawkes.

Boston Symphony Will Give Concert Tuesday

Lecture-Recital and Concert to Honor Memory Of Mrs. Mary K. Hail Also on the Calendar

CONDUCTED by Charles Munch, the Boston Symphony Orchestra will give [illegible] concert of its [illegible] season Tuesday night [illegible] in Veterans Memorial [illegible]. Works by [illegible] Wagner, [illegible] will form the program.

Tuesday night the Brown-Pembroke Concert Series will present the American composer-pianist Henry Cowell in Alumnae

Henry Cowell
Pianist at Pembroke

Hall in a lecture-recital entitled "The Autobiography of a Composer," illustrated by a number of his own compositions. The recital is scheduled for 8:30 o'clock.

A concert to honor the memory of Mrs. Mary Kimball Hail will take place Friday night at 8:15 o'clock in the Music Mansion, the residence which she bequeathed to lovers of music in this community. The public is invited to attend the program which will be broadcast over Station WPTL.

Symphony Program Tuesday

The order of the Boston Symphony's program Tuesday night is as follows:

I

Adagio and Fugue for String Orchestra, K. 546 ..... Mozart
[illegible] Metamorphosis of Theme by Carl Maria von Weber ..... Hindemith
Allegro
"Turandot": Scherzo
Andantino
March
Excerpts from Act III "Die Meistersinger von Nurnberg" ..... Wagner
Introduction—Dance of the Apprentices—Assemblage of the Master Singers

II

Symphony No. 2 for String Orchestra ..... Honegger
Molto moderato
Adagio mesto
Vivace non troppo
"La Valse": Choreographic Poem ..... Ravel

clusters," chords which he plays at times with his fists, elbow and even entire arm. He explained it in a book titled "New Musical Resources." His "tone clusters" have even been magnified in orchestral performances.

Paul le Fleur, a French critic wrote of him: "Henry Cowell is a searcher who is not content simply to compose, but who deals with a medium from which he tries to extract new esthetic values. He throws himself headlong into a musical stratosphere from which he tries to evolve some new discovery or some entirely new process with the intention of making it eventually applicable for public use."

Born in California, Cowell wrote an opera and a symphony before he was 20. He has written more than 100 piano pieces in a style he evolved and exploited widely. He has also written ballets and chamber works. His latest symphony, No. 8 for Orchestra and Chorus, was first presented Mar. 1 at the Sixth International Folk Festival at Wilmington College.

Cowell founded the publication "New Music," is president of the American Composers Alliance, and serves on the boards of numerous music organizations. He also teaches at the Peabody Conservatory in Baltimore, and the New School For Social Research and Columbia University in New York.

Memorial Concert Friday

At the memorial concert for Mrs. Mary Kimball Hail Friday night, Gertrude Caulfield, president of the Rhode Island Federation of Music Clubs, will speak for the federation. Dorothy H. Sperry, president of the Chaminade Club, will speak for her club, which Mrs. Hail founded. The musical program:

Largo ..... Handel
Beatrice Warden Roberts, organist
"Prayer" ..... Hovaness
Concert Etude ..... MacDowell
Margaret Samoorian, 16-year-old pianist
"O Rest in the Lord" (with organ accompaniment) ..... Mendelssohn
Gertrude Coady, contralto
"Alt Wien" ..... Godowsky
Toccata from Fifth Symphony for Organ ..... Widor-Philipp
Avis Bliven Charbonnel,
Dorothy H. Sperry, duo-pianists

Haydn's "Seven Last Words"

Haydn's "Seven Last Words of Christ" will be presented at a Good Friday concert Apr. 3 at 8:15 o'clock in the Main Gallery of the Museum of Art, Rhode Island School of Design.

The program is under the direction of Otto van Koppenhagen and those taking part are Arlan Coolidge and Charles Dickerson, violins; Martin Fischer, viola; Otto van Koppenhagen, cello; Alida van Koppenhagen, soprano; Dorothy Horan Phillips, alto; George Tinker, tenor; David Laurent, bass, and John Alford who will read the text.

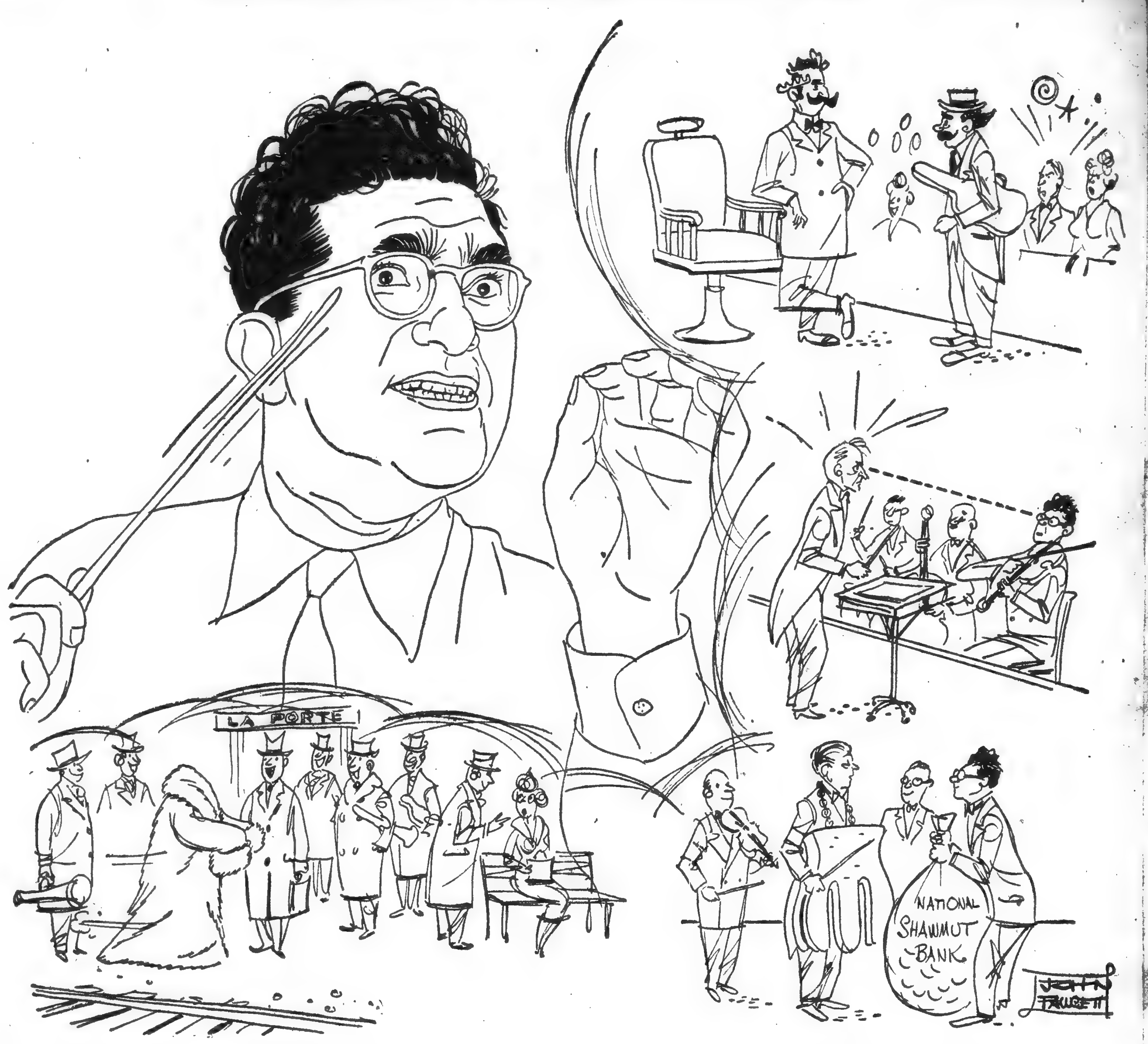
Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 22 1953

Fricsay Invited

Ferenc Fricsay, the Hungarian conductor, has been invited by Charles Munch to be guest conductor of the Boston Symphony Orchestra here next Fall. This will be the first American appearance of Mr. Fricsay who, however, has become known in the United States by his recorded performances with the Philharmonic and RIAS Orchestras in Berlin.

[114]



Harry Ellis Dickson, Boston Symphony violinist and conductor of the Providence Civic Orchestra, surrounded by his memories.

Musicians Are People — Violinist's Recollections

By G. Y. LOVERIDGE

SYMPHONY audiences are probably prone to forget that the men on the platform, sedately dressed in tail coats and decorously operating fiddles and French horns, are human beings, or nearly so; that their teeth, and perhaps their hearts, ache like the teeth and hearts of ordinary persons, and that their stiff shirts cover bosoms in which humor and buffoonery are as likely to be enshrined as Art.

These reflections overwhelmed me the other night when I was talking with Harry Ellis Dickson, a first violinist with the Boston Symphony Orchestra and a mimic and raconteur of superior attainments. Quietly spreading in the musical underground for years, there has been a story that the late Dr. Serge Koussevitzky, when he was conductor of the Boston orchestra, did not like Mr. Dickson. I asked Mr. Dickson why, and one thing led to another, Mr. Dickson letting down not only his own hair but that of some of his colleagues.

Gave a Benefit

"Well," said he, lighting a cigarette, "several years ago, 12 or 13, the orchestra gave a benefit, a cabaret, for the South End Music School in Boston, some of the proceeds to go to the school and some to the orchestra's pension fund. Koussie was there with his first wife. A number of us were to provide the entertainment. One man is an amateur magician, and he did an act. Another player sang a duet with his wife. Some of the men made up a jazz orchestra—the Boston Symphony Hepcats, I think they called it—and so on. Langendoen, the cellist, and I wrote a skit and put it on. It took place in a barber shop and we had a barber chair and other props. Mustaches, wigs. We called ourselves Langendoeni and Dicksoni and did it in Italian dialect. Langendoen was the barber and I was the customer. I come in with my violin and Langendoen begins to talk to me.

"'Where you playing now?' he says.

"'Boston Symphony. Quick. I gotta no time.'

"'Oh? I used to play there. The conductor say I make a better barber than a cellist. It's true, too. I like this much better.'

"So he lathers me up, still talking.

"'Who's the conductor now?' he says.

"'I dunno,' I say. 'Somebody waving a stick. I never look at him. I just look at my music. He tend to his business, I tend to mine.'

"It went on like that. Koussie seemed to be having a wonderful time. I didn't think any more of it.

'He was mad'

"Six month later we're playing in Cambridge. It was after the Rousel symphony. Koussie bows to the applause and as he's going off the stage, he passes me and says, 'Even if you don't know who's the conductor, you must watch him.'

"I didn't know what to make of it. I went to his room, the conductor's room. I asked him. He said, 'You're the man don't care who's the conductor.' You see? He was mad. He didn't take it as a joke.

"A year later, at a rehearsal, he stops the orchestra and says, 'One of the gentlemen doesn't care who's the conductor.' He didn't name me. He just said that. And a year later the same thing.

"I got so I didn't dare take my eyes off him. In Haydn or some other classical music where there aren't many changes of tempo, I'd just not look at the music at all. I watched him so much he got embarrassed, and once se said, 'Gentlemen, when we play classical things, it is not necessary to watch the conductor all the time.' He never forgave me. He told another musician once, 'You know, Dickson is a bad man,' and my wife was so upset she said she'd divorce me if I ever did anything like that again.

"When he conducted his Bach and Mozart concerts at Tanglewood, with the small orchestra, he never engaged me, and I felt bad about it. Somebody advised me to write a letter to him. He was in France at the time, before the Tanglewood season opened, and I wrote to him, explaining about the skit. A cable came right back: 'Engage Dickson.' That was his last season at Tanglewood."

Munch Was Delighted

But talent, like murder, will out. Dickson had not done his last impersonation after all. When Charles Munch became director of the orchestra, another dinner and entertainment took place, in Munch's honor. Everyone felt relaxed and amiable afterward, and there was a call for impromptu entertainment. Several gifted performers complied, and finally Dickson consented to amuse the guests. He did impersonations of famous conductors. Nobody was more delighted than Munch.

"He was laughing all over," Dickson recalled. "Then he began pointing at himself and saying, 'Me. Me.' He wanted me to impersonate him. I was scared to death. I said, 'Mr. Munch, I have a wife and two children.'

"'Go ahead. Go ahead,' he said. 'I won't fire you.'

"So I did. He never forgot either, but he enjoyed it. A while afterward, we had a famous soloist with us, a pianist. I guess his name had better not be mentioned. After a rehearsal, Mr. Munch said to me, 'Dickson, did you see the faces that fellow makes when he's playing?' I said no, I couldn't see him from where I sat, so he said, 'Well, move your chair, move so you can see him.'

"And right at the performance, when the soloist was playing the cadenza and Mr. Munch was standing there with his hands folded in front of him and his back to the audience, he was making faces at me and pointing with his finger for me to look at the soloist."

A Joke on Burgin

Another dinner came to Dickson's mind.

"You know Richard Burgin, the concertmaster," he said. "I think he is the most respected and the most beloved of all concertmasters in the world. He is a great musician and a great intellect. But he has one fault: He never has a mute with him. When he needs one, he borrows it from somebody else and probably misplaces it and doesn't have one the next time either. Koussie, who was very fond of him, used to call him, 'Burgin with the abstractical mind.'

"On his 25th anniversary with the orchestra, we gave Burgin a dinner. I had a hand in the entertainment, and I got the carpenter at Symphony Hall to make a mute that was three feet square. We put a long chain on it and hung it around Burgin's neck. Not only that, we got a money bag from the National Shawmut Bank and bought 500 mutes in New York and put them in the bag and gave them to him. Five hundred of them. We did it in self-defense.

"And what do you think? Next day Burgin had to borrow a mute again."

Burgin figures in another Dickson anecdote. It has to do with a concert about six years ago in La Porte, Ind.

"We went to the station after the concert," Dickson related, "to get the 11:30 back to Chicago, but the concert was a little late and we missed the train. There wasn't another one for three or four hours, so we took possession of the little station and began to clown around and enjoy ourselves, like a bunch of kids. It was winter. I remember one of the short men was dressed in a fur coat that belonged to one of the big men, and he was walking around with it dragging on the floor and his head hidden so you couldn't even see anybody was in the coat; it looked as though the coat was walking around by itself. Things like that. Dancing. Telling stories.

Girl Looked Frightened

"Over in one corner of the station, a very pretty girl was sitting. She didn't seem to know just how to take it, she looked a little frightened, so Boaz Pillar, the contrabassoonist, went over and sat down and told her we were just the Boston Symphony Orchestra and not to be worried.

"When we were finally going to get on the train, one of the boys, Patsy Cardillo, the clarinetist, saw this girl with Pillar, and Patsy was talking about her on the train, what a beautiful girl she was. One of his friends began to kid him and ask him what her name was and said he bet $5 Patsy wouldn't even dare speak to her. So Patsy said, 'You'll see. I'm going to marry her.' He got up and went back through the train and found where she was sitting and he sat down and began to talk to her.

"Well, some time later he did marry her and they're very happy, and have a child.

"We always said the marriage was Burgin's doing. He was conducting that night, and we said if he hadn't taken the slow movement of the symphony so slow, we would have caught the earlier train and Patsy never would have met the girl."

Season at Tanglewood To Run July 5-Aug. 16

THE 11th session of the Berkshire Music Center, the summer school of music which the Boston Symphony Orchestra maintains at Tanglewood, Lenox, Mass., will be open this summer from July 5 through Aug. 16. The school, held in connection with the Berkshire Festival concerts, will have Charles Munch as director, Aaron Copland as assistant director, and Ralph Berkowitz as dean.

Pierre Monteux and Leonard Bernstein will be guest conductors of the Festival concerts. These will be given in three weekend series in the Theater and another three in the Shed. The series of Theater concerts will be on Saturday nights and Sunday afternoons, July 11 and 12, 18 and 19, 25 and 26.

The first pair of concerts will be Bach programs, including "Brandenburg" Concertos 1, 2, 3, 5 (with Lukas Foss), and 6; Suites 2 and 3, and a cantata. Works by Mozart will be played in the second pair; Divertimento, K. 136; Violin Concerto in G (Isaac Stern), Serenade For 13 Wind Instruments, K. 361; "Prague" Symphony, Overture to "The Marriage of Figaro," Sinfonia Concertante For Violin and Viola (Stern and de Pasquale), "Eine kleine Nachtmusik" and the "Jupiter" Symphony.

Scheduled for the final pair of Theater concerts are Divertimento, Op. 86, Strauss; "Creation du monde," Milhaud; "Le tombeau de Couperin," Ravel;; Cantata, "A Parable of Death," Foss; "St. Theresa Mass" and Symphonies 93 and 100, Haydn.

The Shed Series

The three Shed series will be held Friday and Saturday nights and Sunday afternoons, beginning July 31. The first program cycle includes Bethoven's "Lenore No. 3" Overture, Mendelssohn's Violin Concerto, Zinno Francescatti, soloist; Copland's "Appalachian Spring," Ravel's "Bolero," an all-Tschaikowski concert ("Hamlet" Overture, "Mozartiana" Suite, "Romeo and Juliet" Overture, Symphony No. 5), the "Manfred" Overture, Schumann; Piano Concerto, Foss, with the composer as soloist; Mendelssohn's "Italian" Symphony and Liszt's "Mephisto Waltz."

The concerts of the second Shed series will offer Handel's "Water Music," Barber's Adagio For Strings, Saint-Saens' Cello Concerto, with Gregor Piatiagorsky; Strauss' "Don Quixote," "Romeo and Juliet" Symphony, Berlioz; a Koussevitzky Memorial Program, Symphony No. 102, Haydn, and Symphony No. 2 ("Resurrection") Mahler.

Listed for the final three concerts in the Shed (Aug. 14-16) are "Anacreon" Overture, Cherubini; Schubert's "Unfinished" Symphony, Ravel's Piano Concerto for the Left Hand, Seymour Lipkin, soloist; Wagner's Prelude and Love-Death from "Tristan and Isolde," "A Siegfried Idyll" and excerpts from Act III of "Die Meistersinger"; Concerto for Strings and Brass, Hindemith; Brahms' "Requiem" and Second Symphony, and "Sinfonia India," Chavez.

Feature of School Session

As a special feature of the school session, Carlos Chavez will come from Mexico to join Copland as teacher of composition. The chamber music department will be enlarged under the leadership of Richard Burgin, with William Kroll as associate. Gregor Piatigorsky will be guest instructor for part of the session.

Kroll plans a special course in Beethoven's last four quartets. Ruth Posselt will give lessons in violin and piano sonata literature. The chamber music faculty will include members of the Boston Symphony Orchestra and retired members, Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurant, flute, and William Valkenier, horn.

Bernstein and Monteux will head the conducting and orchestral departments, assisted by Seymour Lipkin and Lukas Foss. Hugh Ross will head the choral music and Boris Goldovsky the opera department. Information about the Festival and the Music Center may be obtained from Symphony Hall, Boston.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

TIGHT BINDING

This Clipping From
BOSTON, MASS.
AMERICAN
MAR 24 1953

Final Symphony Rehearsal of Season

The last of the series of open rehearsals by the Boston Symphony Orchestra will take place in Symphony Hall Thursday, at 7:30 p. m.

This rehearsal will present the opportunity of hearing Nathan Milstein, the soloist of the week. He will play Tchaikovsky's Violin Concerto with the orchestra.

Charles Munch will be preparing the program of the week which will include Smetana's Overture to "The Bartered Bride," Honegger's Symphony No. 2 for Strings and Chabrier's "Bourree Fantasque."

The 21st pair of concerts by the Symphony Orchestra under Charles Munch's direction, will take place in Symphony Hall Friday afternoon and Saturday evening.

This Clipping From
BOSTON, MASS.
HERALD
MAR 28 1953

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 21st program of the 72d season in Symphony Hall yesterday afternoon. The soloist was Nathan Milstein. The program:
Classical Symphony, Op. 25 . . . Prokofieff
Concerto in D, Op. 35 . . . . . Tchaikovsky
Symphony No. 2 . . . . Honegger
Bourree Fantasque . . . . Chabrier

By RUDOLPH ELIE

In a season of some exceedingly high water marks this concert must take its place among the very highest.

Everything about it was perfect. The program offered the new and the old, the diverting and the powerful, the thrilling and the tumultuous. The performance offered a wide variety of styles, from the drily exact to the emotionally tense, from the technically dazzling to the rousing tonal climax of full orchestra in full cry. There was personality in everything, too, and style and high spirits, and real communication throughout. It was, in every sense of the word, the kind of concert that every concert should be (and many this season have been), but at the same time the kind of concert that is hardest of all for a conductor to arrange.

FIVE STAGE CALLS

It is not possible, for example, to arrange a weekly procession of great soloists and personalities like Nathan Milstein, who yesterday achieved no less than five stage calls following his traversal of the threadbare but still somehow never-failing Tchaikovsky Concerto, though there is no doubt that a soloist always lends especial interest to any program. Nor is it possible to find in the contemporary repertoire two such superb examples as Prokofieff's Classical Symphony and Honegger's towering Symphony for strings. Nor, for that matter, is it possible always to find such a joyous postlude as Chabrier's "Bourree Fantasque."

It doesn't seem possible that it is 12 years since Nathan Milstein appeared with this orchestra, but after yesterday it seems pretty clear that another 12 years will not elapse before he returns to us again. His technical capacities are wondrous enough, though perhaps equaled by a number of contemporary violinists.

His particular province, however, is the production of tone. Not that it is bigger or more sonorous or more golden than the tones other violinists produce, but it does seem to have more absolute continuity of flow as if the violinist were the sole possessor of some violinistic sustaining pedal. There is never the sense of portamento or sliding from tone to tone; it comes through absolute mastery of the bow, through suppleness and flexibility and an infinite control of pressures and attacks.

MUSICAL APPROACH

This continuity of tone production (combined, of course with a prodigious fleetness and exactitude on the fingerboard) is reflected in the violinist's musical approach. He has doubtless played this work since he learned it under his master, Leopold Auer (to whom it was dedicated), and grew up in its tradition. Yet, after perhaps 30 years of playing it, he has neither lost his belief in it nor his freshness of feeling for it.

Here was no tossing off of a well-remembered set piece requiring nothing but a going through the motions, but a re-creative act of high integrity and devotion. He deserves as much credit for this approach, in fact, as for his technical attainment itself, and it was, I am sure, as much his approach as his technique that communicated itself so surely to the audience as to cause it to call him back to the stage so repeatedly.

There are few works of recent years that convey the emotional impact of Honegger's Second Symphony. A masterwork for the string orchestra both in its technical deployment of the string band and its musicality of thought, it rises into the realm of the transcendent for the elevation of its musical meaning. This is absolute music, to be sure, just as the Eroica is, but like the Eroica it is an expression of violently felt personal emotion.

In this case the composer's anguish at the fall of France may be read into it (whether it was intended or not), but I venture to say that the musical listener, whether or not he knows anything of the work's creative impulse, would not fail to recognize and be touched by the immense urgency compressed into this great work. It is the difference between mere orchestral virtuosity so glibly achieved by most of our contemporaries, and the true genius of musical expression. And it may be added that Mr. Munch's conception and execution of this work, as well as the orchestra's performance of it, is one of the supreme attainments in the concert hall.

The concert began with an enchanting performance of Prokofieff's Classical Symphony and ended with an eave-shaking performance of Chabrier's "Bourree Fantasque." Next week's program is given over to Bach's St. Matthew Passion and it begins on Friday afternoon at 3:30. Repeat, 3:30.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 26 1953

Symphony Merit Award Won by Leo Smit

The Boston Symphony Orchestra Merit Award, instituted in 1945 by Mark Horblit of Boston, has been given for the year 1953 to Leo Smit in recognition of his musical compositions.

The purposes of the award are "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred from time to time in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

Smit, who is a pianist as well as a composer, appeared with the Boston Symphony Orchestra as soloist this season in the Concerto by Alexei Haieff.

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
MAR 31 1953

Boston Symphony Merit Award to Leo Smit

"THE BOSTON Symphony Orchestra Merit Award," instituted in 1945 by Mark Horblit of Boston, has been given for the year 1953 to Leo Smit in recognition of his musical compositions. The purposes of the award are "to foster and promote the writing of symphonic composition by composers resident in the United States by providing for awards to be conferred from time to time in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

Leo Smit, a pianist as well as a composer, appeared with the Boston Symphony Orchestra as soloist this season in the Concerto by Alexei Haieff.

This Clipping From
BOSTON, MASS.
HERALD
MAR 29 1953

LEO SMIT

"The Boston Symphony Orchestra Merit Award," instituted in 1945 by Mark Horblit of Boston, has been given for the year 1953 to Leo Smit in recognition of his musical compositions.

Nathan Milstein will play the Tchaikovsky Violin Concerto tonight in Symphony Hall at the open rehearsal of the Boston Symphony Orchestra and again at the week-end concerts.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Three things combined to make yesterday's Symphony Concert a notable occasion: Nathan Milstein's exceptional performance of the Tchaikovsky Violin Concerto, Mr. Munch's intense reading of the Honegger Second Symphony, and the dazzling fashion in which he served up the final number, the Chabrier - Mottl "Bourree Fantasque."

Although Richard Burgin had paid tribute at last week's concerts to the late Serge Prokokieff, through the performance of his Third Piano Concerto, with William Kapell as soloist, Mr. Munch felt that he, too, should do something. Thus, the program for the present pair starts off with the "Classical" Symphony.

Mr. Munch interpreted the "classical" part of it more strictly than did Koussevitzky in his frequent performances of the adroit little work. Particularly in the first two movements, the Munch version tended to be spare, thin and dry of tone. With the silken sheen of Koussevitzky's strings still in the ear it was not easy to accept Mr. Munch's conception. However, the spirited last movement went better than the rest and the performance was well received.

Cries of "Bravo" greeted Mr. Milstein, not only at the Concerto's end but at the conclusion of the first movement as well. In every technical and musical respect this was a superior presentation of the solo part. As for the orchestra, the accompaniment was supple and excellently balanced. The woodwinds in the Andante were exquisite and the finale had fire aplenty. One still missed a certain Slavic warmth. Whatever the piece in hand, Mr. Munch's Tchaikovsky is not quite the real thing. And why, after all, should it be?

The two French works found conductor and orchestra in their best estate. Honegger's String Symphony, with the trumpets coming excitingly in the final chorale, was one of the sensations of the orchestra's European trip and undoubtedly Mr. Munch plans to take this impressive tonal record of Paris during the occupation on the impending cross-country tour.

Transcriptions have their place. It was Ravel who made the Moussorgsky "Pictures," and the resourceful Mottl has glorified Chabrier's piano piece. This was the sixth performance of the "Bourree" at the Symphony concerts and it was the most brilliant of all.

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 28 1953

MUSIC

Milstein Violin Soloist in Tchaikovsky Concerto

Twenty-first "regular" program of Boston Symphony Orchestra, Charles Munch, conductor, at Symphony Hall. Prokofieff: "Classical" Symphony; Tchaikovsky: Violin Concerto (Nathan Milstein, soloist); Honegger: Symphony No. 2 for Strings; Chabrier: Bourree Fantasque.

By CYRUS DURGIN

Apart from Nathan Milstein's performance of the Tchaikovsky Violin Concerto, yesterday afternoon's concert by the Boston Symphony Orchestra was proper, orderly and not especially remarkable. Except, too, perhaps, that conductor Charles Munch took the first movement of Prokofieff's "Classical" Symphony a shade too fast, and the Larghetto and Gavotte noticeably too slow.

In general, this was Milstein's afternoon, and his superlative playing of the popular standard Concerto aroused both handclapping and cheers. He well deserved them, for the artist—still boyish-looking at 48—is a past master with the lush and tuneful Tchaikovsky work. Technically, of course, his fiddling was scrupulously clean, exact as to pitch and of a fireworks brilliance.

Yet even more important, in the matter of musical communication was the supple grace of his phrasing and the poised but loving way he caressed the Tchaikovsky tunes, as at the beginning of the Canzonetta. Here is where understanding of the right style for Tchaikovsky is vital: If understated, the music may seem cold, if super-heated, exaggeration is the result and beauty becomes over-ripe.

Whatever the reported differences of opinion, interpretive, which occurred between soloist and conductor at the open rehearsal Thursday night, all was close co-operation and serenity yesterday afternoon. The orchestral parts done in much the same manner as Milstein's portion (and perhaps deriving from his wishes) was a tissue of rich, lustrous sound rhythmically alive, poetically eloquent. At the end, Milstein, making the first of several trips to acknowledge applause, grasped Munch by the hand, pulled him to the center of the stage, and thus genially shared the ovation.

Honegger's sombre and deeply-felt Second Symphony remains a work of considerable stature, though not a little enigmatic until the fleet finale and the entrance of the triumphant trumpet chorale theme. I felt that the work suffered by its position on the program. Honegger would have made a better effect had he preceded, not followed Tchaikovsky. It is hard to top such a piece as the Concerto.

The "Classical" Symphony, though far from the best performance imaginable, was a good additional tribute to the late Sergei Prokofleff. As for the Bourree Fantasque, that was a waste of everybody's time.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAR 29 1953

Leo Smit Receives Mark Horblit Award

Boston, March 28—The Boston Symphony Orchestra Merit Award, ins[illegible] by Mark Horbiit of Boston, has been given for the year 1953 to Leo Smit in recognition of his musical compositions. The purposes of the award are "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred from time to time in recognition of meritorious work in th[illegible] field and thus to enlarge and [illegible] rich the fund of good music [illegible] able for rendition by symphony [illegible] chestras."

This Week's Musical Events

Boston

Bach's Passion According to St. Matthew will be performed by the Boston Symphony Orchestra this week on Friday afternoon and Saturday evening under the direction of Charles Munch. In order that it may not conflict with Good Friday services, the afternoon performance will begin at 3:30 instead of 2:15. The orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society, which has been prepared by its conductor, G. Wallace Woodworth. The soloists will be: Mariquita Moll, soprano; Florence Kopleff, contralto; Herbert Handt, tenor; Gerard Souzay and Paul Mathen, basses; Daniel Pinkham, harpsichord; E. Power Biggs, organ.

The final concert of the Cambridge series will be given in Sanders Theatre next Tuesday evening, March 31. Mr. Munch announces Handel's Water Music, Prokofieff's Classical Symphony, Hindemith's Metamorphosis on Themes by Carl Maria von Weber, and Beethoven's Seventh Symphony.

TODAY—WILLIAM WARFIELD, the noted baritone, will be accompanied by Otto Herz, pianist, at Symphony Hall in the following program:
Thy Glorious Deeds Inspire My Tongue (From "Samson.") . . . . Handel
Psalm CL (Praise God) . . . . Claudio Monteverdi
Wohin . . . . Schubert
Totengrabers Heimwehe Franz Schubert
a. Kleiner Haushalt (Little Household) . . . . . . Karl Loewe
b. Suesses Begrabnis (Sweet Burial) . . . . Karl Loewe
c. Odins Meeres-Ritt (Odin's Sea Journey) . . . . Karl Loewe
Eri Tu . . . . Verdi
Deux Melodies Hebraiques Maurice Ravel
Two excerpts from
La Bonne Chanson . . . . [illegible]
Old English Songs and [illegible]

ST. JOHN PASSION—[illegible] Emmanuel Church, 15 Newbury [illegible] ton under the direction of [illegible] Oberle will sing the Passion [illegible] according to St. John by [illegible] tian Bach with orchestra [illegible] the style of over 200 years [illegible] choir in the past several [illegible] sented all the large [illegible] Bach, having sung the B [illegible] Spring. The soloists will [illegible] Wallace, soprano; Flora [illegible] Robert LeGore, tenor; [illegible] baritone; Irvin Nordquist, [illegible]

BRAHMS "REQUIEM" [illegible] sented at a Palm Sunday [illegible] Second Church in Newton. [illegible] are Mary Falconer, soprano, [illegible] baritone. Ivar Sjostrom [illegible]

THE CHOIR and soloists [illegible] Church, Copley Square [illegible] tion of Dr. Carl McKinley [illegible] the cantata CHRIST LAY IN [illegible] OF DEATH by J. S. Bach [illegible] there will be motets by [illegible] and R. Vaughan Williams [illegible] be assisted by Joan [illegible] Jacob Knuttunen, and [illegible] trumpets. Soloists will [illegible] Curry, soprano; Elaine [illegible] alto, Robert J. Gibb [illegible] J. Miller, Jr., bass [illegible]

MEMBERS of the Boston Symphony Orchestra will [illegible] at the Lynn City Hall Auditorium [illegible] the sponsorship of the [illegible] the proceeds going toward [illegible] ship fund and Camp [illegible] center's day camp. 8:15 P. M.

MONDAY — DEVOTIONAL [illegible] with music to be held at the Church [illegible] the Advent. The Schneider [illegible] perform The Seven Last Words [illegible] Savoir on the Cross [illegible] The quartet will play [illegible] tions of The Seven Last Words [illegible] ing the recital of the gospel texts [illegible]

TUESDAY—THE BOSTON SYMPHONY ORCHESTRA plays at Sanders Theatre, Cambridge. Charles Munch conducting. 8:30 P. M.

WEDNESDAY—BOSTON [illegible] College of Music "Great [illegible] held under the direction of Dr. [illegible] Geiringer. There will be [illegible] lecture on "The Choral Music of [illegible] by James R. Houghton [illegible] lege of Liberal Arts, 725 Commonwealth ave., Boston; 7:15 P. M.

THURSDAY—FIRST IN A SERIES [illegible] festival concerts, the Boston [illegible] College of Music will present [illegible] and Vaughn-Williams' Festival [illegible] in Symphony Hall. Under the [illegible] of James R. Houghton the [illegible] Chorus of three hundred [illegible] chestra will present this [illegible] commemorating the Twenty-[illegible] versary of the founding of the [illegible] of Music. Soloists in the [illegible] be Gwenyth Storrar of [illegible] Minnesota, soprano, and [illegible] of Lawrence, Mass., baritone [illegible]

FRIDAY—THE BOSTON SYMPHONY ORCHESTRA plays in Symphony [illegible] Charles Munch conducting. [illegible]

SATURDAY—THE BOSTON SYMPHONY ORCHESTRA plays in Symphony Hall. Charles Munch [illegible]

ta. 'Here is where understandin
the right style for Tchaikov k
vital: If understated, the mus
ay seem cold, if super-heate
aggeration is the result, an
auty becomes over-ripe.
Whatever the reported diffe
ces of opinion, interpretively
ich occurred between soloist and
nductor at the open rehearsal
ursday night, all was close co
eration and serenity yesterday
ernoon. The orchestral parts
e in much the same manner as
lstein's portion (and perhaps
iving from his wishes) was a
ue of rich, lustrous sound
thmically alive, poetically elo-
nt. At the end, Milstein, making
first of several trips to acknowl-
e applause, grasped Munch by
hand, pulled him to the center
the stage, and thus genially
red the ovation.
onegger's sombre and deeply-
Second Symphony remains a
k of considerable stature,
ugh not a little enigmatic until
fleet finale and the entrance
the triumphant trumpet chorale
ne. I felt that the work suffered
its position on the program.
egger would have made a bet-
effect had he preceded, not
wed Tchaikovsky. It is hard to
uch a piece as the Concerto.
e "Classical" Symphony,
gh far from the best perform-
imaginable, was a good addi-
l tribute to the late Sergei
ofieff. As for the Bourree Fan-
e, that was a waste of every-
's time.

---

ferred from time to time in sec
tion of meritorious work in
field, and thus to enlarge an
rich the fund of good music
able for rendition by symphon
chestras."

Ton H

Musical Event

La Bonne Chanson .... Gabriel F
Old English Songs and Spirituals
3:30

ST. JOHN PASSION—The cho
Emmanuel Church, 15 Newbury St.
ton under the direction of G
Oberle will sing the Passion of Our
according to St. John by Johann S
tian Bach with orchestra and contin
the style of over 200 years ago.
choir in the past several years ha
sented all the large choral wo
Bach, having sung the B Minor M
Spring. The soloists will be E
Wallace, soprano; Flora Rous
Robert LeGore, tenor; James H
baritone; Irvin Nordquist, bass; 4
BRAHMS "REQUIEM" will be
sented at a Palm Sunday Vesper
Second Church in Newton. The
are Mary Falconer, soprano, John
baritone. Ivar Sjostrom is the cond
3:30

THE CHOIR and soloists of Old
Church, Copley Square, under the
tion of Dr. Carl McKinley will p
the cantata CHRIST LAY IN B
OF DEATH, by J. S. Bach. In a
there will be motets by Heinrich S
and R. Vaughan Williams. The ch
be assisted by Joan Murphy,
Jacob Knuttenen, and Calvin
trumpets. Soloists will be Bar
Curry, soprano; Elaine Elkerton
alto; Robert J. Gibb, tenor and
J. Millen, Jr., bass. 7:30 P. M.
MEMBERS of the Boston Pop
Symphony Orchestra will be pr
at the Lynn City Hall Auditorium
the sponsorship of the Interfor Ca
the proceeds going toward the
ship fund and Camp Simchah
center's day camp. 8:15 P. M.
MONDAY — DEVOTIONAL SE
with music to be held at the Chu
the Advent. The Schneider Quart
perform The Seven Last Words
Savoir on the Cross by Joseph
The quartet will play the severa
tions of The Seven Last Words
ing the recital of the gospel texts.
**TUESDAY—THE BOSTON SYMP
ORCHESTRA** plays at Sanders T
Cambridge. Charles Munch condu
8:30 P. M.
WEDNESDAY—BOSTON UNIVE
College of Music "Great Music"
under the direction of D
Geringer. There will be an illu
lecture on "The Choral Music of Br
James R. Houghton in Room 12
of Liberal Arts, 725 Common
Boston; 7:15 P. M.
THURSDAY—FIRST IN A SER
choral concerts, the Boston Uni
College of Music will present the
Vaughn-Williams Festival Te
Symphony Hall. Under the di
James R. Houghton the Uni
of three hundred voices a
will present this opening c
commemorating the Twenty-Fifth
of the founding of the C
Music. Soloists in the Requiem
Gwenyth Storrar of Minne
sota, soprano, and George
Lawrence, Mass., baritone. 8:30
**FRIDAY—THE BOSTON SYMP
ORCHESTRA** plays in Symphony
Charles Munch conducting. 2:30 P.
**SATURDAY—THE BOSTON
ORCHESTRA** plays in
Hall. Charles Munch cond
P. M.

BROOKLYN INSTITUTE
OF ARTS AND
SCIENCES
BROOKLYN, N.Y.

BOSTON SYMPHONY EN N

C

the Boston
k of national
ought in the
zky's leader-
thousands
of American
will conduct
season on
ing out a
in new
nguished
son, the
tour of
sual, the
Berkshire

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 29 1953

BOSTON SYMPHONY ORCHESTRA

This famous orchestra, conducted by Charles Munch (above) ~~long~~ has held an unrivalled position by the extraordinary range of its annual activities its comprehensive services to the musical art, to education and to the public. They will be the first attraction in the Fall.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

Concert to Aid Cancer Battle

Suc s has become a habit with the Women's Board of the University of Chicago Cancer Research Foundation.

The announcement of their latest project, sponsorship of a concert by the Boston Symphony Orchestra on May 15 at Orchestra Hall, indicates they will carry on the tradition of victory in fund raising.

Their last benefit was in 1948 when, under Mrs. Walter Wolf's chairmanship, the members piled up a score of $132,000. With the assistance of Mrs. Nevins Kirk, Mrs. Fairfax M. Cone, and Mrs. Malcolm J. Boyle, Mrs. Wolf will again head the work.

Funds raised from the concert will be used to further the cause of cancer research at the university.

House & Garden
April, 1953

Music

More and more amateurs are participating in the musical life of our country. They perform in (or actively support) many of our 687 symphony orchestras

Boston is the only city in America where a subway stop is named "Symphony" in honor of its great orchestra, but a round two dozen other cities of the 36 in the U.S.A. with populations of 300,000 or more support major symphony orchestras—ensembles with a budget of $100,000 a year or more. According to a recent survey by the American Symphony Orchestra League, only nine symphony orchestras were in existence in the United States in 1900. Now in addition to the 25 major orchestras, we have 395 community orchestras and 267 college orchestras performing serious music on a professional or semi-professional basis.

Small wonder *The Wall Street Journal*, raising its eyebrows, reports that long-haired music takes in more money ($45,000,000 a year) at the box-office than America's national sport—baseball ($40,000,000). According to Arthur Judson, who is often called the Mr. Big of good music in America, this is music-making on a scale never dreamed of anywhere in the world before.

Naturally, all the secondary orchestras in communities and colleges do not meet the standard of performances set by the Big Three of the Atlantic seaboard. In addition to the famous Boston Symphony, which won new laurels last spring on its first European tour, these include the Philadelphia Orchestra and the venerable New York Philharmonic-Symphony, the nation's oldest orchestra and third oldest in the world, which last December celebrated its 110th birthday. In the twenty-five major orchestras, all of the players are full-time professional musicians. In many of the smaller orchestras, players are likely to be talented amateurs to whom music may be a delight, but is not the means by which they earn their bread and butter. Nearly all of them shy away from the word amateur because it connotes ineptness in an artistic sense. Amateur, however, means lover and it is exactly descriptive of hundreds of business and professional people, housewives and students, who are willing to put in long hours of practice in the interests of a truly finished performance.

But large or small, major or minor, symphony orchestras do not perform at a profit. All have one problem in common: the annual deficit. With a budget of well over $1,000,000 a year, the New York Philharmonic annually runs about $200,000 in the red; other deficits vary with the salaries and size of the orchestra, the number and distinction of the soloists, and the extent of the schedule. And since America is a land of infinite variety, the means by which the deficits are met are as various as the cities themselves. The era when a single patron like William Andrews Clark, Jr., son of the Montana Senator and copper king, could and did contribute more than $3,000,000 to the founding and maintenance of the Los Angeles Philharmonic has vanished with big taxes on big incomes. (Parenthetically, it might also be noted that the era in which a major orchestra could be supported for 15 years on that sum is also gone with the wind.) Especially since 1937, when the citizens of San Francisco authorized an increase of half a cent in the tax rate for the support of the orchestra, state and city governments have been stepping into the breach once filled by philanthropists like George Eastman of Kodak fame, who founded the Rochester Philharmonic. Now half of the nation's 25 major orchestras get some support from city, county, or state sources, some from all three. Usually given in exchange for free concerts for children or adults, or both, these subsidies range from $5,000 to a high of $75,000 per season for the Baltimore Symphony. And even with state or city help, the symphony orchestra—faced on the one hand with steadily rising costs and on the other with a diminishing supply of big patrons—must get and keep a lot of people interested, or perish.

The Portland, Oregon, Symphony, for example, spends $150,700 a year on a schedule which includes 10 subscription and five special concerts in the Portland Auditorium, seating 3,500. It also gives 16 free concerts for school children, mostly in the high schools, plays three-hour broadcasts under the sponsorship of Standard Oil of California over NBC's Western Network, and gives 10 concerts a season

(*Cont'd on page 176*)

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

[116]

BROOKLYN INSTITUTE
OF ARTS AND
SCIENCES
BROOKLYN, N.Y
MARCH, 1953

BOSTON SYMPHONY ENDS SEASON

CHARLES MUNCH has ma[illegible]ned the Boston Symphony Orchestra at [illegible] peak of national renown to which it had been brought in the quarter century of Dr. Ko[illegible]vitzky's leadership. Moreover, he has be[illegible] to thousands of discerning Europeans a [illegible] of American orchestral [illegible]tness. Mr. M[illegible]h will conduct the final Br[illegible]klyn concert [illegible] he season on Friday evening March 1[illegible] nding out a [illegible] which has been part[illegible] ich in new [illegible] outstanding soloists, [illegible] stinguished guest conductors. After its [illegible] season, the [illegible] will embark on [illegible] week tour of [illegible] country from coast to [illegible] As usual, the [illegible]ians will be in resi[illegible] the Berkshire Center beginning [illegible]

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 29 1953

BOSTON SYMPHONY ORCHESTRA

This famous orchestra, conducted by Charles Munch (above) ~~long~~ has held an unrivalled position by the extraordinary range of its annual activities — its comprehensive services to the musical art, to education and to the public. They will be the first attraction in the Fall.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAR 25 1953

Concert to Aid Cancer Battle

Success has become a habit with the Women's Board of the University of Chicago Cancer Research Foundation.

The announcement of their latest project, sponsorship of a concert by the Boston Symphony Orchestra on May 15 at Orchestra Hall, indicates they will carry on the tradition of victory in fund raising.

Their last benefit was in 1948 when, under Mrs. Walter Wolf's chairmanship, the members piled up a score of $132,000. With the assistance of Mrs. Nevins Kirk, Mrs. Fairfax M. Cone, and Mrs. Malcolm J. Boyle, Mrs. Wolf will again head the work.

Funds raised from the concert will be used to further the cause of cancer research at the university.

House & Garden
April, 1953

Music

More and more amateurs are participating in the musical life of our country. They perform in (or actively support) many of our 687 symphony orchestras

Boston is the only city in America where a subway stop is named "Symphony" in honor of its great orchestra, but a round two dozen other cities of the 36 in the U.S.A. with populations of 300,000 or more support major symphony orchestras—ensembles with a budget of $100,000 a year or more. According to a recent survey by the American Symphony Orchestra League, only nine symphony orchestras were in existence in the United States in 1900. Now, in addition to the 25 major orchestras, we have 395 community orchestras and 267 college orchestras performing serious music on a professional or semi-professional basis.

Small wonder *The Wall Street Journal*, raising its eyebrows, reports that long-haired music takes in more money ($45,000,000 a year) at the box-office than America's national sport—baseball ($40,000,000). According to Arthur Judson, who is often called the Mr. Big of good music in America, this is music-making on a scale never dreamed of anywhere in the world before.

Naturally, all the secondary orchestras in communities and colleges do not meet the standard of performances set by the Big Three of the Atlantic seaboard. In addition to the famous Boston Symphony, which won new laurels last spring on its first European tour, these include the Philadelphia Orchestra and the venerable New York Philharmonic-Symphony, the nation's oldest orchestra and third oldest in the world, which last December celebrated its 110th birthday. In the twenty-five major orchestras, all of the players are full-time professional musicians. In many of the smaller orchestras, players are likely to be talented amateurs to whom music may be a delight, but is not the means by which they earn their bread and butter. Nearly all of them shy away from the word amateur because it connotes ineptness in an artistic sense. Amateur, however, means lover and it is exactly descriptive of hundreds of business and professional people, housewives and students, who are willing to put in long hours of practice in the interests of a truly finished performance.

But large or small, major or minor, symphony orchestras do not perform at a profit. All have one problem in common: the annual deficit. With a budget of well over $1,000,000 a year, the New York Philharmonic annually runs about $200,000 in the red; other deficits vary with the salaries and size of the orchestra, the number and distinction of the soloists, and the extent of the schedule. And since America is a land of infinite variety, the means by which the deficits are met are as various as the cities themselves. The era when a single patron like William Andrews Clark, Jr., son of the Montana Senator and copper king, could and did contribute more than $3,000,000 to the founding and maintenance of the Los Angeles Philharmonic has vanished with big taxes on big incomes. (Parenthetically, it might also be noted that the era in which a major orchestra could be supported for 15 years on that sum is also gone with the wind.) Especially since 1937, when the citizens of San Francisco authorized an increase of half a cent in the tax rate for the support of the orchestra, state and city governments have been stepping into the breach once filled by philanthropists like George Eastman of Kodak fame, who founded the Rochester Philharmonic. Now half of the nation's 25 major orchestras get some support from city, county, or state sources, some from all three. Usually given in exchange for free concerts for children or adults, or both, these subsidies range from $5,000 to a high of $75,000 per season for the Baltimore Symphony. And even with state or city help, the symphony orchestra—faced on the one hand with steadily rising costs and on the other with a diminishing supply of big patrons—must get and keep a lot of people interested, or perish.

The Portland, Oregon, Symphony, for example, spends $150,700 a year on a schedule which includes 10 subscription and five special concerts in the Portland Auditorium, seating 3,500. It also gives 16 free concerts for school children, mostly in the high schools, plays three-hour broadcasts under the sponsorship of Standard Oil of California over NBC's Western Network, and gives 10 concerts a season

(*Cont'd on page 176*)

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

MAR 1 - 1953

Historic Music Recording Is Exciting

"Romeo and Juliet" Produced in Full for First Time by Boston Symphony Orchestra

BY JAMES J. CANAVAN

Have you ever wondered what goes on behind the scenes when the Boston Symphony Orchestra plays a recording session, and wished you could be present at one? Well, you'd find it an unusually interesting and exciting experience as this writer did.

Last week RCA Victor sent their experts up from New York to record Hector Berlioz' famed "Romeo and Juliet." It was the first time the intricate work has been done complete and every one concerned—more than 250 people—was "up" for the performance.

This famous dramatic symphony, to be released for the general public in September, commemorates the 150th anniversary of the birth of Berlioz. Putting the symphony on records is one of the highlights in the colorful career of conductor Charles Munch. Munch and Berlioz, both French, have contributed greatly to the history of music.

The recording, a work of skill and precision, was planned months in advance. Some of the very best brains in the music industry were engaged in the project and even the minutest detail received expert attention in advance. The symphony takes only 95 minutes but hundreds of people worked long hours to make it a huge success.

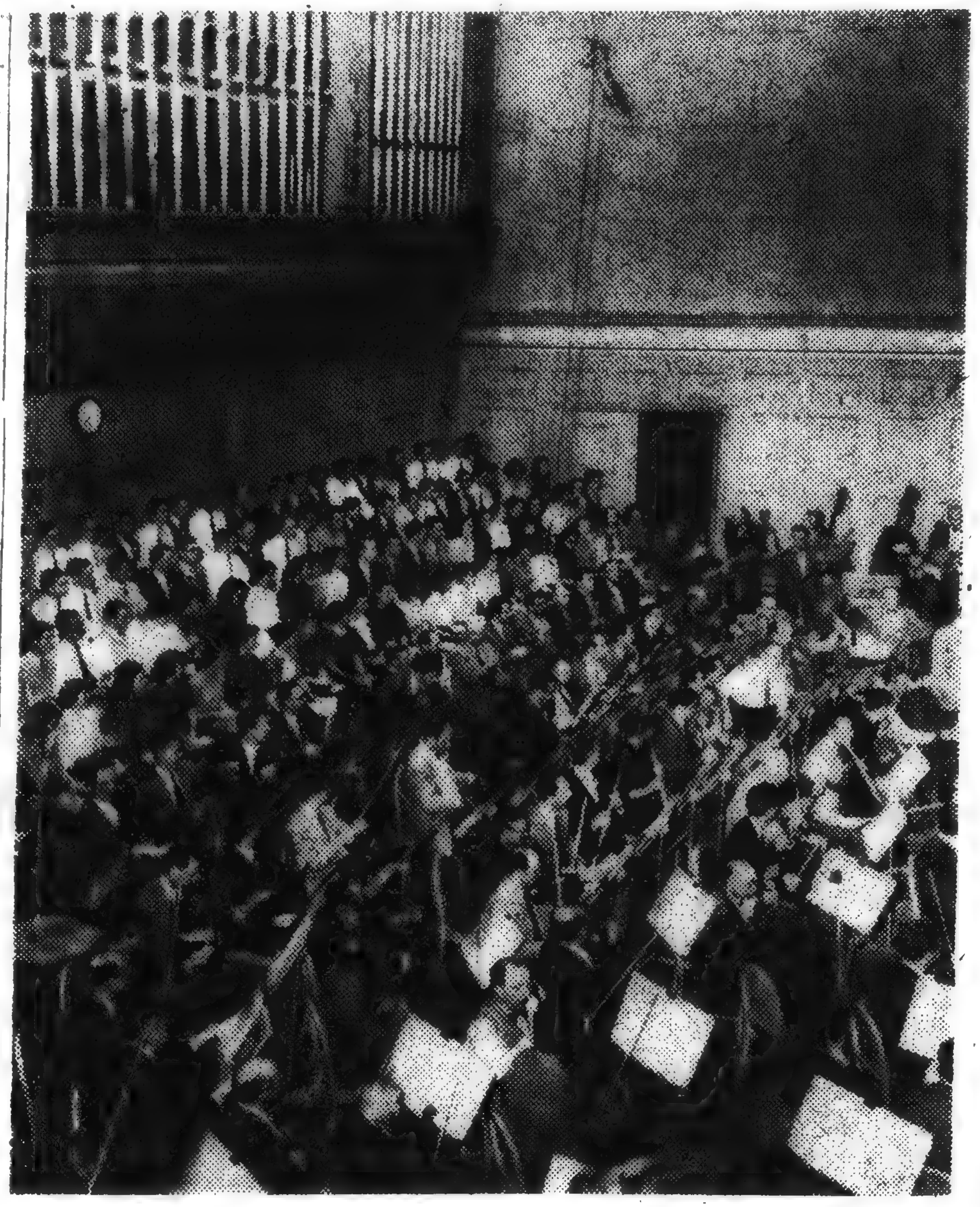
Technical Preparations

Sharing with the conductor the responsibility for the proper execution of the classic were the 110 musicians of the Boston Symphony Orchestra, plus two huge choral groups comprising 125 singers in all. The choristers were from the Harvard Glee Club and the Radcliffe Choral Society.

RCA Victor's music director, Richard Mohr, a young musical genius, is responsible for the excellent reproduction of Red Seal Records. With a stop watch and a head full of musical notes, he sits before a huge speaker during a recording and chooses the correct sound "level."

Several days before the actual recording, Mohr and his crew of skilled recording engineers flew up from New York and started to plan the recording session. The engineers had their elaborate equipment shipped up beforehand and set it up as soon as they got on location.

ment is
0 and is
ble. The
out $500
ed as to
und. Ac-
ound the
precision.



The Boston Symphony Orchestra and the Radcliffe Choral Society plus the Harvard Glee Club on stage awaiting the arrival of Conductor Chares Munch. (Note RCA Victor "mike" hung up over stage).

Before they are put in position, the entire symphony is "listened to" by the musical director and the engineers. While the orchestra is playing, Mohr makes notes on the score and gives suggestions to the engineers. They make their mike placements according to the way the symphony comes through on the speaker.

Requires Team Work

Occasionally the engineers find it necessary to discuss acoustic problems with the conductor, and, if possible, he will move around some sections of the orchestra to assure better recording.

Mr. Munch did everything to make this recording something of an event in music circles.. The lyrics of "Romeo and Juliet" are in French and everyone who has worked on it hopes it will be a superb album.

Mr. Mohr, whose enthusiasm for this recording is unreserved, is very anxious to hear the final results of this work. "This is the first time that 'Romeo and Juliet' has been done in its entirety," he said. "It is a very ambitious work and we're all interested to see just how it comes out."

Mr. Mohr has also recorded symphonies conducted by Leopold Stowkowski and Arturo Toscanini, among many others. "Each of the conductors works differently," he added, "so we have to watch for many things.

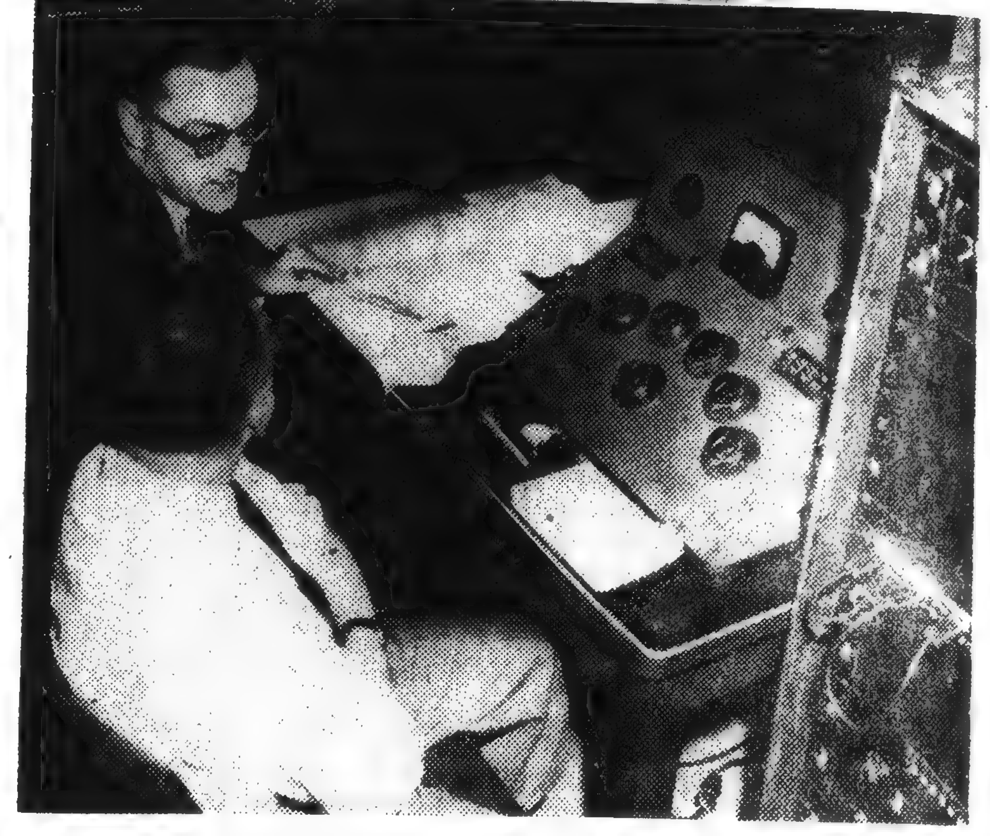
Hall Is Perfect

"Boston's Symphony Hall is the most acoustically perfect hall in the country. This is with an audience, but when it is empty the hall presents other problems. These must be taken into consideration in recording.

"To make up for the audience absence we hang a huge cloth from the ceiling in order to get a good recording. The cloth acts as a sort of baffle plate.

"Often we are asked why we do not allow an audience in to view a re
swer is tha
one cough
of noise is
audience i

"Puttin
size on re
orchestra
penditure
easy to s



Musical director Richard Mohr of the RCA Victor Company discusses problem with recording engineer Jack Leyton.

Singing principals for the Boston Symphony Orchestra's production of Hector Berlioz' dramatic symphony, "Romeo and Juliet." Left to right: Margaret Roggero, contralto; Yi-Kwei Sze, bass, and Leslie Chabay, tenor.

careful even during the listening period. If the mikes and everything are not just so it will require a remake. This can be very costly.

Magic With Tape

"All our recording is done on tape and we can do sheer magic with it. We can cut a note right in half if we want to. Recording
it now than it used
days when wax was
e the sound."

's responsibility to
l, brilliant sound on
the ticks, pops and

freshman, added: "When people go into a record shop to acquire a disc, they expect the best. This, of course, pleases us. If they expect fine reproduction, then it is our job to give it to them. If record listeners can sit down in the evening and derive enjoyment from listening, then we who help make this possible, are happy.

"After all, this is what we're trying to do. If we do it well then, of course, we get pleasure also. Even we at RCA Victor get a great thrill listening to a newly-released record. All the hard background

---

Cir. (D 45,437)

This Clipping From
→ PORTLAND, ME.
PRESS-HERALD

MAR 25 1953

He's Portland's, Too

Last week, Richard Burgin, Concertmaster of the great Boston Symphony Orchestra, known all over the world, was on the podium while Conductor Charles Muench was resting. The critics were unanimous in their praise of Mr. Burgin's conducting. His reading of Moussorgsky's "Night on Bald Mountain," said the Christian Science Monitor's Harold Rogers, "came forth as a piece of well-turned lathework;" his reading of Beethoven's Fifth was "solidly satisfying . . . strong and magnificent;" of the Sibelius First, "Mr. Burgin made the most of each granitic climax."

That is in the usual idiom of praise with which Richard Burgin's work with the Boston Symphony Orchestra has been reviewed through the years. And it occurs to us that Portland should take especial notice, for Mr. Burgin is conductor of our own Symphony Orchestra. To be sure it is not to be pretended that he has the same instrument to work upon in Portland as in Boston; but anybody who has heard the concerts which he has conducted here is aware that the local orchestra responds excellently to the direction it gets from him. One music-lover remarked recently that the orchestra plays "over its head" when Mr. Burgin conducts. That is not, perhaps, accurate; it might be said, rather, that the Burgin conducting inspires every player to be in top form, and to respond as sympathetically and enthusiastically as may be to the superlative Burgin reading of scores.

Portland is lucky to have so good an orchestra — an orchestra which improves from year to year. Portland is especially lucky to have Richard Burgin as the orchestra's conductor. The community could not do better. Some members of it, perhaps because of unawareness, have been missing the musical treat that Mr. Burgin and The Portland Symphony Orchestra are providing.

Cir. (D 139,855)

This Clipping From
→ PROVIDENCE, R. I.
BULLETIN

MAR 25 1953

Boston Symphony Gives Last of Series Of Concerts Here

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening in the final concert of the series and the capacity audience at Veterans' Memorial Auditorium gave conductor and players an ovation. The program was diverse and colorful and the brilliance of its performance proved once again that virtuosity can make enthusiasm even for Hindemith and Honegger. The program:

Schumann
Overture to Byron's "Manfred," Op. 115
Hindemith
Symphonic Metamorphosis of Theme by Carl Maria von Weber
1. Allegro
2. "Turandot;" Scherzo
3. Andantino
4. March
Wagner
Excerpts from Act III, "Die Meistersinger von Nurnberg"
Introduction—Dance of the Apprentices—Procession of the Mastersingers
INTERMISSION
Honegger
Symphony No. 2, for String Orchestra
1. Molto moderato
2. Adagio mesto
3. Vivace, non troppo
Ravel . . . "La Valse," Choreographic Poem

Two contemporary works on the same program proved something of a challenge to listeners. The Hindemith piece, dated 1943, was cushioned between Schumann and Wagner. The Honegger work, dated 1941, was overpowered by the scintillating Ravel poem. And the audience all but cheered at the finale so it is apparently safe to assume that contemporary music no longer holds any terrors for Providence. Another milestone reached!

Surge of Melancholy

Schumann's Overture to Byron's "Manfred" is one of his best symphonic works and as we heard it read last evening, the surge of its melancholy was overpowering. The strings never sounded so well and the compactness of the score, with its rhythmic impulse, made exciting listening.

For me, the Hindemith was the high spot of the evening. Dr. Munch used a score and from my vantage point, it would have seemed necessary if only to keep the battery of percussion players properly cued. They were busy on all of the odd beats, some of the even ones and only rarely simultaneously. Their performance was like a course in trap drumming at graduate school level. All the college crowd must have approved heartily. It was such good fun.

We heard wonderful flute bits. In the third section, the Andantino, not only the beauty of tone but the grace of the rhythmic figures added considerably to the interest. There was something of the early Hindemith style in the nonchalance of the [illegible] of the fourth movement. It [illegible] back vividly the picture of his American debut at a concert in Washington. He played his Sonata for solo viola and walked about the stage a few steps one way and a few the other, as if he were in his own living room playing to himself. His writing is also sure of itself, even though it is unconventional and its patterns of four measure phrases in the fourth movement, the March, were as gay and infectious as the figures of a square dance. It really got to the point of "all hands around" at the finish and with as much hilarity.

Restful and Melodious

The Wagner piece was restful and melodious. Here we heard the brass choir and the reeds sing with the unity of a single voice. This was an admirable choice to follow the modern music.

The Honegger symphony has been described as a work which "embodies much of the mood of occupied Paris." This may explain its morose moods. Its progress was circumscribed, its message was gloomy and it left one unmoved except by the remarkable virtuosity of the players (notably the violas and double basses who had at different times, lengthy sustained melodic passages in the high register).

"La Valse" has been described in innumerable ways. Its irresistible sway has a way of staying in one's memory for at least a week. If you meet your best friend, even tomorrow, and find that his conversation and pace have a three-four lilt, blame the Boston Symphony and Dr. Munch. They literally pulled the audience out of their seats last evening and set them waltzing. The Ravel made a wonderful finish for the season and left us in the right mood of anticipation for another wonderful Boston Symphony season next fall.

[117]

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

MAR 1 - 1953

Historic Music Recording Is Exciting

"Romeo and Juliet" Produced in Full for First Time by Boston Symphony Orchestra

BY JAMES J. CANAVAN

Have you ever wondered what goes on behind the scenes when the Boston Symphony Orchestra plays a recording session, and wished you could be present at one? Well, you'd find it an unusually interesting and exciting experience as this writer did.

Last week RCA Victor sent their experts up from New York to record Hector Berlioz' famed "Romeo and Juliet." It was the first time the intricate work has been done complete and every one concerned—more than 250 people—was "up" for the performance.

This famous dramatic symphony, to be released for the general public in September, commemorates the 150th anniversary of the birth of Berlioz. Putting the symphony on records is one of the highlights in the colorful career of conductor Charles Munch. Munch and Berlioz, both French, have contributed greatly to the history of music.

The recording, a work of skill and precision, was planned months in advance. Some of the very best brains in the music industry were engaged in the project and even the minutest detail received expert attention in advance. The symphony takes only 95 minutes but hundreds of people worked long hours to make it a huge success.

Technical Preparations

Sharing with the conductor the responsibility for the proper execution of the classic were the 110 musicians of the Boston Symphony Orchestra, plus two huge choral groups comprising 125 singers in all. The choristers were from the Harvard Glee Club and the Radcliffe Choral Society.

RCA Victor's music director, Richard Mohr, a young musical genius, is responsible for the excellent reproduction of Red Seal Records. With a stop watch and a head full of musical notes, he sits before a huge speaker during a recording and chooses the correct sound "level."

Several days before the actual recording, Mohr and his crew of skilled recording engineers flew up from New York and started to plan the recording session. The engineers had their elaborate equipment shipped up beforehand and set it up as soon as they got on location.

The recording equipment is worth more than $50,000 and is the most modern available. The microphones alone cost about $500 each. They are so placed as to pick up every available sound. Actually they are set up around the stage with mathematical precision.

The Boston Symphony Orchestra and the Radcliffe Choral Society plus the Harvard Glee Club on stage awaiting the arrival of Conductor Chares Munch. (Note RCA Victor "mike" hung up over stage).

Before they are put in position, the entire symphony is "listened to" by the musical director and the engineers. While the orchestra is playing, Mohr makes notes on the score and gives suggestions to the engineers. They make their mike placements according to the way the symphony comes through on the speaker.

Requires Team Work

Occasionally the engineers find it necessary to discuss acoustic problems with the conductor, and, if possible, he will move around some sections of the orchestra to assure better recording.

Mr. Munch did everything to make this recording something of an event in music circles. The lyrics of "Romeo and Juliet" are in French and everyone who has worked on it hopes it will be a superb album.

Mr. Mohr, whose enthusiasm for this recording is unreserved, is very anxious to hear the final results of this work. "This is the first time that 'Romeo and Juliet' has been done in its entirety," he said. "It is a very ambitious work and we're all interested to see just how it comes out."

Mr. Mohr has also recorded symphonies conducted by Leopold Stowkowski and Arturo Toscanini, among many others. "Each of the conductors works differently," he added, "so we have to watch for many things.

Hall Is Perfect

"Boston's Symphony Hall is the most acoustically perfect hall in the country. This is with an audience, but when it is empty the hall presents other problems. These must be taken into consideration in recording.

"To make up for the audience absence we hang a huge cloth from the ceiling in order to get a good recording. The cloth acts as a sort of baffle plate.

"Often we are asked why we do not allow an audience in to view a recording session. The answer is that the possibility of someone coughing or making some sort of noise is always present with an audience in the hall.

"Putting an orchestra of this size on records is a huge job. The orchestra alone calls for an expenditure of $35,000. Thus it is easy to see why we must be so careful even during the listening period. If the mikes and everything are not just so it will require a remake. This can be very costly.

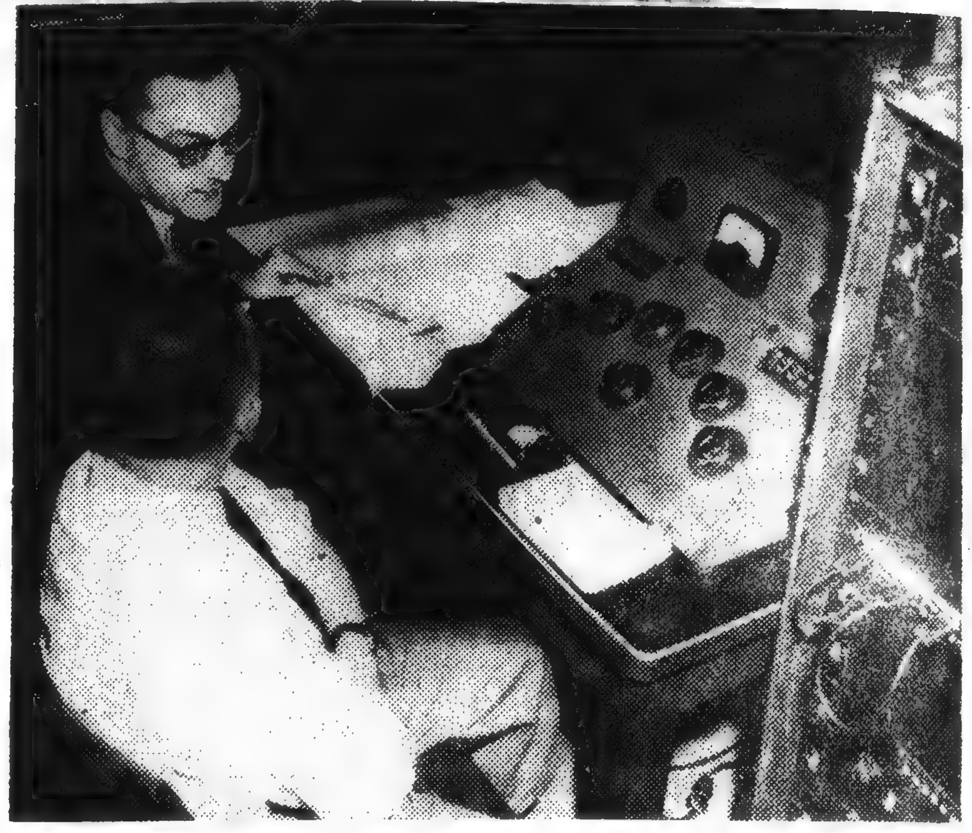
Magic With Tape

"All our recording is done on tape and we can do sheer magic with it. We can cut a note right in half if we want to. Recording is far different now than it used to be in the days when wax was used to capture the sound."

It is Mohr's responsibility to produce colorful, brilliant sound on the tape. All the ticks, pops and squishes must be out before the final records are made. It is kind of a musical geometry.

Mohr, who looks like a college freshman, added: "When people go into a record shop to acquire a disc, they expect the best. This, of course, pleases us. If they expect fine reproduction, then it is our job to give it to them. If record listeners can sit down in the evening and derive enjoyment from listening, then we who help make this possible, are happy.

"After all, this is what we're trying to do. If we do it well then, of course, we get pleasure also. Even we at RCA Victor get a great thrill listening to a newly-released record. All the hard background work is soon forgotten when we find that it has been worth while. We hope the public feels the same way."



Musical director Richard Mohr of the RCA Victor Company discusses problem with recording engineer Jack Leyton.

Singing principals for the Boston Symphony Orchestra's production of Hector Berlioz' dramatic symphony, "Romeo and Juliet." Left to right: Mafgaret Roggero, contralto; Yi-Kwei Sze, bass, and Leslie Chabay, tenor.

---

rtland's, Too

on-
m-
ver
hile

Conductor Charles Muencn was resting. The critics were unanimous in their praise of Mr. Burgin's conducting. His reading of Moussorgsky's "Night on Bald Mountain," said the Christian Science Monitor's Harold Rogers, "came forth as a piece of well-turned lathework;" his reading of Beethoven's Fifth was "solidly satisfying . . . strong and magnificent;" of the Sibelius First, "Mr. Burgin made the most of each granitic climax."

That is in the usual idiom of praise with which Richard Burgin's work with the Boston Symphony Orchestra has been reviewed through the years. And it occurs to us that Portland should take especial notice, for Mr. Burgin is conductor of our own Symphony Orchestra. To be sure it is not to be pretended that he has the same instrument to work upon in Portland as in Boston; but anybody who has heard the concerts which he has conducted here is aware that the local orchestra responds excellently to the direction it gets from him. One music-lover remarked recently that the orchestra plays "over its head" when Mr. Burgin conducts. That is not, perhaps, accurate; it might be said, rather, that the Burgin conducting inspires every player to be in top form, and to respond as sympathetically and enthusiastically as may be to the superlative Burgin reading of scores.

Portland is lucky to have so good an orchestra — an orchestra which improves from year to year. Portland is especially lucky to have Richard Burgin as the orchestra's conductor. The community could not do better. Some members of it, perhaps because of unawareness, have been missing the musical treat that Mr. Burgin and The Portland Symphony Orchestra are providing.

---

gave conductor and players an ovation. The program was diverse and colorful and the brilliance of its performance proved once again that virtuosity can make enthusiasm even for Hindemith and Honegger. The program:

Schumann
Overture to Byron's "Manfred," Op. 115
Hindemith
Symphonic Metamorphosis of Theme by Carl Maria von Weber
1. Allegro
2. "Turandot:" Scherzo
3. Andantino
4. March
Wagner
Excerpts from Act III, "Die Meistersinger von Nurnberg"
Introduction—Dance of the Apprentices—Procession of the Mastersingers
INTERMISSION
Honegger
Symphony No. 2 for String Orchestra
1. Molto moderato
2. Adagio mesto
3. Vivace, non troppo
Ravel . . . "La Valse," Choreographic Poem

Two contemporary works on the same program proved something of a challenge to listeners. The Hindemith piece, dated 1943, was cushioned between Schumann and Wagner. The Honegger work, dated 1941, was overpowered by the

sounded so well and compactness of the score, with rhythmic impulse, made exciting listening.

For me, the Hindemith was the high spot of the evening. Dr. Munch used a score and from my vantage point, it would have seemed necessary if only to keep the battery of percussion players properly cued. They were busy on all of the odd beats, some of the even ones and only rarely simultaneously. Their performance was like a course in trap drumming at graduate school level. All the college crowd must have approved heartily. It was such good fun.

We heard wonderful flute bits. In the third section, the Andantino, not only the beauty of tone but the grace of the rhythmic figures added considerably to the interest. There was something of the early Hindemith style in the nonchalance of the [illegible] of the fourth movement. It brought back vividly the picture of his American debut at a concert in Washington. He played his Sonata for solo viola and walked about the stage a few steps one way and

uch hilarity.

Restful and Melodious

The Wagner piece was restful and melodious. Here we heard the brass choir and the reeds sing with the unity of a single voice. This was an admirable choice to follow the modern music.

The Honegger symphony has been described as a work which "embodies much of the mood of occupied Paris." This may explain its morose moods. Its progress was circumscribed, its message was gloomy and it left one unmoved except by the remarkable virtuosity of the players (notably the violas and double basses who had at different times, lengthy sustained melodic passages in the high register).

"La Valse" has been described in innumerable ways. Its irresistible sway has a way of staying in one's memory for at least a week. If you meet your best friend, even tomorrow, and find that his conversation and pace have a three-four lilt, blame the Boston Symphony and Dr. Munch. They literally pulled the audience out of their seats last evening and set them waltzing. The Ravel made a wonderful finish for the season and left us in the right mood of anticipation for another wonderful Boston Symphony season nex' fall.

Cir. (D 179,261)
This Clipping From
BOSTON, MASS.
ristian Science Monitor
APR 2 - 1953

'The Faces... Come Alive'

NOTHING is more fun in school than something the teachers don't require you to do. It is called "extracurricular activity." In this case it is music at Radcliffe and Harvard. Speaking of the choral and orchestral work at the Cambridge colleges, Miss Handy writes that it has "enriched lifetimes for thousands of . . . graduates." She tells of the joy, the spontaneity, the laughter, and the harmony of this volunteer college music.

By Mary Handy
Staff Writer of The Christian Science Monitor

THE BATON flashes and the first chords of Bach's St. Matthew Passion boom out across Symphony Hall.

For the 110th time Harvard and Radcliffe students are singing with the Boston Symphony Orchestra.

Standing in black choir robes before Charles Munch, the orchestra's conductor, facing tiers of audience, their voices ring out: "Kommt ihr Töchter helft mir klagen. . . ."

No other student choral group in the nation, it is said, has performed with a leading symphony orchestra so many times. During the last few years they have worked over, rehearsed, and performed Bach's St. Matthew and St. John Passions, Berlioz' "Romeo and Juliet" and Requiem, Beethoven's Missa Solemnis, Stravinsky's "Oedipus Rex"—these and more at Boston Symphony concerts. Their recording with the Symphony of the Missa Solemnis is being sold in music stores all over the country.

This week end when they sing the St. Matthew Passion, they are simply carrying on the tradition begun in 1917. But it is a tradition that has become one of the most meaningful in Harvard-Radcliffe student life.

Making this tradition possible are years of dedicated work among students and a handful of faculty members.

Eagerness and Enthusiasm

This is a story of eagerness and enthusiasm—a story of college students staying up all night to attend rehearsals and still finish their studying. The choral singing together with the student orchestra are university extracurricular education at its highest, its most purposeful, its most rewarding. For this extracurricular music has enriched lifetimes for thousands of Harvard and Radcliffe graduates.

"How is choral?" "How is Woody (the conductor)?" "What's the orchestra doing?" are the first questions on the lips of Radcliffe graduates years later at alumnae gatherings.

"When I think back over the important experiences of my college life," writes one Radcliffe alumna, "I remember singing the finale of Beethoven's Ninth Symphony, hearing the strong, clear notes boom out across the audience in Symphony Hall. I remember the look of glorification on Koussevitzky's face and the glow of the orchestra—and I know that this was the biggest thing that happened to me during college."

Carrying on the inspiration of such singing, a former Harvard Glee Club member, now in the Navy, has organized a madrigal singing group aboard a submarine.

Radcliffe mothers elected to school committees, thinking back over their college experience with great music, have given fresh impetus to local public school singing. The first performance of the Brahms Requiem in Florida was conducted by a former Radcliffe Choral Society member. Another alumna is leading singing for the Friends Service Committee in Tokyo.

Walter Piston and Leonard Bernstein, eminent American musicians, played in the orchestra while they were at Harvard. Countless school, college, and local community singing groups and chamber music sessions have sprung up out of the enthusiasm of graduates.

All these people were touched by the magic of being part of great music while at college.

Year after year, Harvard and Radcliffe students are adding to this growing web. Today, in Cambridge, it has spread far beyond the choruses and student orchestra into more than 20 informal quartets and trios, madrigal groups, opera and operetta clubs, early music enthusiasts organizations, a band, and even a bell-ringing group.

Third of Students Touched

The web of extracurricular music touches the college life of a third of all Radcliffe girls and almost a similar proportion of Harvard men. But not more than one-twentieth of these will ever become professional musicians.

Concerts in Sanders Theater, Christmas carols in Memorial Church with "wassail—wassail—wassail" floating out under the candelabra across the red plush pews, the spring chorus and orchestra tours to New York and Washington, song and piano recitals over college radio stations, as well as rainy Sunday afternoons spent playing "Brandenburg" Concertos in Cambridge homes—these are part of the incessant buzzing of music. All 47 pianos around Radcliffe and more than 50 around Harvard are kept busy.

"The miracle is that the students, in spite of all their studying, feel they just have to sing and play," explains Russell Stanger, Harvard-Radcliffe Orchestra conductor, with a proud smile.

"There's a marvelous chain reaction of enthusiasms," he adds, "and the genius of it is that the students are doing it all just for the love of music."

Just for the love of music—without academic credit, independently financing themselves through their concerts—250 undergraduates practice in the glee club and choral society twice a week, and some 70 go to orchestra rehearsals.

"One of the reasons for all this enthusiasm is our warm, human approach to music," says Dr. Archibald Davison, retired choral conductor, now music professor. "We always try to admit students in proportion to their interest in singing and playing. If they desperately want to make music we try to give them a chance." And he tells this story:

Two of the most dedicated and hard-working singers in the Radcliffe Choral Society were sisters who couldn't carry a tune. Although their faces showed the inspiration of a Lily Pons, their voices came out flat monotone.

They were first at rehearsals and eager to memorize long choruses, but their voices sounded always in monotone. But they eagerly sang at each rehearsal as the time for the annual concert with the late Serge Koussevitzky and the Boston Symphony approached.

"Hurry up and kick out those two sisters who can't sing," everyone urged Dr. Davison. "You don't want to let them spoil the concert do you?"

"No, I don't want them to," he'd answer, "but I know how much singing means to them."

And, very quietly, he arranged to have the two girls sit in two seats on the Symphony Hall stage directly beside the organ from which any sound coming forth would be inaudible.

The concert was a great success. The two sisters sang—rapturous to behold but impossible to hear.

'Only the Best Music'

"Instances like this when enthusiastic performers might become a menace at concerts are so few they can be handled," adds Dr. Davison. "Music meant so much to those girls it was practically their lives. Years later their father told me how they still talked about the Choral Society."

Another reason for the almost astounding growth of leisure time music at Harvard and Radcliffe has been "our insistence on playing and singing only the very best music," says Dr. Davison.

"Back around 1915, people objected to this. They told us that student glee clubs were spiritually, emotionally, and physically unable to sing all this serious stuff. But I say you just can't keep good music down."

While other college musicians often turned to light opera and spirituals, the Radcliffe and Harvard singers stuck solidly to Palestrina, Bach, and Brahms.

In fact, everything about the music at Harvard and Radcliffe is intense and wholehearted. "You can't lead this kind of music from an armchair," is the way Dr. Davison puts it.

Proofs are the rehearsals of the present choral conductor, G. Wallace Woodworth—affectionately known as Woody.

Leaning forward, tapping his baton on the desk before him, he commands the complete attention of each singer and orchestra member, even in the largest joint rehearsals.

Violinists put down their violins and wipe their foreheads. Eager singers in the chorus lean forward and let their music drop to their laps, as they listen to his words.

"The orchestra comes through, but the chorus sounds like a kind of jellied mass. Come on. Let's have it again." He raises his arms, and a flood of sound fills the rehearsal room.

"That's it. Much better. But the violas . . ." And a smile encircles his face and is echoed in his eyes. "It's a very small thing, this viola business here—but if it's done right, it will just electrify a few Harvard musicologists." The tension is gone. Everyone laughs. Then the baton rises again and the flood of music booms out.

Over and over again. Stopping and starting. Polishing and repolishing.

"I really learned to give of myself when I came to work with Woody," explains his Radcliffe assistant, Barbara Connelly. "I can see it in all the faces here. They really come alive."

After a long-soaring curve of sound, Woody suddenly bangs his baton. "You know," he interrupts, "there are two kinds of passages we must work on over and over. The difficult ones and the beautiful ones. This is beautiful. Let's listen to it."

'With All Your Heart'

Finally, after the students have gathered up their coats and mufflers, their violins, music, and textbooks piled under their arms, when they've banged the doors shut, when the sound of the Bach chords has dimmed away, the spirit of their work together still hovers in the rehearsal room.

"Whatever you do," it seems to say, "do it wholly with all your heart and spirit."

This eagerness of spirit, this wholeheartedness, this generosity of workmanship shows in the concerts of orchestra and chorus.

This is what a recent review in this newspaper said about them:

"The annual concert of the Harvard Glee Club and Radcliffe Choral Society, given on Friday night at Sanders Theater to a full house, belongs to the most radiant and inspiring music-making anywhere.

"The purity, richness of tone, and clarity of line mustered by several hundred youthful voices is a marvel.

"G. Wallace Woodworth, a human dynamo, exacts fabulous precision, flawless intonation, shadings and accents of infinite variety, and an enthusiasm of spirit perhaps unrivaled in the choral field today."

G. Wallace Woodworth Conducts

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

THE BOSTON HERALD, FRIDAY, APRIL 3, 1953

2 Colleges Left Half-Million

$650,000 Public Gifts In John Moors Will

Harvard and Radcliffe were bequeathed $250,000 each by John F. Moors of Brookline, investment banker and philanthropist, in his will disposing of an estate of more than $1,000,000 and filed yesterday in Norfolk Probate Court at Dedham.

On Radcliffe Council

Moors, who died March 23 at the age of 92, left public bequests totaling $650,000. Besides the Harvard and Radcliffe gifts, he bequeathed $100,000 to the Boston Family Welfare Society, of which he was a director and contributor for many years, and $50,000 to the Boston Symphony Orchestra.

He was a graduate of Harvard in 1883 and a fellow of the Harvard Corporation from 1917 to 1929. He had served on the Radcliffe Council for 25 years. His will also directed that the rest of the estate, after many gifts to relatives, business associates and employes, should be divided equally between the two colleges.

(Continued on Page Sixteen)

2 Colleges Left Half-Million

(Continued from First Page)

The gift to Harvard was for a fund in memory of his father, Joseph Benjamin Moors, and that to Radcliffe in memory of his wife, Ethel Paine Moors. The $50,000 to the Boston Symphony Orchestra was "in grateful remembrance of Henry Lee Higginson."

Personal gifts included $25,000 to Madeline Regan, his nurse when the will was drawn Jan. 31, 1949; $10,000 to a former nurse, Helen J. MacLeod, and $2500 each to three former nurses, Vida I. Keith, Marguerite Menefer and Mrs. William Sanders. He left his chauffeur, John A. Cameron, $5,000, and his choreman, Thomas Lennon, $1,000.

PARTNERS REMEMBERED

His wife was bequeathed $250,000, their home at 150 Fisher Ave., Brookline, and all furniture, books, jewelry and articles of personal adornment. He left his sister, Adelaide M. Brown, $50,000, a niece, Adelaide Pratt of Chestnut Hill, $25,000 and his real estate in Cohasset, and two nephews and a niece, Thomas D., and John M. Cabot and Eleanor C. Bradley, $10,000 each.

Others bequests included: $15,000 each to Francis E. Smith, William Ferguson and Leon D. Clark, his business partners, plus $50,000 to be used in their discretion for the benefit of the firm of Moors and Cabot; $10,000 to his secretary, George W. Clace of Brookline.

$2500 each to 10 business associates, Arthur A. Ferguson, James V. Ganley, Charles L. Walker, Joseph A. O'Brien, Mary C. McLellan, James J. Conway, Herbert O. Wilcox, Charles H. Smith, Ralph W. Pierce and Henry Fleming.

OTHER BEQUESTS

$5000 to Pearl L. Clark, widow of a former partner; $10,000 to Virginia Bell, a grandniece; $5000 to Herbert Nash, Jr., of Boston; $10,000 to Rose Harris, widow of Ralph Harris of Salem; $5000 to his wife's great grandniece, Edith Long, whose father, William B. Long, Jr., was killed in action in World War II.

$5000 to the Society of St. Vincent dePaul, Boston, for the education of the children of the late John Kilduff, whose widow, Celia, lives in Jamaica Plain; $5000 to Mary Kilduff.

The will and five codicils were filed by the law firm of Choate, Hall & Stewart. The final codicil was dated Jan. 7, 1953. There was no bond to indicate the value of the estate.

Cir. (D 346,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 3 - 1953

Moors Left $1,000,000: Harvard, Radcliffe Share

DEDHAM, Mass., April 2.—J[illegible] F. Moors, of Brookline, Mass[illegible] vestment banker and philan[illegible]pist who died March 23, left [illegible] and personal bequests to[illegible] more than $1,000,000, accordi[illegible] his will, filed for probate t[illegible] No estimate of the estate [illegible] given.

Harvard and Radcliffe Colleges receive $350,000 each and both are to share equally in the residue of the estate. Mr. Moors was a fellow in the Harvard Corporation for twelve years and a member of the Radcliffe Council for twenty-five.

He also left $100,000 to the Family Welfare Society of Boston, of which he was president for twenty-five years, and $50,000 to the Boston Symphony Orchestra. His wife, Mrs. Ethel P. Moors, receives $250,000 and their home in Brookline.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 4 - 1953

MUSIC

Symphony Presents St. Matthew Passion

Twenty-second "regular" program by Boston Symphony Orchestra, Charles Munch conductor. At Symphony Hall. Bach: The Passion According to St. Matthew. The choruses: Harvard Glee Club, Radcliffe Choral Society, prepared by G. Wallace Woodworth, and boys' choir of Trinity Church, prepared by Francis Snow. The soloists: Mariquita Moll, soprano; Florence Kopleff, contralto; Herbert Handt, tenor; Gerard Souzay, baritone; Paul Matthen, bass. Harpsichord: Daniel Pinkham Organ: E. Power Biggs.

By CYRUS DURGIN

Since the advent of Charles Munch as conductor of the Boston Symphony Orchestra, it has not been necessary to follow the old custom of shifting concerts that would fall upon Good Friday. The better practice has been instituted of presenting, in alternate years, the St. Matthew and St. John Passions of Johann Sebastian Bach. This year it is again the turn of the St. Matthew Passion, the larger of the two, and a work of more grandeur, though not perhaps of the dramatic tension which characterizes part of the St. John Passion.

The practice undoubtedly is appropriate, and yet it does have its drawbacks: The St. Matthew Passion has to be cut to get it within ordinary running time. What to cut? Munch, evidently taking the view that since the events of Christ's Passion and Crucifixion are told by the Evangelist, and that such is the part of first importance, retains nearly all the recitative and omits certain choruses and chorales. This makes a jumpy effect.

If a different view may be suggested, mine would be to cut the recitative and keep the choral portions, which have much the greater musical value. Also, to sing the Passions in English instead of the original German. This would not, I believe, diminish the devotional character of the music at what are concert rather than church performances.

As this writer has had occasion to point out before, Munch, with his Alsatian ancestry and French experience, stands artistically between Central and Western Europe. German music, and especially the Lutheran church music of Bach, brings out in him a side often concealed when he conducts works of Latin derivation. With Bach, Munch seems to function in an aura, a very special one, of scholarly and expressive dedication. His Bach, therefore, is a model of propriety, pure in style, nothing exaggerated; all clear, luminous and "singing", yet solid, and when Bach occasionally becomes dramatic, very intense.

Considering the length and difficulty of the St. Matthew Passion, a nearly perfect performance, chorally, orchestrally and by soloists, is rare. Yesterday's concert had many fine, even memorable interludes, and some that were a good deal less. The instrumental portion was superb, the chorales with their indescribable beauty, boasted a genuine exaltation. Most of the polyphonic choruses went well, although the massed singers did not always muster enough strength, section by section, to make the lines of counterpoint firm and clear.

The soloists, all in all, lacked distinction, save for the noble delivery of Gerard Souzay. Handt must be credited with some excellent voicing of the Evangelist's recitative, but mostly he dealt in a vociferous, operatic manner totally wrong for Bach. Matthen was at his best when the music was soft and slow. Miss Kopleff and Miss Moll sang competently but with no outstanding beauties of tone or communicative quality.

The concert had been set back to 3:30 so that it would not interfere with the traditional church-going hours between 12 and 3. The final chorus ended a little after 6. Munch bowed politely, in acknowledgement of applause, but it was evident that he would have preferred no ovation at all, and he did not reappear upon the stage.

This Clipping From
BOSTON, MASS.
HERALD
APR 4 - 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 22d concert of the 72d season in Symphony Hall yesterday afternoon.

The program was given over to Bach's St. Matthew Passion. Assisting were Mariquita Moll, soprano; Florence Kopleff, contralto; Herbert Handt, tenor; Gerard Souzay, bass; Paul Matthen, bass; the Harvard Glee Club, the Radcliffe Choral Society, the boys' choir of Trinity Church; Daniel Pinkham, harpsicrord and E. Power Biggs, organ.

By RUDOLPH ELIE

BACH'S AGELESS Easter drama of the St. Matthew Passion, nowadays alternated on Good Friday with the St. John Passion, was yesterday afternoon given a superb traversal by the soloists, chorus and orchestra that, combined with the beauty of the day itself (after a fortnight's gloom), made this an occasion of special significance.

The work itself offers an inexhaustible array of wonders as it tells the story of the Passion of Jesus. Unlike the St. John Passion, which emphasizes and dramatizes the trial of Jesus with all the attendant furies of the mob arrayed against him, the St. Matthew is introspective, meditative, spiritual.

Not that Bach does not unleash the forces of the mob but the prevailing mood of this gigantic canvas is subdued as Bach, with the hindsight of immense religious conviction, intersperses chorales and accompanied recitatives (like 'Ebarm es Gott'), as well as contemplative arias (like the incomparable 'Ebarme dich') with the outbursts of the crowd and the anguish of Jesus Himself. It is at once, thus, a spiritual as much as a musical experience, an experience of the heart as much as of the ear.

With the choral groups of Harvard and Radcliffe, we have never had anything but the most beautiful performances. It is not possible, from year to year, to single one out over another for special excellence; G. Wallace Woodworth's standards allow for no annual variation. It has long been evident, however, that Mr. Munch is one of the few great orchestral conductors who also understand the chorus, and who consequently make demands on it in a musical way that produces a quality hard to match in any equally large group. Most orchestral conductors are satisfied to achieve a smart attack, a good balance and a fortissimo large enough to imperil the rafters from choral forces.

Not so Mr. Munch: for him the chorus must produce its most beautiful tone, its most perfect integration of tone and its most perfect attack at less than half voice—and this is all but asking the impossible of non-professional choral groups. That it is not impossible, however, with so basically grounded a group as this, is the living testimony of the singing of the most touching chorale in the whole work, "O Thou With Hate Surrounded." It was—as was the choral singing throughout—matchless.

The soloists this year were, I thought, well up to their difficult assignments. Gerard Souzay towered well above the rest with an effortless voice of the richest emotional coloration for the role of Jesus. He was exactly right for the part, and lent it great distinction. In the long and exacting role of the Evangelist, Herbert Handt sang splendidly in a fine, bright and ringing tenor voice catching all the notes and all the words of this difficult secco recitative. He may have overdone the emotional aspects of the role a little but it was good indeed to hear an uninhibited voice for a change at these concerts, which never have been noted for the robust qualities of the solo singers.

Mariquita Moll, Florence Kopleff and Paul Matthen, meanwhile, brought good, exact voices and good big tones to their solos, to make this group of soloists one of the better in recent times. It need only be added that E. Power Biggs' support at the organ and Daniel Pinkham's support at the harpsichord were most musicianly, and that the choir of 20 boy voices from Trinity Church, trained by Dr. Francis Snow, was bright and accurate to indicate that this was an event as elevated in mood as the season itself.

Pierre Monteux returns next week to give us a sample of his program on the forthcoming trans-continental tour. It offers Creston's Symphony No. 2, Mozart's B-flat Piano Concerto (Lili Kraus, soloist), Stravinsky's "Fire Bird" and Strauss' Suite from "Der Rosenkavalier."

Christian Science Monitor

Y, APRIL 4, 1953 **Art—Music—Theater** **11

Bach's St. Matthew Passion

Harvard-Radcliffe Singers With Symphony

By Harold Rogers

Charles Munch continues his policy of presenting Bach's Passion music during Easter week, and this year the turn falls to the Passion According to St. Matthew. The performance yesterday afternoon in Symphony Hall was expressive of Mr. Munch's way with sacred works—careful, devoted, placid or violent as occasion demands.

The artistic elements that make up the current presentation are impressive. There is Gérard Souzay, the young French baritone who is winning much critical acclaim, heard in the role of Jesus. There are Mariquita Moll, soprano, and Herbert Handt, tenor,
oth of whom are making their
econd appearances this season
ith the Boston Symphony Or-
estra. There is Florence Kop-
, contralto, here for the first
e. Paul Matthen, whose work
vell known in this vicinity,
the second bass part—the
of Judas, Peter, Caiaphas,
ilate.
re are also Daniel Pinkham,
artistry at the harpsichord
is an asset to any performance, and E. Power Biggs at the organ console, giving sensitive support during the recitatives. These fine musicians moved against a choral background of much tonal beauty—the Harvard Glee Club and the Radcliffe Choral Society, trained to a "T" by their conductor, G. Wallace Woodworth.

While this chorus lacks the opulence provided by more mature singers, it gains a certain purity of quality from the young, uncultivated voices. The sopranos, for instance, often sounded with the clear simplicity found in boys' choirs. In attack, ensemble, and dynamic flexibility the group sang superbly.

Yet with this magnificent array of talent, there was one very important element that was all but missing—the communication of a buoyant sense of joy to the listeners. The emphasis apparently lay upon the tragedy of the Good Friday occurrences, rather than on the underlying spiritual triumph that was taking place.

This is not to say that the performance was completely barren of joy. There were moments when the heart was deeply moved, especially in M. Souzay's projection, thoughtfully presented, of the noble dignity of Jesus. His lyric voice responded instantly to each nuance of the text.

Mr. Handt, who gave a clear, forceful expression of the Evangelist, also provided many touching moments. There were those marvelous floating pianissimos that Mr. Munch evoked from the singers during the chorales, and the stirring dramatic portions when the chorus represents the angry mob.

But by and large the performance was short on the spiritual communication that sends the listener away with the feeling that he has gone through an exalting experience. Musically, however, it was close to perfect.

Miss Kopleff and Miss Moll sang exquisitely in their duet, "Alas! my Jesus now is taken," their voices well matched in quality and in intensity. Both voices are clearly focused. Miss Kopleff's contralto is rather unusual in that it has a bright quality to it that is seldom heard in this range. She displayed it to advantage in the poignant aria, "O pardon me, my God."

Miss Moll's recitative and aria, "He hath done only good to all," was a worthy example of vocal eloquence, careful phrasing, and an expression of tender emotion. Paul Matthen's aria, "Gladly will I, all resigning," gave him the only ample opportunity to present the strong, solid, dramatic qualities of his pleasing baritone.

Music
BY WARR
Symphony Conce
The Symphony Concert th
Good Friday poses a p
e usual solution is to p
ncert a day ahead. This
s decided to have it
oper day, but at 3:30 rathe
15. The result was some
ts when the concert beg
ny more when it conclud
urs and a half later.
Selecting a suitable prog
other problem, and Mr.
lves that one by perfor
ch Passion, the St. Jo
ar, the St. Matthew the n
the latter's turn again, a
rday this masterpiece of
usic, already heard this
om the Handel and Hay
ety, received a performan
eatly resembled the one
asons ago. In other w
ore witness to Mr. Munc
emely personal conception
ork.
So far as the chorus is con
r. Munch prefers to keep
enerally on a low dynami
here are moments when
olume of choral tone is
nd, by contrast, these episo
nusually forceful. But t
ailing impression is of so
reamlike, disembodied,
al. Whether that is w
ther literal Bach had in
nother question.
The chorus again was
arvard and Radcliffe, c
ained, as always, by G.
oodworth. Yesterday t
ard wing was the stronge
wo, in more senses th
hough the young women
ome beautiful effects in
ut Mr. Munch's subpianis
In the matter of solo
ymphony Hall does not
ell by us these days. Ye
uintet was by no means
should have been. Ten
rt Handt found the Eva
usic uncomfortably high,
orted to head tones that
oice an unnatural soun
rove, however, to put the
eaning in every syllable
xt—German, by the wa
unch is adamant on th
ough many pleas have bee
r the English version to
have been so long accu
Gerard Souzay, who sa
rt of Jesus, has proved
ore than once a distin
nger. But this music is
m. All too often his vo
pleasantly harsh. The oth
ul Matthen fared much

HARTFORD, CONN.
COURANT
APR 7 - 1953

ushnell Takin
pplications Fo
ymphony Seri

pplications are now bei
ed at the Bushnell Me
n prospective new sub
as well as from curren
ibers to the annual Bu
phony Series running
-October into March. N
ations will be filled as
ome available and in t
received. Current seat-h
have until April 15 t
their wish to re-sub
the 1953-54 Series, wh
nsored by the Bushnell
ny Concert Association
anaging Director Willi
tensen said yesterday
inclusion of the Detroi
ny Orchestra in the
es, for the first time
has created widespr
st. It last performed h
the baton of Ossip G
ch in annual concerts
first four years of the
Memorial's life. Reor
years ago in what ha
cribed as one of the m
ng moves in recent Am
ical history, it is no
ted by the noted Frenc
Paul Paray, who will
Hartford concert this
our orchestras which
e to the Bushnell eve
since its dedication
will, with the Detroi
ny, make up next
hnell Symphony Series
Boston Symphony,
ch, conductor, Clevel
tra, George Szell, con
York Philharmonic-S
Dimitri Mitropoulos,
Philadelphia Orchest
Ormandy, conductor.
e opening concert will
ed by noted Athenia
Mitropoulos and his Ne
mble, oldest in this
illustrated folder de
series is available
nell Memorial upon

**15

Music in Review

BY WARREN STOREY SMITH

Symphony Concert

The Symphony Concert that falls on Good Friday poses a problem. The usual solution is to put the concert a day ahead. This year it was decided to have it on the proper day, but at 3:30 rather than 2:15. The result was some empty seats when the concert began and many more when it concluded two hours and a half later.

Selecting a suitable program is another problem, and Mr. Munch solves that one by performing a Bach Passion, the St. John one year, the St. Matthew the next. It is the latter's turn again, and yesterday this masterpiece of sacred music, already heard this spring from the Handel and Haydn Society, received a performance that greatly resembled the one of two seasons ago. In other words, it bore witness to Mr. Munch's extremely personal conception of the work.

So far as the chorus is concerned, Mr. Munch prefers to keep things generally on a low dynamic level. There are moments when the full volume of choral tone is released and by contrast, these episodes are unusually forceful. But the prevailing impression is of something dreamlike, disembodied, phantasmal. Whether that is what the rather literal Bach had in mind is another question.

The chorus again was that of Harvard and Radcliffe, carefully trained, as always, by G. Wallace Woodworth. Yesterday the Harvard wing was the stronger of the two, in more senses than one, though the young women achieved some beautiful effects in carrying out Mr. Munch's subpianissimos.

In the matter of solo singers, Symphony Hall does not do very well by us these days. Yesterday's quintet was by no means all that it should have been. Tenor Herbert Handt found the Evangelist's music uncomfortably high, and resorted to head tones that gave his voice an unnatural sound. He strove, however, to put the utmost meaning in every syllable of the text—German, by the way. Mr. Munch is adamant on that one, though many pleas have been made for the English version to which we have been so long accustomed.

Gerard Souzay, who sang the part of Jesus, has proved himself more than once a distinguished singer. But this music is not for him. All too often his voice was unpleasantly harsh. The other bass, Paul Matthen fared much better. In fact, he was the most completely satisfactory singer of all. **The most you can say for soprano Mariquita Moll and contralto Florence Kopleff is that they tried hard, and theirs were difficult tasks. The orchestra, at least, sounded beautifully at all times. And for this one was especially grateful. This evening's concert will begin at the customary hour of 8:30.**

HARTFORD, CONN.
COURANT

APR 7 - 1953

Bushnell Taking Applications For Symphony Series

Applications are now being received at the Bushnell Memorial [illegible] prospective new subscribers as well as from current subscribers to the annual Bushnell [illegible] Series running from [illegible] October into March. New applications will be filled as seats become available and in the order [illegible] Current seat-holders [illegible] April 15 to indicate [illegible] wish to re-subscribe [illegible] Series which is [illegible] by the Bushnell Community [illegible] Association.

[illegible] William H. [illegible] yesterday that [illegible] the Detroit Symphony Orchestra [illegible] the coming [illegible] since [illegible] widespread in[illegible] here un[illegible] Gabrilo[illegible] during [illegible] of the Bushnell [illegible] Reorganized [illegible] years ago in [illegible] has been [illegible] as one of the most ex[illegible] in major American [illegible] now con[illegible] noted French leader [illegible] direct the Hartford concert this fall. [illegible]

[illegible] Boston Symphony, Charles Munch, conductor; Cleveland Orchestra, George Szell, conductor; New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor; Philadelphia Orchestra, Eugene Ormandy, conductor.

The opening concert will be performed by noted Athenian Dimitri Mitropoulos and his New York ensemble, oldest in this country.

An illustrated folder describing the series is available at the Bushnell Memorial upon personal, written or telephoned request.

APRIL 9,
1953 – BOSTON POST

Friends of Symphony

At Symphony Hall yesterday afternoon the Friends of the Boston Symphony Orchestra held their annual meeting. They were addressed by their chairman, Oliver Wolcott, and by Henry B. Cabot, president of the board of trustees. During these talks the orchestra was seated on the stage and when the business meeting was over, the musicians, led by Charles Munch, offered a brief program consisting of the "Royal Hunt and Storm" from Berlioz' opera "The Trojans" and the "Unfinished" Symphony of Schubert.

At the meeting proper the Friends were informed that the current deficit would be the now frequently stated figure of $100,000. Mr. Cabot said there were three ways in which the amount could be raised: By government subsidy, which was neither practicable nor wholly desirable by an increase in the number of friends and in the amount of their individual donations, and by a campaign for funds. He thought that a combination of the last two would be what would turn the trick.

Mr. Cabot told the group of the meeting held there in January that had for its object the interesting of Boston and New England business men in the formation of an allied group, Business Friends of the Boston Symphony Orchestra. He said that some firms had made contributions, though these were far inside the total of what was hoped for. But he wished to pay special tribute to the generosity of the chain stores; the A and P, the Stop and Shop and the First National. Mr. Wolcott had said, and Mr. Cabot repeated, that the orchestra was now "at the zenith of musical success and the nadir of physical means."

This Clipping From
BOSTON, MASS.
POST

APR 9 - 1953

Koussevitzky Portrait Presented Orchestra

CONDUCTOR'S PORTRAIT PRESENTED

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, accepts a portrait of the late Dr. Serge Koussevitzky, from Mrs. Koussevitzky. The presentation was made at the 19th annual meeting of the Friends of the Boston Symphony Orchestra.

BY ROSE WALSH

"As a symbol of his spirit, which will always be with the Boston Symphony," Mrs Serge Koussevitzky presented a portrait of her late husband, famous symphony director for 25 years, to the orchestra yesterday afternoon in Symphony Hall.

President Henry B. Cabot accepted the painting on behalf of the trustees and promised it will hang in the foyer of Symphony Hall as long as the orchestra exists. The portrait was done in oils by Boris Chaliapin in 1943 at the Koussevitky summer home in the Berkshires, "Serenak."

Present for the ceremony and subsequent 19th annual meeting of the Friends of Boston Symphony, were Mrs. Koussevitky's sister, Duchess Ann a de Leuchtenberg, and the latter's daughter, Mrs. Joseph de Pasquale, the former Princess Maria de Leuchtenberg.

Program by Orchestra

Charles Munch, the present director of the Symphony, which is leaving April 19 for a transcontinental tour, conducted the orchestra in a short program of music, and afterwards presided at tea in the attractively decorated foyer.

Glimpsed at the special meeting were Mr. and Mrs. Russell Codman, Mrs. Conrad Hobbs, Mrs. Nathan B. Talbot, Miss Elizabeth A. Ely, Mrs. W. Cornell Appleton, Mrs. Edward A. Taft, Mrs. Lewis Perry, Dr. and Mrs. Paul B. LeBaron, Mrs. Jerome D. Greene, and her son, David, Mrs. Theodore G. Ames, and Roger Preston.

Cocktails and dinner at the Faculty Club will follow the meeting of Harvard's 25th reunion class at the Fogg Museum this afternoon at 4:30. Accompanied by their wives and older children, they will enjoy a series of guided tours of the museum collections subsequent to a welcoming talk from Professor John Coolidge, its director.

Gardner Cox, Cambridge artist, is chairman of the reunion class of 1928. Among the members of the committee are Mr. and Mrs. Bailey Aldrich, Mr. and Mrs. W. Clark Atwater, Richard A. Berenson, Mr. and Mrs. W. Nelson Bump, Mr. and Mrs. John F. Carr, Mr. and Mrs. Thomas W. Chesterton, Mr. and Mrs. Joseph P. Crosby, Mr. and Mrs. George M. Cushing, Jr., Mr. and Mrs. A. Cushing Cutler, Edgar P. Dean, Mr. and Mrs. Franklin Dexter, Murray Fairbank, John Fairfield and Mr. and Mrs. Robert E. Gregg.

April 4

1953

Joseph F. Mann

Musician or Copyist for Symphony 61 Years

Joseph F. Mann, a retired trumpeter and copyist for the Boston Symphony Orchestra, died yesterday at his home, 57 Dent st., West Roxbury. He would have been 85 on April 11.

Mr. Mann retired at the end of the 1952 season after 61 years of service, 50 years as a trumpeter and 11 as a copyist.

The Czecho-Slovakian musician joined the Boston Symphony in 1891 coming from the Prague Opera where he played under the great composer, Smetana. Mr. Mann played under every conductor of the Boston Symphony except Charles Munch, though he joined it 10 years after its beginning. The first conductor, George Henschel later returned to direct the organization in 1931. He also played at the Pops and Esplanade concerts.

His copy work was so professional, neat, and precise that publishers often published the music direct from his notations.

Mr. Mann figured as a hero in Boston musical circles in 1937. The Finnish Government sent a chorus here from the University of Helsinki which was to sing with the Boston Symphony. Part of the music failed to arrive and the missing parts were sent over by transatlantic telephoto service. The parts, reduced in size and smudged, were not usable, and then conductor Koussevitsky almost decided to call the concert off.

Mr. Mann sat up all night pouring over the missing parts with a magnifying glass and, through his skill and sound knowledge of music, succeeded in copying all of the missing parts. The concert began at the scheduled time, and the work, "The Origin of Fire," by Sibelius, was performed by the Helsinki chorus.

Mr. Mann was a personal friend of the composer Dvorak and was his companion when Dvorak conducted one of his compositions at the Worcester festival.

He leaves five daughters, Mrs. Charles Boyle of Malden, Mrs. Arthur D. Neilson of Dorchester, Helen Mann of West Roxbury, Mrs. J. Bryan Allin of Chicago, and Mrs. William J. Kovar of Westwood.

Services will be at the Mann and Mann Funeral Home, West Roxbury, Tuesday at 2 p. m. Burial will be in Walnut Hill Cemetery, Brookline.

U.S. TOUR
Advance clippings

BOSTON, MASS.
MORNING GLOBE

APR 5 - 1953

Composer Hits Double

By PAUL F. KNEELAND

When a composer completes a symphony, his work is but half done — only when it is finally performed is the job really completed.

But with Gardner Read, however, neither composition nor performance is any problem. Although only 40, he has written four symphonies, dozens of suites, tone poems, sonatas, overtures.

And this week two of his works are to be given world premieres —"Arioso Elegiaca For Strings" by the Zimbler Sinfonietta at Jordan Hall on Wednesday, "The Temptation of St. Anthony," a dance symphony, by the Chicago Symphony Orchestra on Thursday.

"I just hope I can get to both, although it's going to be like trying to be in two places at once," the composer admits.

★ ★ ★

"After the concert here I'll take a plane to Chicago or one the next morning. If the flights are grounded . . . well, I'll just be out of luck, that's all.

"I'd really hate to miss the symphony though. You see, I've never heard it."

★ ★ ★

Is he a little nervous about the whole thing?

"That's an understatement," says Read. "I suffer agonies when my compositions are played—it's so seldom I ever hear them."

Actually, this is sheer modesty on Read's part. Long before 1948, when he came to the Boston University School of Music as a professor of composition, Read was making contemporary musical history. In 1937 he won a first prize of $1000 for Symphony No. 1, which was played by the New York Philharmonic Symphony with John Barbirolli conducting, and Symphony No. 2—another $1000 prize winner—he himself conducted at its 1943 premiere by the Boston Symphony Orchestra.

A child prodigy?

★ ★ ★

"Hardly," Read says ruefully. "At 8 I was a total flop at the piano. In fact, I was so bad my parents thought lessons were a waste of money so they stopped them."

Seven years later, as a sophomore at Evanston (Ill.) Township High School, Read began his first composition, "Motion Picture Incidental Music"—themes to be played for silent films. Some of the titles were pretty weird—"Fury Of The Elements," "Impending Doom," "A Midnight Maurauder," "The Mystic Rider"—but not so weird that his music teacher wasn't impressed. So he commissioned the young composer to write the Evanston High Class Song. ("For soprano voice or unison chorus," the title page read).

U.S.
TOUR
REVUES

This Clipping From
BOSTON, MASS.
TRAVELER

APR 6 - 1953

Symphony Programs

Pierre Monteux will be the guest conductor of the Boston Symphony Orchestra Friday afternoon and Saturday evening next in Symphony Hall. The soloist will be Lili Kraus, the pianist who has won renown in Europe and in America and who is to make her first appearance in Boston. Miss Kraus will play Mozart's Piano Concerto in B flat major, K. 456 which is to be heard for the first time at these concerts. Mr. Monteux will open the program with Paul Creston's Symphony No. 2. The second part will consist of the Suite from Stravinsky's "The Fire Bird" and a Suite from "Der Rosenkavalier" by Richard Strauss.

POPS

[120]

1952
1953
SEASON

The Berkshire Evening Ea

Pittsfield, Massachusetts, Thursday, April 9, 1953

Koussevitzky Portrait Given to BSO

Chaliapin Painting Will Hang in Symphony Hall

Mrs. Serge Koussevitzky presented a portrait of her late husband, for 25 years conductor of the Boston Symphony Orchestra, to the orchestra yesterday afternoon in the foyer of Symphony Hall, Boston. The short ceremony preceded the 19th annual meeting of the Friends of the Boston Symphony Orchestra.

The portrait, which hung in the living room of Seranak, the Koussevitzky's Lenox home, until last summer, when it was exhibited in the reception room at the Tanglewood entrance, was painted in Lenox by Boris Chaliapin in 1943. It was accepted for the trustees by the orchestra's president, Henry B. Cabot, who promised that it will hang in the foyer of Symphony Hall "as long as the orchestra exists."

Deficit Estimated at $100,000

Mr. Cabot told the audience of 600 of the 2800 Friends that the orchestra's deficit for the current year is estimated at nearly $100,000, despite the fact that all but one of its five local subscription series were sold out before the season started.

The reasons given were higher salaries, higher costs of materials and travel, the "inevitable taxes to the City of Boston," the drop in royalties from record sales and the lack of revenue from radio broadcasts. "The public has been conquered by Milton Berle and Haydn has given place to Howdy Doody," he said. "We are at the zenith of our success but at the nadir of means."

While the Friends give $100,000 a year, above their ticket subscriptions, they represent a small proportion of the 800,000 live listeners.

Business Campaign No Success

The campaign started in January to try to teach Boston businessmen that the orchestra, now about to undertake a national tour, was worth a large sum to them in advertising and good will for their home town, has resulted in real response from only three firms—the First National Stores, the A. & P. and Stop and Shop.

The only alternative, Mr. Cabot said, since the orchestra will not turn to the government, is to open a campaign in August directly to the public. He declared, however, that the Boston orchestra is better off, comparatively, than others.

PRESENTATION: Mrs. Serge Koussevitzky yesterday afternoon presented this Boris Chaliapin portrait of her late husband to the Boston Symphony Orchestra, which he conducted for 25 years. It was accepted by Henry B. Cabot, president of the board of trustees, and will hang in Symphony Hall. *(UP Telephoto)*

Duchess Anna de Leuchtenberg (left) sister of Mrs. Serge Koussevitzky, with her daughter, Mrs. Joseph de Pasquale, attended the presentation of the Chaliapin portrait of Dr. Koussevitzky to Boston Symphony Orchestra last Wednesday afternoon.

Boston Post Apr [illegible]

BOSTON, MASS.
HERALD

APR 11 1953

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre M[redacted]ducting, gave the 23d concert of the 72d season in Symphony Hall yesterday afternoon. Lili Kraus, pianist, was the soloist. The program:
Symphony No. 2, Op. 35 ...... Creston
Concerto in B flat, K. 456 ...... Mozart
"Fire Bird" .... Stravinsky
Suite from "Der Rosenkavalier" ...... Strauss

By RUDOLPH ELIE

PIERRE MONTEUX returned yesterday afternoon to give us something of a preview of one of his programs for the forthcoming transcontinental tour of the orchestra and the results, taking it by and large, were fairly mixed.

Thinking up exactly the right programs to properly display the character and special qualities of the Boston Symphony on tour, is of course, a most formidable problem. The programs for Europe last season, on the whole, were hardly perfect, especially those offering American music. The foreign critics were courteous enough about Schuman's Third Symphony, but it was more than evident they didn't think too much of it, nor could they have been said to go wild about the other specimens of native musical product chosen.

* * *

Paul Creston's Second Symphony is far and away a better work than Schuman's Third. It is, in fact, one of the better American symphonies (though the "American" elements are not too obvious), and it will make its way Knoxville and El Paso as well as it makes it here. But I wonder what the music critics of, say, Chicago or San Francisco, will make of a suite from "Der Rosenkavalier"? And will they find Stravinsky's "Fire Bird" the last word in sensation and orchestral verve and virtuosity? In short, can't most of these towns hear the same things about as well done at home as we can do them?

This is not to say either of the works are inferior: the Strauss is perfectly beautiful, and it was played with exceptional beauty and clarity yesterday afternoon. But, in the larger sense is it a masterwork for the concert hall or merely a diverting pot-pourri from a masterwork for the opera theater? Does it send one home wagging one's head at the superb esthetic force and transcendent quality of the orchestra? Or merely with a recollection of a fleeting, expert divertissement?

I DON'T KNOW: maybe it is boffola in the stix, as they have it in Variety. But if I were the music critic of the Provo Press-Herald with a deadline an hour away, I'd be very likely to drift back to the office before it went on. And instead of the Fire Bird, why not Petrouchka?

* * *

Well, I don't suppose it's really any of my business: that Mr. Monteux will put these things over in extraordinary style is hardly open to question. My pride in the orchestra being what it is, my only point is that I'd like to see it bowl over the hard-boiled observers as resoundingly as it will the soft-boiled.

This concert brought to us for the first time a charming pianist by the name of Lili Kraus, who played Mozart's B-flat concerto, K. 456, in its first performance at these concerts. This seems hard to believe, for it is a work in Mozart's most serious, most lyrical and most extended vein. Its slow movement is one of the longest and certainly one of the most deeply colored andantes in all Mozart. The whole work, in fact, even including the rondo, is touched with gravity and introspection, and it is not a work to display a pianist's brilliance.

FOR THIS REASON it just isn't done, as the brighter works on either side of this one are, and Miss Kraus is therefore to be especially complimented for doing it for us. She displayed an expert keyboard technique and a pleasant personality but occasionally seemed a little insecure, especially in the closing moments of the slow movement where her tempos didn't always seem to agree with those of the conductor. Nonetheless, she was a pleasure to hear as certainly was the work itself.

Mr. Munch returns for the final concert of the season next week to offer Handel's Water Music, Ravel's "Rapsodie Espagnol," Roussel's "Baccus et Ariane" and Beethoven's Seventh Symphony.

BOSTON, MASS.
EVENING GLOBE

APR 11 1953

MUSIC

Pierre Monteux Conducts Boston Symphony

Twenty-third program by Boston Symphony Orchestra, at Symphony Hall. Piere Monteux, as guest, conducted the following: Paul Creston: Second Symphony; Mozart: Piano Concerto in B-flat (K. 456, first performance at these concerts; soloist, Lili Kraus, Boston debut); Stravinsky: Suite from "The Fire-Bird;" Strauss: Suite from "Der Rosenkavalier."

By CYRUS DURGIN

Perhaps it was the mood; perhaps it was the dark, rainy afternoon, or perhaps it was the music. At any rate, the Boston Symphony concert yesterday didn't really seem to get going until the second half, when Stravinsky's "Fire-Bird" Suite gave it a big lift, and the Suite from Strauss' "Der Rosenkavalier" supplied an even bigger one. That's the way it seemed to this chronicler.

Nonetheless, it was interesting to hear Creston's Second Symphony again, and a "new" Concerto played by a new soloist, and to enjoy as guest, again, Pierre Monteux. This program, by the way, is one of two which Monteux will conduct on the Boston Symphony's transcontinental tour which begins a week from Tuesday.

Lili Kraus, a tall and handsome woman, is a fine musician, with a resourceful keyboard technic and an exact grasp of the style for Mozart. Her playing was attractive in every way, and though the applause did not burst out until the end of the Concerto, she made a definite success. Good Mozart players still are not too numerous, and when you find one who follows Mozart's dictum that his music "should flow like oil and water," you know you have something. Miss Kraus is one of them.

It does seem odd that this particular Concerto should be turning up for the first time on a Symphony program, but with any orchestra there are always some Haydn symphonies and Mozart concertos which they have not essayed. This one is full of cute tunes and rhythmic zest, but it is on the modest side, small in scope and restrained, even for Mozart, in expression. It is not the sort of work calculated to be a good show piece for a virtuoso. Here the music is everything, and display is impossible.

The sum total of yesterday's performance was superb Mozart and superb music-making from soloist, orchestra and conductor, a marvel of polish and decorum. Now that she has made her Boston debut, Miss Kraus ought to be invited back.

Creston's Second Symphony, introduced here by Richard Burgin in 1945, is music which moves busily and has a lot going on all the time, without lending an impression that what is happening has much importance. But there is rhythmic life and there are tunes of a sort, though they make you think of other people, from Hindemith to Rachmaninoff. But after a time the Symphony palls.

Monteux's quiet, assured mastery of the orchestra was evident throughout the afternoon, and especially so in the suites of Stravinsky and Strauss, which gorgeous and semi-descriptive music sounded like a million dollars. Or even two million.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 12 1953

Symphony Ends 72nd Season; Fiedler Opens Pops April 21

[illegible] Symphony Orchestra [illegible] the last week of [illegible] with a concert in [illegible] Hall next Tuesday evening [illegible] the final pair of Friday and Saturday evening. [illegible] will conduct on Tuesday [illegible] Overture, "The School [illegible]" Debussy's "Prelude to [illegible] of a Faun," Honegger's [illegible] Symphony for String [illegible] Beethoven's Seventh [illegible]. The final program on [illegible] 17 and 18 will be a Suite [illegible] Water Music of Handel, [illegible] by Sir Hamilton Harty; [illegible] Rapsodie Espagnole, Roussel's "Bacchus et Ariane," Second Suite, Op. 43, and Beethoven's Seventh Symphony.

The orchestra will depart on the Monday following on its first transcontinental tour. On Tuesday night, April 21, the Pops will open their 68th season. Arthur Fiedler will conduct an orchestra engaged to give the Pops until the return of the regular Symphony Orchestra from its Western tour. Concerts will be given each night, Tuesday through Saturday, with the present Pops Orchestra. Tables will as usual cover the floor of Symphony Hall and refreshments will be served.

This Clipping From
HARTFORD, CONN.
TIMES

APR 18 1953

Miss Kraus Joins Monteux In Boston Symphony Concert

Special to The Hartford Times

Boston—Pierre Monteux was in town last weekend to conduct the Boston Symphony in the "next-to-the-last" concert series of the season. He was joined by soloist Lili Kraus, who played Mozart's Piano Concerto in B-flat major, K. 456, and an intrigung program of works which included — besides the concerto—Paul Creston's Symphony No. 2, Stravinsky's "Firebird" Suite, and the suite from Richard Strauss' "Der Rosenkavalier."

Miss Kraus—a non-sensational tpye of virtuoso — nonetheless gave an impressive performance of the Mozart. Her tone instead of brittle or flashy, is firm and pliable; there was no banging match or kyeboard dramatics. Actually Miss Kraus is willing and able to subjugate her technique to the music, a feat which in itself lifts her out of the realm of the ordinary. One is not moved to spout platitudes about Miss Kraus' playing: one simply listens and is content.

* * *

PAUL CRESTON is an American and his Second Symphony is also a sound "Amercan" piece of writing. Creston lives in New York and his symphony has a sophistication about it; it is not merely clever invention —it is deft. The second movement is tremendously effective in gay syncopations and hearty rhythmic patterns which never succumb to the depths of the trite or the contrived.

The listener feels overwhelmed when Monteux is on the podium conducting a Stravinsky work. Mr. Monteux's success with the "Rite of Spring" has been little short of a legend. Expectedly, the "Firebird" is a coup de grace in the hands of the master—Monteux, who accomplishes so much with so little effort and "eye wash." It is a pleasure to watch him.

The "Der Rosenkavalier" suite was full of the dash and sparkle of the inimitable Strauss waltzes —one is caught up in the swirling and swaying as Monteux plus every last ounce of verve from the orchestra.

* * *

THE CIVIC SYMPHONY of Boston, under Paul Cherkassky, presented its third concert of the season in Jordan Hall this week with the young Canadian Minnetta Borek Kessler as piano soloist in her own "Alberta" Concerto.

Miss Kessler's keyboard prowess is a bit difficult to gauge under the circumstances ,the so-called "concerto" being a noble, but unproductive attempt of making something out of nothing.—Ferrol Austen.

—THURSDAY, APRIL 9, 1953

THE BOSTON DAILY GLOBE

Fall Campaign for Financial Aid Weighed by Friends of Symphony

By CYRUS DURGIN

It is likely that the Boston Symphony Orchestra will undertake a campaign for financial assistance next Fall. So stated Henry B. Cabot, president of the board of trustees at the 19th annual meeting of the Society of Friends of the Boston Symphony Orchestra, at Symphony Hall yesterday afternoon.

Cabot's prediction came in the course of an analysis of the orchestra's financial situation. The present time, he said, he considered a turning point in the history of the orchestra insofar as methods of financing the annual deficit are concerned. Three ways suggested themselves to him: an appeal for contributions as a public service on the part of large and small business concerns; government subsidy and contributions from Friends and the public.

Having eliminated government subsidy as undesirable and unlikely, Cabot went on to say that, following a meeting at Symphony Hall last January, various business leaders had been acquainted of the opportunity presented to them to perform a public service in the form of aid to the Boston Symphony.

"We have encountered a large amount of good will, but little cash", Cabot added.

He did, however, cite and publicly thank three food chain businesses, First National Stores, the A & P chain and Stop and Shop for contributions received from them.

Revenue from sales of recordings declined by $29,000, and from broadcasting by $56,000 during the year which ended last Aug. 31. Cabot said that in the estimation of the rustees, the foreseeable annual deficit for the next few years would be between $200,000 and $300,000.

The meeting was opened by Oliver Wolcott, chairman of the Society of Friends. With Cabot and Wolcott upon the platform, sat Francis Hatch Jr., vice chairman of the Society. At the conclusion of the meeting, conductor Charles Munch and the orchestra presented

the "Royal Hunt and S
Berlioz' opera "The T
the "Unfinished" Sy
Schubert. Tea was
upper foyer.

Before the busines

This Clipping From
HARTFORD, CONN.
TIMES

APR 14 1953

Bach Passion Boston Performance

By **FEROL AUSTEN**
Special to The Hartford Times

Boston—Bach's Passion According to St. Matthew was given by the Boston Symphony Orchestra at last weekend's concerts, assisted by a dependable array of soloiists and the combined voices of the Harvard-Radcliffe Choral Society — the latter trained by G. Wallace Woodworth.

Ordinarily, one leans back a bit in awe of the Bach passions, so imbued they are with the spiritual. Mr. Munch's handling of the St. Matthew Passion was impeccably correct, but somehow the sublime seemed lost, perhaps because of that very same steadfast and authentic perfection.

* * *

THE SOLOISTS sang their roles fluently and with intensity. Gerard Souzay, young French baritone, was excellent in the role of Jesus. Mariquita Moll and Florence Kopleff, soprano and contralto respectively, sang their parts beautifully, especially their duet "Alas! my Jesus now is taken," in which their voices blended well, both tonally and artitstically.

Paul Matthen displayed a fine dramatic basso in the roles of Judas, Peter Caiaphas, and Pilate. Herbert Handt, as the Evangelist, poured a rich, declamatory spirit into the tenor role.

The Harvard-Radcliffe Chorus, their young voices imparting an almost rustic "bite" into the score, added a good deal of stature to the choral role. Also assisting in semi-virtuoso roles were E. Power Biggs at the organ and Daniel Pinkham at the harpsichord.

The performance, as a whole, was an immensely devoted and reverent one, besides which Mr. Munch should be especially commended for his sensitive manipulation of the combined forces of soloists and chorus.

* * *

THERE WAS an opportunity to study another fine choral group last week here—the Chorus from the University of Puerto Rico, under the direction of Augusto Rodriguez, which gave a concert at Huntington Hall under auspices of the Massachusetts Institute of Technology.

They were dressed colorfully, the girls in gay cotton skirts, each of which seemed entirely different both in pattern and in color, while white blouses added just the right amount of formalitiy to the occasion; the men in black trousers and shirts of varied hues.

After what seemed an uncommonly long interval of experimental humming and tooting of pitchpipes, the concerts finally got under way.

A palestrina motet, a "Veshomeru from the Hebrew, music by Randall Thompson, Rodrigues, Bennet, Purcell, Lecuona, numerous Puerto Rican folk songs, and the rollicking "Romance de Don Rodrigo" by Salinas—were all outstanding, vocally and musically. The voices were strong and pure, magnetic and communicative. As both conductor and arranger, Mr. Dordiguez is a musician of no small talent.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 13 1953

Station WGBH Symphony Hour Earns Award

COLUMBUS, O., April 12 (AP)—Radio stations WGBM of Boston and WTIC of Hartford, Conn., today won first places in awards made by the 1t7h American exhibition of educational radio and television programs.

The exhibition is sponsored by the Institute for Radio-Television at Ohio State University. Today's awards were all for radio programs. Television awards will be announced later this week.

The New England citations were for regional programs.

The first award in Class Four (cultural: art, science, literature and music programs) went to the Lowell Institute Cooperative Broadcasting Council and station WGBH for its one-hour program "Tomorrow's Symphony."

WTIC was cited in Class 6 (presenting public issues; forums) for its "America Goes to the Polls" program.

There was no first award in Class 7 (news interpretation) but honorable mention went to the Lowell Instiute grou pand station WGBH for its "News Report by Louis M. Lyons." Lyons is curator of the Nieman Journalism Foundation at Harvard University.

WGBH's Class 4 citation for its symphony hour said the program "fills the need of the listener for better enjoyment and understanding of the Boston Symphony Orchestra concerts broadcast over WGBH . . . the commentator combines musicology and showmanship."

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

APR 13 1953

HUB SYMPHONY OPENS CONCERT SERIES OCT. 19

Smith College to Offer Star Attractions; Adele Addison Will Appear

Northampton, April 13—The 1953-54 Smith College concert course will offer two symphony orchestras, one chamber orchestra and two soloists. The series will open Oct. 19 with a concert by the Boston Symphony Orchestra under the direction of Charles Munch. The Virtuosi Da Roma Chamber Orchestra which Toscanini has called the finest of the age, will play Nov. 17. The third concert will be by Adele Addison, young American soprano who began her distinguished career in Springfield. She will sing Jan. 16. The Cleveland Orchestra, under George Szell, will return for its annual concert Feb. 13. The course will close with a concert by the world-famous pianist, Artur Rubenstein, on March 2. Tickets for the course will go on sale at John M. Greene Hall box office Wednesday, the 22d.

This Clipping From
HARTFORD, CONN.
TIMES

APR 14 1953

THE BOSTON SYMPHONY ORCHESTRA under conductor Charles Munch (above) is one of the five major American orchestras to be presented in next season's Bushnell Memorial Symphony Series. Others will be the Philadelphia, Cleveland, Detroit and New York Philharmonic-Symphony orchestras. Subscription applications are now being accepted at the Bushnell Memorial.

U.S. TOUR
Advance Clippings

U.S. TOUR
REVUES

POPS

[122]

BOSTON, MASS.
POST

APR 18 1953

Music in Review

BY WARREN STOREY SMITH

SYMPHONY CONCERT

So far as the Friday afternoon concerts are concerned, the Boston Symphony Orchestra's 72nd season came to a close yesterday. The actual ending, on Beethoven's Seventh Symphony, was a joyous one, and the audience was still applauding when this reviewer left the hall.

Granted that Mr. Munch's interpretation of the Seventh (and we have heard it before) is a highly personal one, it still must be accounted one of his most successful excursions in the classic repertory. He is not the first to sound a Dionysian, a dithyambic note in the first and last movements, particularly the finale. After all, none other than Wagner called this Symphony the "apotheosis of the dance." Mr. Munch's reading of the Allegretto was singularly poetic and the Scherzo raced along at a good clip without ever getting out of hand.

The Seventh is one of the works to be taken on the transcontinental trip that starts Monday night, and the same is true of the other numbers on this week's program: the Handel-Harty Suite from the "Water Music," Ravel's Spanish Rhapsody and the Second Suite from Roussel's Ballet, "Bacchus et Ariane," which was only one of the pieces that the Orchestra took to Europe last season.

We are indebted to Mr. Munch for our belated acquaintance with this music of Roussel. Though its lack of complete originality has already been pointed out, it makes for highly entertaining listening. The orchestral colors are both rich and dazzling and the final pages are exciting. This is one of the best of the collective achievements of Mr. Munch and the orchestra, while their performance of Ravel's "Rapsodie Espagnole" could hardly be bettered. Mr. Munch's treatment of this work is gratifyingly free from the excesses that mark and mar his performance of the same composer's "Bolero" and "La Valse."

While one may prefer Handel straight to Handel in Sir Hamilton Harty's somewhat inflated arrangement, this Suite also makes good listening and it started off yesterday's concert in the happy vein that was maintained throughout. The series of Friday-Saturday concerts, which brought a total of 87 works from 49 composers, will be summarized in the music column a week from tomorrow.

Apr 18

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the final concert of the 72d season in Symphony Hall yesterday afternoon. The program:

Suite "Water Music"......Handel-Harty
Rapsodie Espagnole ....Ravel
"Bacchus et Ariane"..........Roussel
Symphony No. 7 in A, Op. 92
Beethoven

By RUDOLPH ELIE

The 72d season of the Boston Symphony, one of the most memorable in recent seasons, came to an end yesterday afternoon in a glorious blaze of music and music making.

This was one of the programs the orchestra will give under the leadership of Mr. Munch, and it is hard to see how it can fail to give the good people of such cities as Knoxville, Chattanooga, El Paso, Fresno, Provo and Burlington, as well as the larger metropolises, not only a rich and varied musical treat but a spacious view of the orchestra's most transcendent qualities.

It has everything: the baroque beauty and proportion of Handel's Water Music, the high colors and perfumes of Ravel's "Spanish Rhapsody," the vivid poetry and fury of Roussel's "Bacchus and Ariane" and the endless classical miracles of Beethoven's Seventh.

But the season itself has been one of superlative quality not only in the music performed but in the soloists and guest conductors. And the new music, that is the first performances and repeat performances of recent works, has been of notable quality as well. Of the new music, Honegger's "Danse des Morts" clearly stood out above all the rest, but special mention certainly goes to Piston's Fourth Symphony, a most beautiful work; Harsanyi's Symphony in C, Haieff's Piano Concerto, Toch's Second Symphony and Bloch's Concerto Symphonique (a tougher nut to crack but splendid nonetheless).

The most exceptional first performance of an old work was Berlioz' "Romeo and Juliet," which proved to be one of, if not the most outstanding single concert of, the season. Yet Mozart's B-flat major Concerto of K.456 was, astonishingly enough, given its first performance here this season, as was Ravel's "Don Quichotte a Dulcinee," (which earned for its soloist, Gerard Souzay, the first encore at these concerts in something like 40 years).

That the 33-year-old Guido Cantelli's two weeks as guest conductor remains firmly fixed in the minds of everyone, musicians included, as the high water mark of the season seems little open to dispute; the welcome mat is conspicuously out for his return at any time. But it was also a season to welcome once again the venerable Pierre Monteux, and to find Richard Burgin fulfilling his two appearances as associate conductor with ever increasing style and authority.

The soloists have been little short of superb throughout. Claudio Arrau and those two virtually inimitable violinists Isaac Stern and Nathan Milstein provided the principal sensations of the season (and they certainly were!) but memorable appearances were also made by Eunice Alberts, Nicole Henriot, Elena Nikolaidi, William Kapell, Miklos Schwalb (on a Sunday) and Leo Smit. As always the Harvard Glee Club and the Radcliffe Choral Society lent its extraordinary choral gifts, quite outdoing itself in "Romeo and Juliette" to set a standard for years to come.

It was a year, too, in which the orchestra's own soloists reached the peak. During the year there were exceedingly beautiful orchestral solos by Samuel Mayes, whose 'cello solo in Brahms' Second all but stole the stage from Claudio Arrau; by James Stagliano, horn; by Ralph Gomberg, oboe; by Joseph de Pasquale, viola, and by Doriot Anthony, flute—indeed, by all. (In connection with Miss Anthony, I may say my initial qualms as to a woman in a first desk position had no foundation; she's been getting along splendidly and has clearly demonstrated a great gift.)

There were, it is true, occasional programs that just didn't quite fulfill their promise, and some works that just didn't seem to be worth the playing. Yet considering the demands on a conductor to arrange 24 different programs for this series alone, the misses and near-misses were of no consequence.

Thus, as the 72d season came to an end, it is once again hats off to Charles Munch. He has brought the orchestra to a new high in technical attainment and esprit as well. If he has sacrificed some of the incandescent tonal qualities of former days in the process, it is exactly that, a process of continued evolution from one man's esthetic and viewpoint to another's; one neither better nor worse, merely different. It could not be otherwise. So we all join, I think, in wishing the orchestra and its conductor a triumphal tour of the nation in the forthcoming weeks. If they do only half as well as they did yesterday, there is no doubting the outcome!

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 18 1953

MUSIC

Munch Ends Symphony on Brilliant Note

Twenty-fourth and final "regular" program by Boston Symphony Orchestra, Charles Munch, music director. At Symphony Hall. Handel: Suite from "The Water Music" (arr. by Sir Hamilton Harty); Ravel: Spanish Rhapsody; Roussel: Second Suite from "Bacchus and Ariane"; Beethoven: Seventh Symphony.

By CYRUS DURGIN

It doesn't seem possible (because October was only day before yesterday) but the 72d season of the Boston Symphony Orchestra is over. Charles Munch took leave of the Friday afternoon subscribers yesterday, and tonight will bring the actual windup. Monday night, Messrs. Munch and Monteux and the orchestra will set out upon a coast-to-coast tour of five weeks.

Matters went beautifully yesterday afternoon. The program was one calculated for a suitable farewell and consisted of music spicy and familiar. The actual performance was brilliant, with the finale of Beethoven's "Dance" Symphony taken almost faster than possible but with every detail in place. Psychologically, and in every other way, it is a fine thing to leave Symphony Hall with the incredible sound of a truly virtuoso orchestra in our ears.

Munch was well advised to give us such juicy and stimulating pieces as Ravel's Spanish Rhapsody and the Suite from "Bacchus and Ariane," both for their intrinsic worth and because they are music which he conducts superlatively well. He smiled perceptibly, and some in the audience must have smiled inwardly with him, when the Gallic vigor of Roger Voisin's high trumpet cut through Roussel's tonal mass toward the close of the piece. (Incidentally, the "Bacchus" music made this writer think wistfully of Europe, for it figured on several programs of the tour a year ago.)

As for the "Water Music," Harty's choice of six movements is a pleasant and sufficient taste. Yet sometime is might be nice to hear the whole thing. It takes a long time, but there are occasions (when the weather is cold and the mood somewhat elevated) which invite the entire suite.

Handel and Ravel, Roussel and Beethoven, all fared superbly, with conductor and orchestra in their finest vein. If there were errors, apart from what sounded like a near-accident by flute and oboe at the beginning of the vivace in the first movement of the Symphony, they were not perceptible.

The season has been lively, interesting, rewarding, unmarred by any untoward events. The total picture will be drawn in a Sunday article in the near future. For now, let us say au revoir to the conductor and orchestra we admire so much and look forward to their return in the Autumn. And, incidentally, there have been rumors that Munch was going to resign. I checked them and found they are just rumors—no truth whatever.

This Clipping From
WORCESTER, MASS.
GAZETTE

APR 20 1953

The Boston Symphony Takes to the Road

THE BOSTON Symphony Orchestra is hitting the road. Detroit tomorrow night will be the first stop in the most extensive transcontinental tour in the orchestra's history. The trip comes just one year after its triumphant visit to five European countries.

There will be 29 concerts in 26 cities. Some of the cities—Los Angeles, Dallas, Denver, New Orleans and Atlanta, among others—have not had the pleasure of hearing the orchestra in concert before. They have a treat in store.

The Boston Symphony, under the baton of the late Serge Koussevitsky, was often called the finest symphony orchestra in the world. It has continued to rank with the greatest under its present conductor, Charles Munch.

The orchestra has been prominent in the world of music for 72 years. It is a Boston institution—and one in which all New England may take great pride. Its tour should prove a fine success.

BOSTON, SATURDAY, APRIL 18, 1953 **Art—Music—Theater** **11

-Symphony Season Comes to an End

Munch Conducts Beethoven, Handel, Ravel, and Roussel

By Harold Rogers

The seventy-second season of the Boston Symphony Orchestra ends, as far as subscription audiences are concerned, with the concert in Symphony Hall tonight. But the season is far from concluded for the musicians. On Monday evening they leave for their first transcontinental tour—a five-week trip during which they will give 29 concerts in 26 cities.

Charles Munch's closing program is compiled of pieces that the orchestra will play on tour—the suite from Handel's Water Music, as arranged by Sir Hamilton Harty; Ravel's Rapsodie Espagnole; Roussel's second suite from his ballet, "Bacchus et Ariane," and Beethoven's Seventh Symphony.

⁂

Two of these are favorites of Mr. Munch and, indeed, are among the things that he does superlatively. He evokes, as few conductors can, the languorous, sensuous beauties of Ravel's fragile Spanish rhapsody.

We are also indebted to him for having brought forward several of the excellent scores of Roussel, thus acquainting us with the full stature of this late impressionist. In Roussel we find a blend of impressionistic delicacies with the more rugged approach of some of our moderns.

His "Bacchus et Ariane," is a fine example. Mr. Munch made the most of each passing mood—Ariadne's sadness after her desertion by Theseus and her subsequent meeting with Bacchus. The ensuing dithyramb is [illegible] composed and was brought to a shattering climax in Mr. Munch's reading.

⁂

The Harty arrangement of the Handel music, which Mr. Munch first played at these concerts during his first season in 1949, had the same marvelous clarity and grace that he then gave it.

The Beethoven Seventh had the usual shortcomings when Mr. Munch plays Beethoven—mainly those stimulating tempos that spin dizzily and occasionally into a state of brilliant confusion. Stimulation and brilliance can compensate for much, even an occasional state of confusion, but there's nothing quite so satisfying as a Beethoven symphony that is played in a solid, forthright manner.

The former method can appeal to the surface of our senses, but the latter appeals to those secret places of the heart.

-Apr. 20-

THE NEW YORK TIMES,

[From Late Editions of Yesterday's TIMES.]

N. B. C. ORCHESTRA PLAYS AWARD WORK

Alexei Haieff's Piano Concerto, Selected by Music Critics, Is Heard With Smit as Soloist

The N. B. C. Symphony Orchestra last night presented on its broadcast from the Belasco Theatre Alexei Haieff's Piano Concerto, the work selected by the New York Music Critics Circle as the best new orchestral composition introduced in this city last year.

Leo Smit, who commissioned the concerto, was the soloist and Milton Katims, who also led the circle's concert last year, conducted. Howard Taubman, chairman of the circle, was heard in a brief intermission talk.

Paul Hindemith's Septet, judged as the best chamber work of 1952, and Francis Poulenc's "Stabat Mater," the best choral work, could not be heard on the program because of their nature, Mr. Taubman explained. The work Mr. Katims selected to round out the hour-long broadcast was Mozart's "Jupiter" Symphony.

Mr. Smit and the orchestra under Mr. Katims gave the strong, driving concerto a vigorous and well-coordinated performance that exhilarated the audience by its physical vitality. The applause was enthusiastic, with the men of the orchestra joining heartily. One who clapped with especial pride was the pianist's father, Kolman Smit, a member of the second violin section.

The Critics Circle will have another inning next Sunday, for during the intermission of the concert of the New York Philharmonic-Symphony there will be a reading of its special citation to Dimitri Mitropoulos and the orchestra for its presentation in concert form of Darius Milhaud's "Christophe Colomb."

The Critics' awards were broadcast last year also by the N. B. C. Symphony. R. P.

**11

an End

Beethoven,
nd Roussel

st of each passing mood—
e's sadness after her de-
by Theseus and her sub-
meeting with Bacchus.
suing dithyramb is solidly
ed and was brought to a
ng climax in Mr. Munch's

Harty arrangement of the
music, which Mr. Munch
layed at these concerts
his first season in 1949,
e same marvelous clarity
ace that he then gave to it.
Beethoven Seventh had
al shortcomings when Mr.
plays Beethoven—mainly
stimulating tempos that
zzily and occasionally into
e of brilliant confusion.
ation and brilliance can
nsate for much, even an
nal state of confusion, but
nothing quite so satisfy-
a Beethoven symphony
played in a solid, forth-
anner.
former method can appeal
urface of our senses, while
ter appeals to those secret
of the heart.

[illegible] Globe
, 26, 53

Weekly Comment

Review of the 72d Season of Boston Symphony Orchestra

By CYRUS DURGIN

What was the outstanding event of the Boston Symphony Orchestra's 72d season? By way of novelty, something new, that is. The chances are that several answers to that question exist, since human nature by the workings of Providence is likely to differ about many things. My choice would be three events, the first local performances of Ernst Toch's Second Symphony, revival of Berlioz' "Romeo and Juliet," complete, and the first Boston visit of Guido Cantelli as guest conductor.

Please note that these choices are in the field of novelty. The most important event of the Boston Symphony season is really not news at all: the continuing superlative excellence of this fabulous orchestra under the ministrations of a great conductor, Charles Munch. This, by all odds, is the paramount consideration, not alone to us of Boston but to the whole country, especially since the orchestra is now engaged upon a coast-to-coast tour.

Best New Piece

All in all, I consider the Symphony by Toch the outstanding new piece of the season. Not all may agree, but some will. As previously described in this newspaper, it "is remarkably attractive for all its wrath and dissonance . . . it has structure, certainly great power. The dissonance is not that of the arid theoretician, writing to prove something, but the passionate outpouring of an artist with something on his soul."

I confess I found the motto from Genesis, affixed to the score: "I will not let thee go except thou bless me" in relation to the dedication of the score to that great man of peace, Dr Albert Schweitzer, a little far-fetched. Just what Toch had in his mind on this point remains obscure to me. But nonetheless here is a big and a vital piece of music which truly says something. While we enjoyed other pieces that were new, none of them equalled the eloquence of Toch's Second Symphony.

First hearing at these concerts of the entire "Romeo and Juliet" score did, indirectly, prove the maxim I heard from the lips of an old musician many years ago: "There is usually a good reason for the fact that a composition has not been played for many years." In this case, it seemed, the choral and vocal solo portions of Berlioz' "dramatic symphony" did not come up to the power, the poetry and the magic of the purely instrumental movements, which pretty much have remained in the repertory.

Even so, it was a privilege to hear all of the work for the first time, because performance of excerpts never can convey the same effect as performance of a complete score. Listening to the Prelude and Liebestod of "Tristan and Isolde," or Beethoven's Ninth Symphony without the choral finale are not nearly the same thing as hearing those towering masterpieces entire.

Guido Cantelli

Unless all the indications are at fault, Guido Cantelli is destined to be one of the supremely great conductors of the future. Symphonically, at least; what he can do in [illegible] we have no way, over here, of knowing. In fact, Mr. Cantelli already has progresed far on his way to super-eminence.

At the age of 33, he is master of orchestral technic, a musician with a most sensitive ear for clear, rich and balanced orchestral tone, with a superb sense of rhythm, and a confident knowledge of just what he wants to obtain in any given page. In all that he played there never once was the slightest suggestion that the orchestra was conducting him, that he did not realize inwardly how every measure ought to go.

It was possible to differ with his [illegible] as when he gave to the Moussorgsky-Ravel "Pictures at an Exhibition" a long, straight, symphonic "line," instead of treating the episodes as individual vignettes connected by transitional material. But there was no doubting that Mr. Cantelli had everything planned out in his own mind.

Of even greater significance for his future, than technical matters, was the overwhelming the impression he gave of being a dedicated, scholarly and artistically humble musician whose prime concern is to keep on learning, eternally striving to know more about his art.

His re-seating of the orchestra was justified. Putting trumpets and trombones together at the left of the stage gave those sections increased cohesiveness, and helped to sustain the contrast between those instruments and the massed horns at the rear. Much greater sensitivity was obtained by pairing the first woodwinds, flute with oboe, clarinet with bassoon. Incidently, much credit was reflected upon Mr. Munch's artistic integrity and open-mindedness when he retained those elements of Cantelli's change.

Miscellanea

What of the other new music? The piano-and-orchestra Concerto Symphonique of Ernest Bloch was interesting, if not more; Tibor Harsanyi's Symphony in C showed melodic skill and meticulous craftsmanship; Alexei Haieff's Piano Concerto was a stimulating, if crude and limited, exploitation of the percussive resources of the solo instrument; Milhaud's "Kentuckiana" was a pleasant essay in working up a sizable tonal canvas from American folksong material; Walter Piston's Fourth Symphony showed that excellent musician to be letting himself go emotionally more than heretofore, while retaining his formidable and highly polished technic; Strauss' Divertimento after Couperin was enchanting "old man's music"; Schoenberg's imaginary movie music was Schoenberg, and no more need be said.

The greatest single performance involving a soloist was Claudio Arrau's traversal of the Brahms' B-flat Piano Concerto, a monumental success. Of the new soloists (and there were few), only pianist Lili Kraus and the French baritone, Gerard Souzay, were outstanding. But they were very, very good. Among the assisting artists the finest was Yi-Kwei Sze, the Chinese bass.

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

[184]

Cir. (D 364,315) (S 377,514)

This Clipping From
KANSAS CITY, MO.
STAR

MAY 3 - 1953

DISKS OFF BEATEN PATH.

May Issues of Columbia Give Newer Classics a Chance.

In the record releases for May, the contrasts in program policy between the two big recording concerns may be plainly seen. R. C. A.-Victor continues its familiar fondness for the older tried-and-true classics that still please so many record-buyers, while Columbia boldly steps out with big works that may in the near future become standard classics. Meanwhile Columbia does not neglect the established literature either.

But take the R. C. A. list for May—the well known "Scheherazade" orchestral suite by Rimsky-Korsakov leads the list, with Leopold Stokowski conducting the London Philharmonic; the Brahms Piano Concerto No. 2 in B flat, played by Artur Rubinstein and the Boston Symphony under Charles Munch, leaving little to choose between this rendition and the older one by Horowitz and Toscanini; Jose Iturbi doing the Liszt concerto No. 1 and the Mendelssohn G minor concerto with the Victor Symphony, and an album of folk ballads and traditional songs by Helen Traubel. A list wholly conservative except for the excellent technical performances.

Columbia, on the other hand, brings Zino Francescatti doing the Prokofiev violin concerto No. 2 with Mitropoulos and the New York Philharmonic-Symphony, coupled on a long-play with the E major violin concerto by Bach with George Szell conducting; the Second (D Minor) piano concerto by MacDowell, played by Sanroma, coupled with Howard Hanson's Second Symphony; these "novelties" judiciously mingled with four overtures by Beethoven, a number of not-too-well-known concertos by Mozart, and a group of encore pieces by Isaac Stern, and another by Francescatti. And along with this release is the Stravinsky opera-oratorio, Oedipus Rex, a stirring choral work with the composer conducting the Cologne Radio symphony.

Remington continues its catalogue with European recordings, most of them excellently recorded and performed, with the Austrian Symphony orchestra of Vienna. One of the outstanding ones is a group of contemporary vocal numbers by Kurt Baum, Emanuel List and Hilde Zadek, coupled on a long-play with three operatic overtures by Cherubini, Verdi and Rossini.

C. H. T.

Cir. (D 104,936) (S 165,815)

This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN

MAY 3 - 1953

Members To Play at Peabody

Members of the Chicago symphony woodwind quintet to perform at Peabody college this week are, from left, Jerome Stowell, clarinet; Wilbur Simpson, bassoon; Philip Farkas, French horn; Robert Mayer, oboe, and Ralph Johnson, flute.

Chicago Woodwind Quintet To Give Concert Saturday

Members of the Chicago symphony woodwind quintet will present a concert at Peabody college next Saturday at 9 a.m. in the auditorium of the social-religious building.

The quintet is composed of Jerome Stowell, clarinet; Robert Mayer, oboe; Philip Farkas, French horn; Ralph Johnson, flute; and Wilbur Simpson, bassoon.

Stowell, Mayer, Farkas and Johnson are members of the original quintet, which was organized in 1937 to provide a greater understanding and enjoyment to the art of woodwind chamber music by drawing attention to its rarely heard repertory.

Products of Midwest

Each artist is a product of the midwest public school music system. Their college training and orchestral experience has been varied.

Stowell attended Michigan state college and was graduated from the University of Chicago. He joined the Chicago symphony in 1935.

Farkas became associated with the Chicago civic orchestra after graduation from high school and two years later became principal horn player with the Kansas City philharmonic going to the Chicago symphony in 1936. Later he played principal horn with the Cleveland symphony under Rodzinski and the Boston symphony under Koussevitzky and returned to the Chicago symphony in 1947.

Since 1946

Simpson holds the B.M. and M.M. degrees from Northwestern university. He has been with the Chicago symphony since 1946 and had previous musical experience in the Chicago businessmen's symphony, the Grant Park symphony, the New York Opera Co., the Ballet Russe and studio orchestras of WGN and the National Broadcasting Co.

Johnson studied flute under the noted George Laurent under a scholarship at the New England conservatory. He joined the Chicago symphony in 1934. In addition he has played in many NBC orchestras including those on the Firestone hour, International Harvester hour and Contented hour broadcasts.

Alumnus of Sousa

Mayer is an alumnus of the Sousa band and the Minneapolis symphony orchestra. He has been with the Chicago symphony since 1931.

The five musicians have had extensive experience in teaching and conducting woodwind clinics.

One critic said of a concert by the quintet, "The Chicago symphony quintet played with greatest authority and utmost ease. The programs of the ensemble are unusual and find an increasingly welcome place in the usual monotonous recital fare . . ."

Cir. (D 138,183) (S 145,050)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

MAY 3 - 1953

RECORD CORNER

By BOB PAGE

Stravinsky's Fused Opera-Oratorio, 'Oedipus Rex,' Makes Disc Debut

The idea of composing a large-scale work on a Latin text came to Igor Stravinsky in 1925 and, after deciding upon "Oedipus Rex" as his subject, he asked Jean Cocteau to collaborate with him in "telescoping" Sophocles' tragedy into six episodes.

IGOR STRAVINSKY

Cocteau's text was then given to the Latinist Jean Danielou for translation into church Latin. Cocteau reserved a role for himself; that of the narrator who describes the action of each episode in advance.

Stravinsky conducts the Cologne Radio Symphony Orchestra and Chorus in this disc premiere of his opera-oratorio, the first in a Columbia Masterworks series of recordings to be conducted by the composer.

Musically, Stravinsky's plan was to fuse the styles of both opera and oratorio in "Oedipus Rex," using the chorus and music of Oedipus himself to keep the work together. As the truth gradually triumphs, Oedipus' music grows more and more simple until it adopts the rhythm and simple melodic line of the chorus.

The work requires a male chorus, a speaker, six solo voices and a normal symphony orchestra. Stravinsky's critics may pick out many flaws in "Oedipus Rex," pointing out that the heavily-emphasized voice parts often obscure the orchestral effects.

But it provides an interesting study and it offers its share of drama and lyrical beauty. Columbia's automatic variable pitch process provides more than 50 minutes of unusual music on this 12-inch long playing record.

Symphony No. 5 in B Flat Major (Prokofiev) — Danish State Radio Symphony Orchestra — Erik Tuxen, conductor —London ffrr —This is a symphony that is absolute music, alternately lyric and dissonant and bearing the stamp of genius. Prokofiev's "pure" symphonic thinking, free of the political implications usually demanded in the Russian state, resulted in a work of large proportions, scored for a big orchestra, demanding both virtuoso playing and high fidelity qualities to be recorded properly. This fine collection of Danish musicians gives the score its very best treatment.

Parsifal (Excerpts) (Wagner) — Rosamunde Ballet Suite (Schubert) — Leopold Stokowski and His Symphony Orchestra — RCA Victor — Etokowski's expert reduction of Wagner's monumental "Parsifal" includes the prelude to Act I and several high points from Act III, played forcefully and emotionally with his famous command of orchestral balances. The performance of Schubert's "Rosamunde" music serves to heighten the delights of this familiar score.

Bach Festival—E. Power Biggs, organ — Columbia Masterworks— A collection of chorale preludes for organ and supplementary instruments, following the outline the seasons of the church year and bringing together the most familiar of the chorales, provides Mr. Biggs the opportunity for another brilliantly-recorded organ recital.

Quartets Nos. 1 and 2, in F Major and G Major (Beethoven)—The Paganini Quartet—RCA Victor— The string quartets of Beethoven are eloquent compositions and The Paganini Quartet is one of the most accomplished ensembles of its kind. Put these two together and you have performances that make up a remarkable album.

Helios Overture (Nielsen) —(Serenade for Strings (Schultz) — Danish State Radio Symphony Orchestra — Erik Tuxen, conductor — London ffrr — Another fine recording by this Danish organization which serves to emphasize their versatility and capability.

Death and Transfiguration and Don Juan (Richard Strauss)—Philharmonic-Symphony Orchestra of New York—Bruno Walter, conductor—Columbia Masterworks— Bruno Walter, close friend and authoritative interpreter of Richard Strauss, conducts two new recordings of these masterly tone poems to replace earlier editions. The improvement in the high fidelity discs is readily apparent.

Concerto No. 2 in B. Flat (Brahms) — Artur Rubinstein, piano—Boston Symphony Orchestra —Charles Munch, conductor—RCA Victor— Long known for its beauty of tone and vigor of expression, the Boston Symphony is now thrilling music lovers on a month-long tour. This album featuring the master pianist Rubinstein combines the musicianly talent and condutorial skill that has made it a popular favorite.

Two Canzone for Double String Orchestra (Gabrieli) — Concerto for Ciola and String Orchestra (Telemann) — Stuttgart Chamber orchestra—Karl Munchinger, conductor — Munchinger, recent guest-conductor of the San Francisco Symphony, is a phenomena of the postwar period. He has built up a small group of instrumentalists that is gaining world-wide acclaim These superlative players from Stuttgart offer two performances on this recording that only add to their fame.

One Night Stand—Harry James and His Orchestra — Columbia — This free-wheeling new Harry James collection is the first to be recorded at an actual dance date for disc release. The James fans will like it.

Cir. (D 27,407)

This Clipping From
CHARLESTON, S. C.
POST

APR 24 1953

the RECORD SHOP

By RICHARD KLEINER

BRUNNHILDE and Wolfgang, two long-haired dachshunds, looked admiringly at their mistress. Which goes to show they're pretty intelligent beasts, because their mistress is worth looking admiringly at. She's Gisele MacKenzie, the tall, dark and talented Capitol songstress.

Miss MacKenzie (front name pronounced Juh-zell) was talking about her start, with an occasional time out to throw the dogs some leftover breakfast bacon.

"I think my parents are still a little disappointed that I didn't become a concert violinist," she said, daintily unwrapping some more bacon. It turns out this Canadian gal has many talents, besides singing and unwrapping bacon. She started to be a "fiddler" — her own word — and was pretty good.

SHE GOT to the point where she had to choose—fiddling or singing. Then along came a bad man and stole her $2,000 fiddle, and that was that. Even she was not talented enough to fiddle without a fiddle, so she became a singer. The decision has given many people pleasure — including her manager, who would like to find the thief to thank him.

Gisele — a name that has been mispronounced "every way from chisel to seashell" — has some hit records to her credit. She did a 00,000-copy job on "Don't Let the Stars Get in Your Eyes" and has good ones going now in "Gone" and "Let Me Know." Her duets with Helen O'Connell are delights.

And the future? She'd like to do a musical comedy, make a million-copy record, and bring home more bacon.

THE POPULAR SIDE: Record companies are latching on to the growing trend toward strict instrumentals. Latest to click is Mercury's Richard Hayman, who fronts a big orchestra with his new-sound harmonica. . . .Wally Cox TV's "Mr. Peepers," will do some of his monologues on RCA-Victor records . . . .Eddie Fisher, just discharged from the Army, promises he'll write to every one of 3,000 home-folks whose addresses he was given by servicemen when he sang in Korea.

ON THE CLASSICS: RCA-Victor's limited special-edition collection of the nine Beethoven symphonies, played by Toscanini, is all sold out and is a collector's item already . . .Martyn Green, the great Gilbert and Sullivan comedian, will become a U. S. citizen.

Dick's Picks

POP SINGLES: "Is It Any Wonder?" and "Almost Always" (Joni James, MGM); "Tira Lira Madeira" (Mitch Miller, Columbia); "If That Would Bring You Back to Me" (Ricky Vallo, MGM); "Hold Me Closer" (Jill Allen, Avalon).

POP ALBUM: "The Magic Music Box" (David Rose and orchestra, MGM) makes wonderful background music for parties, or just dreaming.

CLASSICAL: Brahms' piano Concerto No. 2, in B- Flat, Op. 83 (Artur Rubinstein with Charles Munch and the Boston Symphony, RCA-Victor) has Rubinstein giving a warm, glowing performance of Brahms' best piano concerto; Mozart's Concerto No. 4 in D- Major for Violin and Orchestra (Austrian Symphony, Remington) has fine violin work by Gerard Poulet.

U.S.
TOUR
Advance
clippings

U.S.
TOUR
REVUES

POPS

Cir. (D 138,183) (S 145,050)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

MAY 3 - 1953

RECORD CORNER

By BOB PAGE

Stravinsky's Fused Opera-Oratorio, 'Oedipus Rex,' Makes Disc Debut

The idea of composing a large-scale work on a Latin text came to Igor Stravinsky in 1925 and, after deciding upon "Oedipus Rex" as his subject, he asked Jean Cocteau to collaborate with him in "telescoping" Sophocles' tragedy into six episodes.

IGOR STRAVINSKY

Cocteau's text was then given to the Latinist Jean Danielou for translation into church Latin. Cocteau reserved a role for himself; that of the narrator who describes the action of each episode in advance.

Stravinsky conducts the Cologne Radio Symphony Orchestra and Chorus in this disc premiere of his opera-oratorio, the first in a Columbia Masterworks series of recordings to be conducted by the composer.

Musically, Stravinsky's plan was to fuse the styles of both opera and oratorio in "Oedipus Rex," using the chorus and music of Oedipus himself to keep the work together. As the truth gradually triumphs, Oedipus' music grows more and more simple until it adopts the rhythm and simple melodic line of the chorus.

The work requires a male chorus, a speaker, six solo voices and a normal symphony orchestra. Stravinsky's critics may pick out many flaws in "Oedipus Rex," pointing out that the heavily-emphasized voice parts often obscure the orchestral effects.

But it provides an interesting study and it offers its share of drama and lyrical beauty. Columbia's automatic variable pitch process provides more than 50 minutes of unusual music on this 12-inch long playing record.

Symphony No. 5 in B Flat Major (Prokofiev) — Danish State Radio Symphony Orchestra — Erik Tuxen, conductor —London ffrr —This is a symphony that is absolute music, alternately lyric and dissonant and bearing the stamp of genius. Prokofiev's "pure" symphonic thinking, free of the political implications usually demanded in the Russian state, resulted in a work of large proportions, scored for a big orchestra, demanding both virtuoso playing and high fidelity qualities to be recorded properly. This fine collection of Danish musicians gives the score its very best treatment.

Parsifal (Excerpts) (Wagner) — Rosamunde Ballet Suite (Schubert) — Leopold Stokowski and His Symphony Orchestra — RCA Victor — Etokowski's expert reduction of Wagner's monumental "Parsifal" includes the prelude to Act I and several high points from Act III, played forcefully and emotionally with his famous command of orchestral balances. The performance of Schubert's "Rosamunde" music serves to heighten the delights of this familiar score.

Bach Festival—E. Power Biggs, organ — Columbia Masterworks— A collection of chorale preludes for organ and supplementary instruments, following the outline the seasons of the church year and bringing together the most familiar of the chorales, provides Mr. Biggs the opportunity for another brilliantly-recorded organ recital.

Quartets Nos. 1 and 2, in F Major and G Major (Beethoven)—The Paganini Quartet—RCA Victor— The string quartets of Beethoven are eloquent compositions and The Paganini Quartet is one of the most accomplished ensembles of its kind. Put these two together and you have performances that make up a remarkable album.

Helios Overture (Nielsen) —(Serenade for Strings (Schultz) — Danish State Radio Symphony Orchestra — Erik Tuxen, conductor — London ffrr — Another fine recording by this Danish organization which serves to emphasize their versatility and capability.

Death and Transfiguration and Don Juan (Richard Strauss)—Philharmonic-Symphony Orchestra of New York—Bruno Walter, conductor—Columbia Masterworks— Bruno Walter, close friend and authoritative interpreter of Richard Strauss, conducts two new recordings of these masterly tone poems to replace earlier editions. The improvement in the high fidelity discs is readily apparent.

Concerto No. 2 in B. Flat (Brahms) — Artur Rubinstein, piano—Boston Symphony Orchestra —Charles Munch, conductor—RCA Victor— Long known for its beauty of tone and vigor of expression, the Boston Symphony is now thrilling music lovers on a month-long tour. This album featuring the master pianist Rubinstein combines the musicianly talent and condutorial skill that has made it a popular favorite.

Two Canzone for Double String Orchestra (Gabrieli) — Concerto for Ciola and String Orchestra (Telemann) — Stuttgart Chamber orchestra—Karl Munchinger, conductor — Munchinger, recent guest-conductor of the San Francisco Symphony, is a phenomena of the postwar period. He has built up a small group of instrumentalists that is gaining world-wide acclaim These superlative players from Stuttgart offer two performances on this recording that only add to their fame.

One Night Stand—Harry James and His Orchestra — Columbia — This free-wheeling new Harry James collection is the first to be recorded at an actual dance date for disc release. The James fans will like it.

Cir. (D 27,407)

This Clipping From
CHARLESTON, S. C.
POST

APR 24 1953

the RECORD SHOP

By RICHARD KLEINER

BRUNNHILDE and Wolfgang, two long-haired dachshunds, looked admiringly at their mistress. Which goes to show they're pretty intelligent beasts, because their mistress is worth looking admiringly at. She's Gisele MacKenzie, the tall, dark and talented Capitol songstress.

Miss MacKenzie (front name pronounced Juh-zell) was talking about her start, with an occasional time out to throw the dogs some leftover breakfast bacon.

"I think my parents are still a little disappointed that I didn't become a concert violinist," she said, daintily unwrapping some more bacon. It turns out this Canadian gal has many talents, besides singing and unwrapping bacon. She started to be a "fiddler" — her own word — and was pretty good.

SHE GOT to the point where she had to choose—fiddling or singing. Then along came a bad man and stole her $2,000 fiddle, and that was that. Even she was not talented enough to fiddle without a fiddle, so she became a singer. The decision has given many people pleasure — including her manager, who woul like to find the thief to thank him.

Gisele — a name that has been mispronounced "every way from chisel to seashell" — has some hit records to her credit. She did a 500,000-copy job on "Don't Let the Stars Get in Your Eyes" and has good ones going now in "Gone" and "Let Me Know." Her duets with Helen O'Connell are delights.

And the future? She'd like to do a musical comedy, make a million-copy record, and bring home more bacon.

THE POPULAR SIDE: Record companies are latching on to the growing trend toward strict instrumentals. Latest to click is Mercury's Richard Hayman, who fronts a big orchestra with his new-sound harmonica. . . .Wally Cox TV's "Mr. Peepers," will do some of his monologues on RCA-Victor records . . . Eddie Fisher, just discharged from the Army, promises he'll write to every one of [illegible] [illegible] whose addresses he was given by servicemen when he sang in [illegible].

ON THE CLASSICS: RCA-Victor's limited special-edition collection of the nine Beethoven symphonies, played by Toscanini, is all sold out and is a collector's item already . . .Martyn Green, the great Gilbert and Sullivan comedian, will become a U. S. citizen.

Dick's Picks

POP SINGLES: "Is It Any Wonder?' and "Almost Always" (Joni James, MGM); "Tira Lira Madeira" (Mitch Miller, Columbia); "If That Would Bring You Back to Me" (Ricky Vallo, MGM); "Hold Me Closer" (Jill Allen, Avalon).

POP ALBUM: "The Magic Music Box" (David Rose and orchestra, MGM) makes wonderful background music for parties or just dreaming.

CLASSICAL: Brahms' Piano Concerto No. 2, in B- Flat, Op. 83 (Artur Rubinstein with Charles Munch and the Boston Symphony, RCA-Victor) has Rubinstein giving a warm, glowing performance of Brahms' best piano concerto; Mozart's Concerto No. 4 in D-Major for Violin and Orchestra (Austrian Symphony, Remington) has fine violin work by Gerard Poulet.

U.S.
TOUR
Advance
Clippings

U.S.
TOUR
REVUES

POPS

1952
1953
SEASON

This Clipping From
KALISPELL, MONT.
INTER LAKE

APR 8 1953

Boston Symphony Director Colorful

The Boston Symphony Orchestra, making its first coast-to-coast tour, will play two concerts in Utah—May 11 in Salt Lake City, and the following evening in Provo.

The Salt Lake concert will be in the Tabernacle and in Provo, in the Joseph Smith Building, under sponsorship of the Brigham Young University.

The concert in Salt Lake City will be sponsored by the Utah Symphony Association and tickets are available at the Utah Symphony office, 55 W. 1st South, in Salt Lake City.

Charles Munch will conduct the orchestra. The colorful Munch has been conductor and musical director of the Boston Symphony since 1948 when he succeeded the late Serge Koussevitzky. The brilliant conductor still makes regular trips to conduct in France, Italy, Belgium and Holland.

For the Salt Lake concert, the program will feature Beethoven's "Seventh Symphony," according to David S. Romney, managing director of the Utah orchestra. Included will be Handel's "Water Music Suite," the "Royal Hunt and Storm" from Berloiz' "The Trojans" and the Ravel "Rapsodie Espangnole."

In the 71 years of its existence, the Boston Symphony has played only one concert in the west. That was at the Panama-Pacific Exposition in San Francisco in 1915. These appearances will provide most intermountain music lovers with their first opportunity to hear this great orchestra.

Charles Munch brings his famous Boston Symphony to Utah for two concerts. Symphony plays in Salt Lake City, Provo.

1952-
1953
SEASON

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN
APR 3 195

Monteux' Return To Attract Socialites

Boxholders for the two concerts of the Boston Symphony Orchestra which will give concerts in the Opera House Thursday evening, May 7, will be Messrs. and Mesdames Robert Watt Miller, T. S. Petersen. J. D. Zellerbach, Clarence Loran Johnston, Mortimer Fleishhacker, Parker S. Maddux, James H. Schwabacher, Joseph Zook Todd, Donald Ross, Phil S. Boone, Harold D. Pischel, Robert Greenhood, Walter Larew, Stanley Powell, Dexter Richards, Charles Bubb, Willard H. Durham, Philip Karp, Dr. and Mrs. John R. Upton and Judge and Mrs. M. C. Sloss, Mesdames Sigmund Stern, Leonora Wood Armsby, Marcus S. Koshland, Duncan McDuffie, Daniel Volkman, and Theodore Wores, Alma Cella, Rose Pauson, Drs. Peter Cohen and R. G. T. Miller and Messrs. Bert Rabinowitz and J. R. Christy.

The May 7 concert will be conducted by Pierre Monteux, for 17 years conductor of the San Francisco Symphony Orchestra.

When Charles Munch, the Boston Symphony's regular conductor, directs the second program, May 9, it will be heard from the boxes by Messrs. and Mesdames J. D. Zellerbach, Charles D. Hickox, Joseph Zook Todd, Donald Ross, Clarence Loran Johnston, Harold Zellerbach, Mortimer Fleishhacker, Philip S. Boone, Harold D. Pischel, Willard H. Durham, Dexter Richards.

Also Judge and Mrs. M. C. Sloss and Drs. and Mesdames George Melody, Harold K. Faber and John R. Upton. Also Mesdames Marcus S. Koshland, George Brady, Alfred B. Saroni, Alma Cella, Sigmund Stern, Edward Macauley, Edgar Miller, Duncan McDuffie, Daniel Volkmann and Theodore Wores.

Cir. (D 85,010) (S 94,221)

This Clipping From
KNOXVILLE, TENN.
JOURNAL

MAR 29 1953

Symphony Concert Set

The Boston Symphony Orchestra will open its first transcontinental tour in Detroit April 21, will be in Knoxville April 25 for a concert at the University of Tennessee Alumni Memorial Auditorium.

Tickets for the concert, which will begin at 8:15 p.m., are now on sale at the office of the sponsoring organization, University Concerts, and at the UT Student Center on the campus.

The orchestra will play 29 concerts in 26 cities during the first transcontinental tour in its 72-year history.

This Clipping From
DAYTON, OHIO
JOURNAL HERALD

FEB 28 1953

List Boston Symphony For Performance Here

Orchestra To Give Third Concert In Dayton At Latter Part Of April

The Boston Symphony orchestra, conducted by Charles Munch, will give a concert in Memorial hall, Thursday, April 23.

The engagement here is an early one in a spring tour, commencing April 20 and continuing through May 23, which will take the orchestra to west coast.

This will be the third appearance of the orchestra in Dayton. It came here first through the efforts of Dayton Symphony association and Patricia O'Brien, manager of concerts sponsored by the association.

Miss O'Brien, who managed the recent appearance here of St. Olaf Lutheran choir, was in New York making arrangements for concerts in Dayton. Learning that the Boston orchestra was being booked, she asked that she could have it in Dayton. This was in the autumn of 1927 and through the offices of the late Mrs. H. E. Talbott and Mrs. N. M. Stanley as well as other members of the association the $5,000 was procured, which the Boston Symphony required.

This was the first appearance of the Boston orchestra outside of the east, and Cincinnatians, always appreciative of the best in music, were surprised that Dayton had acquired the orchestra. They came in numbers.

The orchestra made its second appearance in Dayton in 1933. This time it played with J. H. Thuman of Cincinnati as manager.

Everyone who complains that Dayton does not have more and better concerts should buy a seat for this one and so fill the hall that the Boston orchestra will feel required to stop here during every tour.

Its appearance here will be handled by Miriam Rosenthal associates, 214 North Main street. The ticket sale will open April 1, but mail orders will be received immediately and filled der of receipt.

rt

's chorus
um.

[127]

Cir. (D 79,208)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
APR 11 1953

PIERRE MONTEUX will conduct the Boston Symphony orchestra when it appears in concert here at Memorial hall Thursday evening, April 23. Monteux, who recently resigned as conductor of the San Francisco orchestra, was for five years conductor of the Boston orchestra. He is recognized as one of the world's greatest conductors. This photograph is by Roy Flamm.

Boston Symphony Gives Concert Under Monteux

The Boston Symphony orchestra will make its third appearance in Dayton Thursday evening, April 23, in Memorial hall.

Earlier it was advertised that Charles Munch, regular conductor of the orchestra, would come with it. But Pierre Monteux is coming instead. Since Monteux formerly conducted this orchestra and is considered one of the few topmost contemporary conductors, we remain fortunate.

Dayton first heard the orchestra at Memorial hall, Nov. 6, 1927, under Koussevitzky. He was back on that stage with his men in 1933.

The Boston orchestra will open its program with Berlioz' overture, "Roman Carnival." It will play "Siegfried's Rhine Journey," from Wagner's "Gotterdammerung"; Richard Strauss' "Don Juan," and Sibelius' "Second Symphony."

Tickets are on sale at Miriam Rosenthal Associates, Biltmore hotel, FUlton 1175.

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS

1953

3 CONCERTS SCHEDULED

Boston Symphony Here in May

BY IRVING SABLOSKY

Though the "season" officially ends with the Chicago Symphony's "Pops" concert April 25, that will not be the last orchestral music we will hear before the opening of Grant Park's bandshell and Ravinia's pavilion.

The Boston Symphony Orchestra will come to Orchestra Hall May 15, 16 and 17 for its first concerts here since the retirement of Serge Koussevitzky from its conductorship 4 years ago.

Harry Zelzer is calling it a "May Festival" and there is a festive quality about the programs. Koussevitzky's successor, Charles Munch, will conduct the first and last concerts; Pierre Monteux will have the middle one.

The programs:

FRIDAY, MAY 15: Handel's "Water Music" Suite, arranged by Harty; Arthur Honegger's Symphony No. 2 for strings; [illegible] "Rapsodie Espagnole;" Brahms' Symphony No. [illegible]

SATURDAY, MAY 16: Beethoven's Symphony No. 2; Paul Creston's Symphony No. 2; Stravinsky's "Firebird" Suite, Strauss' suite from "Der Rosenkavalier."

SUNDAY, MAY 17 (MATINEE): Samuel Barber's overture "The School for Scandal," "Royal Hunt and Storm" from Berlioz' "The Trojans," Debussy's "Afternoon of a Faun," excerpts from Act III of Wagner's "Die Meistersinger," Beethoven's Symphony No. 7.

* * *

TWO OTHER orchestral programs will revolve around contemporary composers, Igor Stravinsky and George Gershwin.

Stravinsky himself will conduct a special concert at Orchestra Hall May 28.

The program isn't settled yet, but it will certainly be at least part—if not all—Stravinsky (he has a predeliction for the early symphonies of Tchaikowsky, too).

* * *

ON MAY 9, a new venture called the Gershwin Concert Orchestra will come to the Michigan av. hall to play a program for the benefit of the University of Chicago Settlement.

The program will hold the best-known of Gershwin's serious compositions—"An American in Paris," "Rhapsody in Blue," the Concerto in F—and an assortment of his show tunes newly arranged by Peter Bodge.

The conductor is Lorin Maazel who made a considerable splash 10 years ago as a child prodigy. Absent from the scene since then, he returns now, 22 years old and a full-fledged conductor.

With him are the pianist Jesus Maria Sanroma, the baritone Theodore Uppman (who had the role of "Billy Budd" when the Britten opera was televised) and the soprano Carolyn Long.

* * *

STILL EARLIER—April 30—the Swedish Choral Club will present three major works in its spring concert at Orchestra Hall.

A cantata "Disguised God" by the 45-year-old Swedish composer Lars-Erik Larsen will have its first American performance then, sandwiched between Bach's "Magnificat" and the third scene of Grieg's "Olav Trygvasson."

* * *

BEFORE THE season ends, the Chicago Symphony has some special events in store.

William Kapell (who plays Brahms Tuesday afternoon) will be soloist in a Russian program Thursday and Friday, playing the Third Piano Concerto of the late Sergei Prokofief in a program that includes Kabalevsky's "Colas Breugnon" overture and Tchaikowsky's Fourth Symphony.

Constance Keene will be piano soloist in a request program closing the orchestra's Tuesday matinee series April 21; and the final subscription concerts, April 23 and 24, will be given over to concert performances of Wagner's "Parsifal."

COLUMBIA, S.C.
STATE
4/12/53

Boston Symphony Takes to Road For 29 Concerts

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK, April 11 (AP) — It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Cir. (D 126,176) (S 154,919)

This Clipping From
DAYTON, OHIO
NEWS
APR 8 - 1953

Monteux Will Conduct Here

WHEN Pierre Monteux conducts the Boston Symphony here Thursday, April 23, at 8:30 p. m., the major work will be the Sibelius Symphony No. 2. The concert is scheduled for Memorial hall.

Monteux, who is sharing the tour with Musical Director Charles Munch, will conduct first the Berlioz overture, Roman Carnival. The famous orchestra will also play Siegfried's Rhine Journey from Die Gotterdammerung and the Strauss tone poem, Don Juan.

U.S.
TOUR
REVUES

POPS

[128]

1952-1953 SEASON

Cir. (D 54,908) (S 86,911)

This Clipping From
CHATTANOOGA, TENN.
TIMES

APR 12 1953

SYMPHONY TO TELL NATION OF BOSTON

Orchestra Soon Will Start 1st Tour of Continent, Including This City

BY W. G. ROGERS
Associated Press Arts Editor

NEW YORK, April 11—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22. (It will play in Chattanooga on April 26).

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

1952-1953 SEASON

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

Judd Not Worried

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money suport from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston pops, with Arthur Fiedler conducting, and now the Boston symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Letters to Orchestras

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston symphony under their auspices . . . "you can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in masonic, shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

APR 12 1953

Program Notes

By JOHN ROSENFIELD

Esthetic and Mustache Are French

The transcontinental tour of the Boston Symphony Orchestra was undertaken with care. Its genteel manager, George Judd Sr. (to distinguish him from his son, George Jr. who broke into management a few years ago with the Oklahoma Symphony), called personally on all tour cities including Dallas. The orchestra will play here April 30 under State Fair of Texas auspices.

Mr. Judd was being thorough, a treatment deserved by the nation's greatest orchestra. None other, not excepting the New York Philharmonic of 1916, the Philadelphia of 1936 and 1937, the NBC Symphony of a couple of years ago has quite equaled in tradition and achievement the musical ensemble from the erstwhile Hub.

The permanent conductor of the Boston Symphony is now Charles Munch from Paris. He is in the line begun by Sir Georg Henschel, a singer, and continued with a newer school of virtuoso batonists. Among them were Wilhelm Gericke, the great Artur Nikisch, Emil Paur, Karl Muck, Henri Rabaud, Pierre Monteux and then, for twenty-five years, the extraordinary Serge Koussevitzky.

* * *

BUT MUNCH, not in the best of health, has shared his podium for the last two seasons with the veteran Pierre Monteux, who had departed from the San Francisco Symphony on the grounds that all things should come to an end, even if they do not have to.

When a group of Dallasites were consulted on which conductor, Munch and Monteux, should preside over the Boston Symphony in Dallas, the choice was not Munch but Monteux. There was no disrespect for Munch in this. But Munch, an interesting conductor, is a mere youth of sixty-two years and has plenty of time as the ages of conductors seem to go.

Pierre Monteux was seventy-eight years old a week ago yesterday, so common sense told the local management that if Dallas is to hear Monteux at all now is probably the time. For Pierre Monteux, despite a singularly unspectacular personality, is to be mentioned with and not after Toscanini, Stokowski, and the late Koussevitzky.

He conducts everything eloquently, controls an orchestra with iron command, and is one of the world's foremost exemplars of balance, proportion, elegance and "the seething emotionalism of unshakable poise." He is the public's conductor no less than the musician's as his music moves listeners to cheers.

* * *

THE SHORT, STOCKY figure of Monteux, hair white and walrus mustached (probably dyed a ferocious black) has an immortality already. It was Monteux who conducted the premiere of Stravinsky's "Le Sacre du Printemps" in Paris and also of Ravel's "Daphnis et Chloe." Both were the major scandals of music just before the First World War began, and in which Monteux served.

Who won, the music or the Philistines, is now history. Monteux, as musical director for Serge Diaghilev's adventurous Ballets Russes, was in the van of the shock troops. He was born in Paris and was graduated from the Conservatoire as a better-than-average violinist.

He played in the Opera Comique orchestra, was concertmaster and later assistant conductor of the Orchestre Colonne. Then he went with the Diaghilev ballet. Next Monteux undertook concerts of his own in Paris and London. All the while he appeared as guest conductor in Berlin, Budapest and Vienna, and in the opera houses of Berlin, Vienna, London and Paris.

* * *

HE CAME TO AMERICA as one of the conductors of Diaghilev's Ballets Russes tour. This actually brought him to the old Fair Park Coliseum, here, in 1916, for one night.

To all effect, 1916 was the end of Monteux's European career and the start of his American, although he twice left our shores feeling abused.

In 1917 he became conductor in charge of French opera at the Metropolitan Opera House, New York. He remained until 1919 when he resigned to go to Boston, in what were hardly tranquil times.

Karl Muck, the Boston conductor, of Germanic skills and we fear, German manners, had been unjustly removed from his post during the First World War. His successor, Henri Rabaud, was a Frenchman of casual approach to baton duties and lasted only one season.

Monteux followed Rabaud in the year the Boston Symphony joined the Musicians Union and twenty of its best players resigned. The altercations of the time did not give Monteux the serene atmosphere. He did, however, replenish the personnel and whipped it into the great instrument it had been.

Pierre Monteux. . . . Among the masterpieces he introduced to the world have been Stravinsky's "Petrouchka," "Le Rossignol," and "Le Sacre du Printemps;" Ravel's "Daphnis et Chloe" and Valses Nobles et Sentimentales;" Debussy's "Jeux" etc.

Boston, also undergoing a reorganization of its board, dropped Monteux in 1924 in favor of Koussevitzky, who was not, at that time, in Monteux's league as a musician. With some bitterness and after another outburst of petulance, Monteux returned to France. He added greatly to his musical reputation in Amsterdam and Paris.

* * *

HE HAD HIGH HOPES when bidden to return to America in 1928 to spell Leopold Stokowski as conductor of the Philadelphia Orchestra. Stokowski was then having his troubles with a faction of the public. The end of this rivalry was Stokowski's return in full sway to the Philadelphia scene for ten years more.

Monteux made another unguarded statement as he crept back to Europe. He said, "American audiences want only slim, well-tailored conductors," meaning Stokowski as seen from the rear.

He even said he was through with America, but he wasn't. In 1935 Monteux accepted the permanent conductorship of the San Francisco Symphony. He gave it eighteen years of brilliant achievement, both in performance and repertoire. This orchestra, under his direction, played at Texas State College for Women in March, 1947, on its transcontinental tour.

* * *

MONTEUX, WHOM MOST people and all conductors revere, is no has been. He isn't old, merely ripe. His health is robust and his energies unimpaired.

During the last two seasons he has been a guest conductor, chiefly in Boston, with more activity than he had in San Francisco in residence.

And he has a way of turning up again, not like a bad penny, but a very good one. His return to Boston in 1950 was a triumph. The city that cold-shouldered him a quarter of a century earlier now gives him homage somewhat more heartfelt than it offers Munich.

The Metropolitan Opera has recently engaged him to supervise and conduct its two major French projects of next season, radically revised and restaged versions of Debussy's "Pelleas et Melisande" and Gounod's "Faust."

* * *

AS THE FIRST and still final authority on much Debussy, Ravel and Stravinsky school, Monteux is sensitive and, again, a little petulant about being so labeled.

He also wants to be known as a conductor of standard repertoire in which, incidentally, he excels the Gallic gift at shaping things, does wonders for the German romantic school.

In a careless moment in 1919 Monteux spoke up against Richard Strauss and other "enemy musicians" of that era.

He was roundly criticized for mixing his music and politics. He has made amends. His Strauss, some of the best to be heard in this living world, will be presented here in the form of "Don Juan."

* * *

HE WILL SHOW the kind of Wagner that Paris admires, if not Bayreuth with Siegfried's "Rhine Journey" from "Die Goetterdaemmerung."

His Brahms, which also profits from musical architecture and not a musical St. Vitus Dance, will be heard, too, the D Major or Second Symphony.

All that will be French on the program here is Monteux's esthetic, his mustache and Berlioz' "Le Carnival Romain" Overture.

Cir. (D 85,013) (S 85,817)

This Clipping From
KNOXVILLE, TENN.
JOURNAL

APR 12 1953

Boston Symphony Concert Planned

The Boston Symphony, with Pierre Monteux conducting, will appear in Knoxville April 25, for a concert at the University of Tennessee's Alumni Memorial Auditorium.

Tickets for the concert, which will be sponsored by University Concerts Inc., are on sale at the UT Student Center on the campus. Mail and telephone orders will be accepted.

[129]

1952-
1953
SEASON

Cir. (D 54,908) (S 86,911)

This Clipping From
CHATTANOOGA, TENN.
TIMES

APR 12 1953

SYMPHONY TO TELL NATION OF BOSTON

Orchestra Soon Will Start 1st Tour of Continent, Including This City

BY W. G. ROGERS
Associated Press Arts Editor

NEW YORK, April 11—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22. (It will play in Chattanooga on April 26).

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

Judd Not Worried

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money suport from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston pops, with Arthur Fiedler conducting, and now the Boston symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Letters to Orchestras

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston symphony under their auspices . . . "you can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in masonic, shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

APR 12 1953

Program Notes

By JOHN ROSENFIELD

Esthetic and Mustache Are French

Pierre Monteux. . . . Among the masterpieces he introduced to the world have been Stravinsky's "Petrouchka," "Le Rossignol," and "Le Sacre du Printemps;" Ravel's "Daphnis et Chloe" and Valses Nobles et Sentimentales;" Debussy's "Jeux" etc.

The transcontinental tour of the Boston Symphony Orchestra was undertaken with care. Its genteel manager, George Judd Sr. (to distinguish him from his son, George Jr. who broke into management a few years ago with the Oklahoma Symphony), called personally on all tour cities including Dallas. The orchestra will play here April 30 under State Fair of Texas auspices.

Mr. Judd was being thorough, a treatment deserved by the nation's greatest orchestra. None other, not excepting the New York Philharmonic of 1916, the Philadelphia of 1936 and 1937, the NBC Symphony of a couple of years ago has quite equaled in tradition and achievement the musical ensemble from the erstwhile Hub.

The permanent conductor of the Boston Symphony is now Charles Munch from Paris. He is in the line begun by Sir Georg Henschel, a singer, and continued with a newer school of virtuoso batonists. Among them were Wilhelm Gericke, the great Artur Nikisch, Emil Paur, Karl Muck, Henri Rabaud, Pierre Monteux and then, for twenty-five years, the extraordinary Serge Koussevitzky.

* * *

BUT MUNCH, not in the best of health, has shared his podium for the last two seasons with the veteran Pierre Monteux, who had departed from the San Francisco Symphony on the grounds that all things should come to an end, even if they do not have to.

When a group of Dallasites were consulted on which conductor, Munch and Monteux, should preside over the Boston Symphony in Dallas, the choice was not Munch but Monteux. There was no disrespect for Munch in this. But Munch, an interesting conductor, is a mere youth of sixty-two years and has plenty of time as the ages of conductors seem to go.

Pierre Monteux was seventy-eight years old a week ago yesterday, so common sense told the local management that if Dallas is to hear Monteux at all now is probably the time. For Pierre Monteux, despite a singularly unspectacular personality, is to be mentioned with and not after Toscanini, Stokowski, and the late Koussevitzky.

He conducts everything eloquently, controls an orchestra with iron command, and is one of the world's foremost exemplars of balance, proportion, elegance and "the seething emotionalism of unshakable poise." He is the public's conductor no less than the musician's as his music moves listeners to cheers.

* * *

THE SHORT, STOCKY figure of Monteux, hair white and walrus mustached (probably dyed a ferocious black) has an immortality already. It was Monteux who conducted the premiere of Stravinsky's "Le Sacre du Printemps" in Paris and also of Ravel's "Daphnis et Chloe." Both were the major scandals of music just before the First World War began, and in which Monteux served.

Who won, the music or the Philistines, is now history. Monteux, as musical director for Serge Diaghilev's adventurous Ballets Russes, was in the van of the shock troops. He was born in Paris and was graduated from the Conservatoire as a better-than-average violinist.

He played in the Opera Comique orchestra, was concertmaster and later assistant conductor of the Orchestre Colonne. Then he went with the Diaghilev ballet. Next Monteux undertook concerts of his own in Paris and London. All the while he appeared as guest conductor in Berlin, Budapest and Vienna, and in the opera houses of Berlin, Vienna, London and Paris.

* * *

HE CAME TO AMERICA as one of the conductors of Diaghilev's Ballets Russes tour. This actually brought him to the old Fair Park Coliseum, here, in 1916, for one night.

To all effect, 1916 was the end of Monteux's European career and the start of his American, although he twice left our shores feeling abused.

In 1917 he became conductor in charge of French opera at the Metropolitan Opera House, New York. He remained until 1919 when he resigned to go to Boston, in what were hardly tranquil times.

Karl Muck, the Boston conductor, of Germanic skills and we fear, German manners, had been unjustly removed from his post during the First World War. His successor, Henri Rabaud, was a Frenchman of casual approach to baton duties and lasted only one season.

Monteux followed Rabaud in the year the Boston Symphony joined the Musicians Union and twenty of its best players resigned. The altercations of the time did not give Monteux the serene atmosphere. He did, however, replenish the personnel and whipped it into the great instrument it had been.

Boston, also undergoing a reorganization of its board, dropped Monteux in 1924 in favor of Koussevitzky, who was not, at that time, in Monteux's league as a musician. With some bitterness and after another outburst of petulance, Monteux returned to France. He added greatly to his musical reputation in Amsterdam and Paris.

* * *

HE HAD HIGH HOPES when bidden to return to America in 1928 to spell Leopold Stokowski as conductor of the Philadelphia Orchestra. Stokowski was then having his troubles with a faction of the public. The end of this rivalry was Stokowski's return in full sway to the Philadelphia scene for ten years more.

Monteux made another unguarded statement as he crept back to Europe. He said, "American audiences want only slim, well-tailored conductors," meaning Stokowski as seen from the rear.

He even said he was through with America, but he wasn't. In 1935 Monteux accepted the permanent conductorship of the San Francisco Symphony. He gave it eighteen years of brilliant achievement, both in performance and repertoire. This orchestra, under his direction, played at Texas State College for Women in March, 1947, on its transcontinental tour.

* * *

MONTEUX, WHOM MOST people and all conductors revere, is no has been. He isn't old, merely ripe. His health is robust and his energies unimpaired.

During the last two seasons he has been a guest conductor, chiefly in Boston, with more activity than he had in San Francisco in residence.

And he has a way of turning up again, not like a bad penny, but a very good one. His return to Boston in 1950 was a triumph. The city that cold-shouldered him a quarter of a century earlier now gives him homage somewhat more heartfelt than it offers Munich.

The Metropolitan Opera has recently engaged him to supervise and conduct its two major French projects of next season, radically revised and restaged versions of Debussy's "Pelleas et Melisande" and Gounod's "Faust."

* * *

AS THE FIRST and still final authority on much Debussy, Ravel and Stravinsky school, Monteux is sensitive and, again, a little petulant about being so labeled.

He also wants to be known as a conductor of standard repertoire in which, incidentally, he excels the Gallic gift at shaping things, does wonders for the German romantic school.

In a careless moment in 1919 Monteux spoke up against Richard Strauss and other "enemy musicians" of that era.

He was roundly criticized for mixing his music and politics. He has made amends. His Strauss, some of the best to be heard in this living world, will be presented here in the form of "Don Juan."

HE WILL SHOW the kind of Wagner that Paris admires, if not Bayreuth with Siegfried's "Rhine Journey" from "Die Goetterdaemmerung."

His Brahms, which also profits from musical architecture and not a musical St. Vitus Dance, will be heard, too, the D Major or Second Symphony.

All that will be French on the program here is Monteux's esthetic, his mustache and Berlioz' "Le Carnival Romain" Overture.

Cir. (D 85,013) (S 85,817)

This Clipping From
KNOXVILLE, TENN.
JOURNAL

APR 12 1953

Boston Symphony Concert Planned

The Boston Symphony, with Pierre Monteux conducting, will appear in Knoxville April 25, for a concert at the University of Tennessee's Alumni Memorial Auditorium.

Tickets for the concert, which will be sponsored by University Concerts Inc., are on sale at the UT Student Center on the campus. Mail and telephone orders will be accepted.

Cir. (D 79,777)

This Clipping From
→ COLUMBUS, OHIO
OHIO STATE JOURNAL
MAR 2 3 1953

Boston Symphony Orchestra Scheduled to Play Apr. 22

It has been 12 years since the Boston Symphony Orchestra played in Columbus. That was in December, 1941, when under the baton of the late maestro, Koussevitzky.

The orchestra comes to Memorial Hall, on Apr. 22, conducted by its popular music director, Charles Munch.

THE FAMED ORCHESTRA which in the minds of most critics shares honors with the Philadelphia as America's first two orchestras, will be making its first coast to coast tour, which will start on Apr. 20. Only once before has it journeyed west of the Mississippi and that was in 1915 when it went out to take part in the Panama-Pacific Exposition at San Francisco. Last May it took its first trip to Europe.

Tickets for this concert will be at Heaton's or may be ordered now, by mail or phone, from Mrs. Stephen Gabay, RFD., Reynoldsburg.

Cir. (D 244,564)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

Concert Calendar

BOSTON SYMPHONY PROGRAM SET FOR MAY 4 AT SHRINE

Program for the **Boston Symphony's** visit here ~~at the Shrine~~ **May 4** will have **Charles Muench** conducting Samuel Barber's Overture to "The School for Scandal"; the Royal Hunt and Storm sequence from Hector Berlioz' monumental and little known opera, "The Trojans"; Debussy's Afternoon of a Faun; Ravel's Rhapsodie Espagnole, and the Seventh Symphony, in A major, by Beethoven.

MUENCH

The 104 man orchestra is coming West on the first transcontinental tour in its 72-year history. It will be heard in Los Angeles for the single concert only. Part of the net proceeds will be used to begin a music library for the Los Angeles Philharmonic Orchestra, according to the Southern California Symphony Association, which is sponsoring the Los Angeles concert.

When W. A. Clark Jr., the orchestra's founder, died in 1934 he left the orchestra's music library to the Los Angeles Public Library, since when the Philharmonic has been without a library of its own.

SOLOMON, the distinguished British pianist, will be soloist with the Los Angeles Philharmonic Orchestra Thursday and Friday nights of next week. **Alfred Wallenstein** will conduct.

The pianist, in his first appearance with the local ensemble, will perform the Beethoven Fifth (Emperor) Concerto. He is also scheduled for Saturday night in Pasadena Civic auditorium, and in Long Beach Municipal auditorium next Sunday night.

Remainder of the local program includes Richard Strauss' "Thus Spake Zarathustra" and a concerto for seven woodwinds, tympany, percussion and string orchestra by the Swiss composer, Frank Martin, in its first Los Angeles performance.

DARIUS MILHAUD will direct the **Los Angeles Chamber Symphony** in a concert of his own and other French works Tuesday evening in **UCLA's Royce Hall.** Soloists will include **Eudice Shapiro,** violin; **Germain Prevost,** viola; **Leah and Shirley Effenbach,** pianists.

Program lists **Milhaud's Concertino de Printemps for Violin and Orchestra; Concertino D'Ete** for Viola and Nine Instruments; and Concertino D'Automne for Two Pianos and Eight Instruments. Rameau's ballet suite, "Les Paladins" and the Sinfonies pour les Soupers du Roi by Michel Richard de Lalande, as edited by Roger Desormiere, are also programmed.

"ROGERS AND HAMMERSTEIN NIGHT," a tribute to the famed songsters, will be presented by producer **Sam Kerner** at the **Philharmonic auditorium** Wednesday evening.

Under the baton of its founder-conductor, the **Roger Wagner Chorale** will present tuneful highlights from the musical successes of the songwriting team, with film star **Edward Arnold** as narrator, and **David Street, Jean Determan, John Lombardi** and **Katherine Hilgenberg** as soloists. The local appearance is part of a nationwide tour.

WAGNER

HELEN TRAUBEL, one of the very few American born, American trained opera singers ever to achieve first rank, has arranged a varied program for her appearance at the **Philharmonic** auditorium **Tuesday night.**

Important highlights sung by the Met's foremost Wagnerian soprano will be Elsa's Dream from "Lohengrin" and Isolde's Narrative from "Tristan und Isolde." Other selections will be works of Beethoven, Wolf, Arnold Mendelssohn, Brahms and several English composers. Conraad V. Bos, who has accompanied the soprano on all her world travels, will be at the piano.

TWO REMAINING events in the 19th annual Elmer Wilson concert series at Pasadena Civic auditorium will be the recital appearance of contralto **Carol Brice,** with her brother, **Jonathan,** at the piano, on April 21, and the visit of the **Boston Symphony Orchestra** on Sunday evening, May 3, under the baton of **Pierre Monteux.**

The two Gallic conductors, Charles Muench, who is the Boston ensemble's permanent director, and Monteux, the former Symphony, are sharing the podium for the Boston Orchestra's current transcontinental trip.

MUSIC FACULTY of the Los Angeles City College will present a concert of 20th century music Tuesday evening in the student union. Debussy's cello sonata, Bartok's piano sonata, and songs by Barber, Bloch and Peterkin will be performed by **Lorraine Eckhardt,** piano; **Frieda Belinfante,** cello; **Sidney Fagatt,** viola, and **Waldo Winger,** baritone.

Cir. (D 165,036) (S 177,199)

This Clipping From
→ DALLAS, TEX.
NEWS
APR 5 1953

Boston Symphony Box Office Ready For Mail Orders

Priorities will be lifted and tickets made available by general mail order Monday for the April 30 concert of the Boston Symphony Orchestra at State Fair Auditorium.

Mail orders should be directed to the State Fair box office, 1315 Elm, where over-the-counter sales will begin April 20. A lively ticket demand from season priority holders was reported.

Appearing on its first transcontinental tour, the renowned orchestra will present "Le Carnival Romain" Overture by Berlioz; Siegfried's Rhine Journey from Wagner's "Die Goetterdaemmerung"; Richard Strauss' tone poem, "Don Juan," and Brahms' Symphony No. 2 in D Major.

Pierre Monteux will make one of his guest conducting appearances with the orchestra in Dallas. Charles Munch is music director of the Boston Symphony, and both men shared the concerts of the orchestra's European tour last May.

Detroit Free Press
AN INDEPENDENT NEWSPAPER
JOHN S. KNIGHT, PUBLISHER — LEE HILLS, EXECUTIVE EDITOR
HENRY C. WEIDLER, BUSINESS MANAGER — MALCOLM W. BINGAY, EDITORIAL DIRECTOR
Published every morning by Knight Newspapers, Inc., 321 W. Lafayette Ave., Detroit 31, Michigan.
Entered as second class matter at the postoffice of Detroit, Michigan, under the act of March 3, 1879.

CONDUCTORS MONTEUX, KOUSSEVITSKY, MUNCH
They've all led Boston Symphony here

For 66 Years-- Tuneful Visitors

BOSTON SYMPHONY STARTED VISITING DETROIT IN 1887

BY J. DORSEY CALLAGHAN
Free Press Movie Critic

IF YOU WERE to set up a schedule of appearances here by the Boston Symphony Orchestra, you would have a fair traveler's guide to the concert halls of Detroit for the past 66 years.

The 1953 record will show that the world-renowned orchestra, under the direction of Pierre Monteux is scheduled for a concert at Masonic Temple at 8:20 p. m. April 21.

The 1887 record shows that on Monday, May 2, the Free Press carried its first announcement of the Detroit debut of the Boston Symphony Orchestra, complete with soloists and under the direction of Wilhelm Gericke.

The actual first concert was presented on Monday, May 9, at the Grand Opera House, Monroe and Randolph. Tickets ranged from 50 cents to $1, which was not so cheap as one might think, what with a dollar-a-day being an accepted wage rate.

* * *

TWO YEARS later, Herr Gericke brought the orchestra back again, this time to the Detroit Rink on E. Larned, between Bates and Randolph. The date had to be fitted in among roller skating parties and prize fights.

In 1890 the famed Artur Nikisch made Detroit musical history with a concert at Miner's, on Randolph near Monroe.

Miner's later became known as the Lyceum, and the Bostonians returned there the two succeeding years.

The name of Artur Nikisch, since those days, has taken on luster and honor in the world of orchestral music comparable with that of Caruso or Jenny Lind in vocal music.

* * *

WHEN THE orchestra returned for its 1893 concert, it was under the direction of Franz Kneisel, another towering figure who gained his greatest recognition as founder of the Kneisel String Quartet.

This time the concert was at the Auditorium, a new and flossier name for the Rink.

Gericke returned in 1905, and on this occasion the great Detroit landmark, the Light Guard Armory, emerged as the scene for higher culture. The Armory continued to serve under Carl Muck (who became a stormy figure during World War I, because of his German background), Max Fiedler and Otto Ureck.

MUCK DIRECTED twice, in 1914 and 1915, at the Armory.

For the two following years, the Orchestra was heard at Arcadia.

Then, in 1919, with Pierre Monteux as conductor, the organization was presented in Orchestra Hall.

And beginning in 1927, with Koussevitsky as conductor, it moved to Masonic Temple, where it has since established a "home away from home" under the current direction of Charles Munch.

THAT FIRST concert in 1887 was held against almost overwhelming competition. Wonderland was showing the Elastic Skin Man; Princess Ida; Pauline Nichols the rapid change artist, and others, for 10 cents admission.

The review of the concert pointed out that it attracted a "large and cultured audience."

"The patrons of musical art in our midst are evidently not limited in numbers," the Free Press boasted. "A larger and more cultured audience has seldom assembled within any temple devoted to the muses than congregated last night at the Grand Opera House."

* * *

TWO YEARS later, the Free Press was moved to remark:

"It is gratifying to local pride to note that the memory of their former modest and unheralded performance, some two years ago, was still so fragrant as to excite an irrepressible desire to breathe once again the redolent musical atmosphere surrounding this superb organization of instrumentalists."

As to the history of the Boston Symphony Orchestra, the reviewer declared that "it would be veritable supererogation" to dwell upon it.

U.S.
TOUR
REVUES

POPS

kind of
, if not
"Rhine
Goetter-

profits
and not
will be
or Sec-

on the
esthetic,

[130]

Cir. (D 79,777)

This Clipping From
→COLUMBUS, OHIO
OHIO STATE JOURNAL
MAR 2 3 1953

Boston Symphony Orchestra Scheduled to Play Apr. 22

It has been 12 years since the Boston Symphony Orchestra played in Columbus. That was in December, 1941, when under the baton of the late maestro, Koussevitzky.

The orchestra comes to Memorial Hall, on Apr. 22, conducted by its popular music director, Charles Munch.

THE FAMED ORCHESTRA which in the minds of most critics shares honors with the Philadelphia as America's first two orchestras, will be making its first coast to coast tour, which will start on Apr. 20. Only once before has it journeyed west of the Mississippi and that was in 1915 when it went out to take part in the Panama-Pacific Exposition at San Francisco. Last May it took its first trip to Europe.

Tickets for this concert will be at Heaton's or may be ordered now, by mail or phone, from Mrs. Stephen Gabay, RFD., Reynoldsburg.

Cir. (D 244,564)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

Concert Calendar

BOSTON SYMPHONY PROGRAM SET FOR MAY 4 AT SHRINE

Program for the **Boston Symphony's** visit here ~~at the Shrine~~ **May 4** will have **Charles Muench conducting** Samuel Barber's **Overture** to "The School for Scandal"; the Royal Hunt and Storm sequence from Hector Berlioz' monumental and little known opera, "The Trojans"; Debussy's Afternoon of a Faun; Ravel's Rhapsodie Espagnole, and the Seventh Symphony, in A major, by Beethoven.

MUENCH

The 104 man orchestra is coming West on the first transcontinental tour in its 72-year history. It will be heard in Los Angeles for the single concert only. Part of the net proceeds will be used to begin a music library for the Los Angeles Philharmonic Orchestra, according to the Southern California Symphony Association, which is sponsoring the Los Angeles concert.

When W. A. Clark Jr., the orchestra's founder, died in 1934 he left the orchestra's music library to the Los Angeles Public Library, since when the Philharmonic has been without a library of its own.

SOLOMON, the distinguished British pianist, will be soloist with the Los Angeles Philharmonic Orchestra Thursday and Friday nights of next week. **Alfred Wallenstein** will conduct.

The pianist, in his first appearance with the local ensemble, will perform the Beethoven Fifth (Emperor) Concerto. He is also scheduled for Saturday night in Pasadena Civic auditorium, and in Long Beach Municipal auditorium next Sunday night.

Remainder of the local program includes Richard Strauss' "Thus Spake Zarathustra" and a concerto for seven woodwinds, tympany, percussion and string orchestra by the Swiss composer, Frank Martin, in its first Los Angeles performance.

DARIUS MILHAUD will direct the **Los Angeles Chamber Symphony** in a concert of his own and other French works Tuesday evening in UCLA's Royce Hall. Soloists will include **Eudice Shapiro,** violin; **Germain Prevost,** viola; **Leah and Shirley Effenbach,** pianists.

Program lists Milhaud's Concertino de Printemps for Violin and Orchestra; Concertino D'Ete for Viola and Nine Instruments; and Concertino D'Automne for Two Pianos and Eight Instruments. Rameau's ballet suite, "Les Paladins" and the Sinfonies pour les Soupers du Roi by Michel Richard de Lalande, as edited by Roger Desormiere, are also programmed.

"ROGERS AND HAMMERSTEIN NIGHT," a tribute to the famed songsters, will be presented by producer Sam Kerner at the Philharmonic auditorium Wednesday evening.

Under the baton of its founder-conductor, the Roger Wagner Chorale will present tuneful highlights from the musical successes of the songwriting team, with film star Edward Arnold as narrator, and David Street, Jean Determan, John Lombardi and Katherine Hilgenberg, as soloists. The local appearance is part of a nationwide tour.

WAGNER

HELEN TRAUBEL, one of the very few American born, American trained opera singers ever to achieve first rank, has arranged a varied program for her appearance at the Philharmonic auditorium Tuesday night.

Important highlights sung by the Met's foremost Wagnerian soprano will be Elsa's Dream from "Lohengrin" and Isolde's Narrative from "Tristan und Isolde." Other selections will be works of Beethoven, Wolf, Arnold Mendelssohn, Brahms and several English composers. Conraad V. Bos, who has accompanied the soprano on all her world travels, will be at the piano.

TWO REMAINING events in the 19th annual Elmer Wilson concert series at Pasadena Civic auditorium will be the recital appearance of contralto Carol Brice, with her brother, Jonathan, at the piano, on April 21, and the visit of the Boston Symphony Orchestra on Sunday evening, May 3, under the baton of Pierre Monteux.

The two Gallic conductors, Charles Muench, who is the Boston ensemble's permanent director, and Monteux, the former Symphony, are sharing the podium for the Boston Orchestra's current transcontinental trip.

MUSIC FACULTY of the Los Angeles City College will present a concert of 20th century music Tuesday evening in the student union. Debussy's cello sonata, Bartok's piano sonata, and songs by Barber, Bloch and Peterkin will be performed by Lorraine Eckhardt, piano; Frieda Belinfante, cello; Sidney Fagatt, viola, and Waldo Winger, baritone.

Cir. (D 165,036) (S 177,199)

This Clipping From
→DALLAS, TEX.
NEWS
APR 5 1953

Boston Symphony Box Office Ready For Mail Orders

Priorities will be lifted and tickets made available by general mail order Monday for the April 30 concert of the Boston Symphony Orchestra at State Fair Auditorium.

Mail orders should be directed to the State Fair box office, 13th Elm, where over-the-counter sales will begin April 20. A lively ticket demand from season priority holders was reported.

Appearing on its first transcontinental tour, the renowned orchestra will present "Le Carnival Romain" Overture by Berlioz; Siegfried's Rhine Journey from Wagner's "Die Goetterdaemmerung"; Richard Strauss' tone poem, "Don Juan," and Brahms' Symphony No. 2 in D Major.

Pierre Monteux will make one of his guest conducting appearances with the orchestra in Dallas. Charles Munch is music director of the Boston Symphony, and both men shared the concerts of the orchestra's European tour last May.

Detroit Free Press
AN INDEPENDENT NEWSPAPER
JOHN S. KNIGHT, PUBLISHER
LEE HILLS, EXECUTIVE EDITOR
HENRY C. WEIDLER, BUSINESS MANAGER
MALCOLM W. BINGAY, EDITORIAL DIRECTOR

Published every morning by Knight Newspapers, Inc., 321 W. Lafayette Ave., Detroit 31, Michigan.
Entered as second class matter at the postoffice of Detroit, Michigan, under the act of March 3, 1879.

CONDUCTORS MONTEUX, KOUSSEVITSKY, MUNCH
They've all led Boston Symphony here

For 66 Years-- Tuneful Visitors

BOSTON SYMPHONY STARTED VISITING DETROIT IN 1887

BY J. DORSEY CALLAGHAN
Free Press Movie Critic

IF YOU WERE to set up a schedule of appearances here by the Boston Symphony Orchestra, you would have a fair traveler's guide to the concert halls of Detroit for the past 66 years.

The 1953 record will show that the world-renowned orchestra, under the direction of Pierre Monteux is scheduled for a concert at Masonic Temple at 8:20 p. m. April 21.

The 1887 record shows that on Monday, May 2, the Free Press carried its first announcement of the Detroit debut of the Boston Symphony Orchestra, complete with soloists and under the direction of Wilhelm Gericke.

The actual first concert was presented on Monday, May 9, at the Grand Opera House, Monroe and Randolph. Tickets ranged from 50 cents to $1, which was not so cheap as one might think, what with a dollar-a-day being an accepted wage rate.

* * *

TWO YEARS later, Herr Gericke brought the orchestra back again, this time to the Detroit Rink on E. Larned, between Bates and Randolph. The date had to be fitted in among roller skating parties and prize fights.

In 1890 the famed Artur Nikisch made Detroit musical history with a concert at Miner's, on Randolph near Monroe.

Miner's later became known as the Lyceum, and the Bostonians returned there the two succeeding years.

The name of Artur Nikisch, since those days, has taken on luster and honor in the world of orchestral music comparable with that of Caruso or Jenny Lind in vocal music.

* * *

WHEN THE orchestra returned for its 1893 concert, it was under the direction of Franz Kneisel, another towering figure who gained his greatest recognition as founder of the Kneisel String Quartet.

This time the concert was at the Auditorium, a new and flossier name for the Rink.

Gericke returned in 1905, and on this occasion the great Detroit landmark, the Light Guard Armory, emerged as the scene for higher culture. The Armory continued to serve under Carl Muck (who became a stormy figure during World War I, because of his German background), Max Fiedler and Otto Ureck.

MUCK DIRECTED twice, in 1914 and 1915, at the Armory.

For the two following years, the Orchestra was heard at Arcadia.

Then, in 1919, with Pierre Monteux, as conductor, the organization was presented in Orchestra Hall.

And beginning in 1927, with Koussevitsky as conductor, it moved to Masonic Temple, where it has since established a "home away from home" under the current direction of Charles Munch.

THAT FIRST concert in 1887 was held against almost overwhelming competition. Wonderland was showing the Elastic Skin Man; Princess Ida; Pauline Nichols the rapid change artist, and others, for 10 cents admission.

The review of the concert pointed out that it attracted a "large and cultured audience."

"The patrons of musical art in our midst are evidently not limited in numbers," the Free Press boasted. "A larger and more cultured audience has seldom assembled within any temple devoted to the muses than congregated last night at the Grand Opera House."

* * *

TWO YEARS later, the Free Press was moved to remark:

"It is gratifying to local pride to note that the memory of their former modest and unheralded performance, some two years ago, was still so fragrant as to excite an irrepressible desire to breathe once again the redolent musical atmosphere surrounding this superb organization of instrumentalists."

As to the history of the Boston Symphony Orchestra, the reviewer declared that "it would be veritable supererogation" to dwell upon it.

---

kind of
, if not
"Rhine
Goetter-

profits
and not
will be
Seo-

the
thetic,
"Le

U.S.
TOUR
REVUES

POPS

[130]

1952-
1953
SEASON

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

APR 12 1953

Charles Munch

The Boston Symphony Is Going on Tour

IT ISN'T the three Bs in music any longer, but the four: Bach, Beethoven, Brahms and Boston. And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities, including two in San Francisco on May 7 and 9, and be back home by May 22.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000. An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales and for television purposes."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the States will have heard of Boston, indeed will have heard Boston, before the summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which a year ago was rumored to be serious.

Are the players excited at the prospect of the trip?

"Well, it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't. But they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

—W. G. Rogers.

Denver, Colo.
Post
4/12/53

Pierre Monteux On Tour With Boston Orchestra

When the Boston Symphony orchestra arrives in Denver for its May 13 concert, it will be accompanied by two distinguished conductors.

One is Charles Munch, music director and conductor of the Boston Symphony since he succeeded Serge Koussevitzky in 1949. The other is Pierre Monteux, who will accompany the orchestra on tour as a guest conductor.

It has not yet been announced which of the two men will wield the baton for the Denver concert.

The venerable Monteux, now 78, was conductor of the Boston Symphony orchestra from 1919 to 1924. For seventeen years, beginning in 1935, he was conductor of the San Francisco Symphony orchestra. He also has conducted the French repertoire at the Metropolitan Opera company.

Last spring he served as guest conductor with Munch on the Boston Symphony's notably successful European tour.

A native of Strasbourg, Munch conducted a number of famous European orchestras, including the Symphony Orchestra of Paris and the Paris Conservatory orchestra.

As evidence of interest in the famous Boston symphony's forthcoming appearance here, several hundred reservations already had been made before the boxoffice in the May company opened last Monday.

The orchestra's Denver concert will be one of twenty-six to be given in cities across the country. The Rocky Mountain Empire has never before been visited by this orchestra. The concert here will be sponsored by the Denver Symphony society.

PIERRE MONTEUX.
Celebrated maestro.

Cir. (D 77,808) (S 87,014)

This Clipping From
LITTLE ROCK, ARK.
ARK. DEMOCRAT

APR 12 1953

Symphony Tour Set In Boston

New York (AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

Conductors Shared.

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it, there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

Cir. (D 69,863) (S 76,452)

This Clipping From
SHREVEPORT, LA.
TIMES

53

Bostonians' Symphony on Major Tour

By W. G. ROGERS

New York, April 12 (AP)—[illegible] B's in musi[illegible] the four [illegible] Beethoven, Brahm[illegible] the cour[illegible] Boston [illegible] ded of it a [illegible] orchestr[illegible] continent.

[illegible] a in th[illegible] make its fir[illegible] 20, play [illegible] cities and [illegible] May 22.

[illegible] have nev[illegible] great orchestra. [illegible] to San Francisco in 191[illegible] stops. Except fo[illegible] European [illegible] its first, las[illegible] stays in th[illegible] northeast.

[illegible] gets into an orchestra [illegible] want to leave [illegible] of having to hire a whole [illegible] and running up bills that [illegible] total about $200,000! An [illegible] of more than [illegible] setting forth on 30 days and 30 nights of travel [illegible] 100 times 30 times 30 headaches. The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor).

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Sh[illegible] and Memorial halls, in a theatre, a state fair auditorium, a tabernacle. For every [illegible] that will hear it there's another one that wanted to but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the tour?

"Well, it's about the way it was before we went to Europe," says one. "They pulled long faces, they weren't sure they'd be comfortable, [illegible] they wouldn't [illegible]. But since their return, they haven't stopped talking about what a wonderful [illegible] they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

APR 15 1953

Boston Ork to Play Here on May 4

For more than half of its 72 years the Boston Symphony Orchestra ~~was~~ maintained by one man, the late Henry Lee Higginson, Boston banker who founded the orchestra in 1881. The renowned ensemble will make its first visit to Los Angeles May 4 for a concert in Shrine Auditorium.

The financier guaranteed the orchestra as a cultural benefaction and lived to see it acclaimed as one of the greatest orchestras in the world.

For the concert in Los Angeles Charles Munch present music director, will conduct.

The orchestra is coming west on the first transcontinental tour in its 72-year history.

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR
APR 16 1953

Boston Symphony Coming to City

Charles Munch, permanent conductor of the Boston Symphony Orchestra which will appear at Music Hall April 24, during the first coast-to-coast tour in its history, is renowned on both sides of the Atlantic for the versatility of his orchestral leadership and the depth of his musical interpretation. He will share conducting duties with Pierre Monteux on the current tour.

Inheriting the mantle of the late Serge ~~Koussevitzky~~, Munch has maintained the high standards of the Boston Symphony, arranging for and conducting a wide variety of programs.

In 1952 the Boston Symphony made its first European tour, at which time Munch and Monteux also shared conducting assignments.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM
APR 16 1953

Boston Symphony Here April 28

The Boston Symphony Orchestra will play here Tuesday, April 28, under the direction of Charles Munch.

The concert will be held at Municipal Auditorium under the sponsorship of New Orleans Opera Guild, Inc. The guild's headquarters are fourth floor, D. H. Holmes Co. Mail orders are being accepted.

AY, APRIL 16, 1953 Christian Science Monitor

Three Great Conductors

John Brook

Pierre Monteux, Serge Koussevitzky, and Charles Munch

Boston Orchestra: Tour Time

Written for The Christian Science Monitor

The Boston Symphony Orchestra, the world's busiest major orchestra, may soon set a new record for itself—that of being the most traveled symphonic group in the world in recent years as well.

They're not calling it the "suitcase" symphony yet, but when the orchestra sets off April 20 on the first lap of its transcontinental tour of the United States, it will be undertaking a circuit that will bring its total traveling mileage to well over 14,000 miles and its volume of audiences reached to an estimated 750,000 people in the last year.

The approaching tour marks the first venture of the orchestra into more than a dozen cities west of the Mississippi and south of Washington, D.C., and the climax of the most active year in its 72-year history. By the end of the tour the orchestra will have given a total of 305 concerts in 103 cities of the United States and Canada.

Orchestral Giant

This is some going for such an unwieldy giant as an orchestra numbering 110 persons, including two conductors, a managerial and technical staff of four, and owning more than 90 major pieces of baggage that will fill a 70-foot specially built freight car.

But it is all part of the day's work for an orchestra that through the years has widened its range of activities until its present schedule keeps it active 46 out of the 52 weeks of the year, giving not only a larger number of winter concerts on its home grounds than any other major orchestra in the country, but also concerts at Tanglewood, near Lenox, Mass., on the Boston Esplanade Shell, and on the road between Boston and most of the cities of the Eastern Seaboard.

Conductor Charles Munch extended the orchestra's range of action still further by taking it on its first trans-Atlantic tour last May to perform in Paris during the month-long festival of the Congress for Cultural Freedom, followed by a circuit through the major cities of Holland, Luxembourg, Belgium, and Great Britain. With the undertaking of this, its first transcontinental tour with stops, Conductor Munch continues to follow in the earliest traditions of the Orchestra.

Special Train Setup

The special train on which the orchestra will travel, made up of five sleeping cars, a diner, and baggage car, will stop first at Detroit April 21, and from there it will procede to Columbus, Dayton, Cincinnati, Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, and Fresno, in a series of one-night stands in which Mr. Munch will share conducting honors with his fellow countryman and former conductor of the Boston orchestra, Pierre Monteux.

On May 7-9 the orchestra will play in San Francisco, and from there continue its series of single performances in Sacramento, Salt Lake City, Provo, and Denver. Again in Chicago it will play for two nights, May 15-17. On the homeward swing it will play in East Lansing, Ann Arbor, Toronto, Montreal, and finally in Burlington, Vt., before returning home May 22.

As the symphony prepares to set off a look into the musical scrapbooks and records of Boston's Symphony Hall discloses that touring is no new enterprise for this ambitious orchestra that as early as 1887, six years after its founding, had branched out into almost annual midwestern tours to include Detroit, 1887, Cincinnati in the same year, Columbus in 1889, and Ann Arbor in 1890.

Cultural Ambassador

For 15 of the 26 cities that will be visited on this tour, the Boston Symphony Orchestra comes for the first time. It will inevitably be regarded by these people as a kind of cultural ambassador from the eastern seaboard. But it no longer expects to be hailed as it was in the '80's and '90's in the majority of midwestern cities in which it made its early tour appearances, as a kind of beacon giving inspiration to the culturally underprivileged people living beyond the Alleghanies.

Although the orchestra's forthcoming tour will not perhaps stir the same waves in the cultural waters of the nation that its earlier tours did, there is one new feature of this year's tour that will cause interesting ripples. The orchestra's management has announced that at each important stop an audition will be held for promising instrumental talent for the 6-week student course at the Berkshire Music Center in Tanglewood during July and August.

There is no forecasting what the future influence of an orchestra of the caliber of the Boston Symphony Orchestra will be in this country of rapidly expanding musical taste and demand.

Perhaps the forthcoming tour may become an annual affair launching the symphony into a still wider sphere of musical impact upon the country as a whole.

At any rate the concertgoers cities all across the country are eagerly waiting the signal, "all aboard!" **Barbara Beecher**

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS

APR 14 1953

BEETHOVEN ON BOSTON BILL

Beethoven's Symphony No. 7 is on the program scheduled by the Boston ~~Symphony~~ Orchestra for May 4 at the Shrine Auditorium.

This Clipping From
VARIETY
NEW YORK, N. Y.
APR 15 1953

BSO'S FIVE-WEEK TOUR

Boston, April 14.

The Boston Symphony Orchestra leaves Monday (20) for the first transcontinental tour in its 72-year history.

The five-week tour will carry the orchestra to California and back.

U.S. TOUR REVUES

POPS

[132]

Cir. (D 69,863) (S 76,452)

This Clipping From
SHREVEPORT, LA.
TIMES

[illegible] 1953

Bostonians' Symphony on Major Tour

By W. G. ROGERS

New York, April 12 (AP)— [illegible] the three B's in musi [illegible] longer, but the fou [illegible] Bach, Beethoven, Brahm [illegible] and Boston . . . and the cour [illegible] reminded of it [illegible] Boston Symphony orchest [illegible] transcontinent.

[illegible] orchestra in th [illegible] it will make its fir [illegible] in Detroit April 21, play [illegible] concerts in 25 cities and [illegible] back home by May 22.

Fifteen of those cities have nev [illegible] heard of this great orchestra. [illegible] traveled to San Francisco in 191 [illegible] but with no way stops. Except f [illegible] its European trip, its first, la [illegible] year, it normally stays in th [illegible] northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches. The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor).

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and Memorial halls, in a theatre, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the trip?

"Well it's about the way it was [illegible]efore we went to Europe," says [illegible]udd. "They pulled long faces, they [illegible]eren't sure they'd be comfortable, [illegible] were afraid they wouldn't [illegible] it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

APR 15 1953

Boston Ork to Play Here on May 4

For more than half of its 72 years the Boston Symphony Orchestra was maintained by one man, the late Henry Lee Higginson, Boston banker who founded the orchestra in 1881. The renowned ensemble will make its first visit to Los Angeles May 4 for a concert in Shrine Auditorium.

The financier guaranteed the orchestra as a cultural benefaction and lived to see it acclaimed as one of the greatest orchestras in the world.

For the concert in Los Angeles Charles Munch present music director, will conduct.

The orchestra is coming west on the first transcontinental tour in its 72-year history.

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

APR 16 1953

Boston Symphony Coming to City

Charles Munch, permanent conductor of the Boston Symphony Orchestra which will appear at Music Hall April 24, during the first coast-to-coast tour in its history, is renowned on both sides of the Atlantic for the versatility of his orchestral leadership and the depth of his musical interpretation. He will share conducting duties with Pierre Monteux on the current tour.

Inheriting the mantle of the late Serge Koussevitzky, Munch has maintained the high standards of the Boston Symphony, arranging for and conducting a wide variety of programs.

In 1952 the Boston Symphony made its first European tour, at which time Munch and Monteux also shared conducting assignments.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 16 1953

Boston Symphony Here April 28

The Boston Symphony Orchestra will play here Tuesday, April 28, under the direction of Charles Munch.

The concert will be held at Municipal Auditorium under the sponsorship of New Orleans Opera Guild, Inc. The guild's headquarters are fourth floor, D. H. Holmes Co. Mail orders are being accepted.

AY, APRIL 16, 1953 Christian Science Monitor

Three Great Conductors

John Brook

Pierre Monteux, Serge Koussevitzky, and Charles Munch

Boston Orchestra: Tour Time

Written for The Christian Science Monitor

The Boston Symphony Orchestra, the world's busiest major orchestra, may soon set a new record for itself—that of being the most traveled symphonic group in the world in recent years as well.

They're not calling it the "suitcase" symphony yet, but when the orchestra sets off April 20 on the first lap of its transcontinental tour of the United States, it will be undertaking a circuit that will bring its total traveling mileage to well over 14,000 miles and its volume of audiences reached to an estimated 750,000 people in the last year.

The approaching tour marks the first venture of the orchestra into more than a dozen cities west of the Mississippi and south of Washington, D.C., and the climax of the most active year in its 72-year history. By the end of the tour the orchestra will have given a total of 305 concerts in 103 cities of the United States and Canada.

Orchestral Giant

This is some going for such an unwieldy giant as an orchestra numbering 110 persons, including two conductors, a managerial and technical staff of four, and owning more than 90 major pieces of baggage that will fill a 70-foot specially built freight car.

But it is all part of the day's work for an orchestra that through the years has widened its range of activities until its present schedule keeps it active 46 out of the 52 weeks of the year, giving not only a larger number of winter concerts on its home grounds than any other major orchestra in the country, but also concerts at Tanglewood, near Lenox, Mass., on the Boston Esplanade Shell, and on the road between Boston and most of the cities of the Eastern Seaboard.

Conductor Charles Munch extended the orchestra's range of action still further by taking it on its first trans-Atlantic tour last May to perform in Paris during the month-long festival of the Congress for Cultural Freedom, followed by a circuit through the major cities of Holland, Luxembourg, Belgium, and Great Britain. With the undertaking of this, its first transcontinental tour with stops, Conductor Munch continues to follow in the earliest traditions of the Orchestra.

Special Train Setup

The special train on which the orchestra will travel, made up of five sleeping cars, a diner, and baggage car, will stop first at Detroit April 21, and from there it will procede to Columbus, Dayton, Cincinnati, Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, and Fresno, in a series of one-night stands in which Mr. Munch will share conducting honors with his fellow countryman and former conductor of the Boston orchestra, Pierre Monteux.

On May 7-9 the orchestra will play in San Francisco, and from there continue its series of single performances in Sacramento, Salt Lake City, Provo, and Denver. Again in Chicago it will play for two nights, May 15-17. On the homeward swing it will play in East Lansing, Ann Arbor, Toronto, Montreal, and finally in Burlington, Vt., before returning home May 22.

As the symphony prepares to set off a look into the musical scrapbooks and records of Boston's Symphony Hall discloses that touring is no new enterprise for this ambitious orchestra that as early as 1887, six years after its founding, had branched out into almost annual midwestern tours to include Detroit, 1887, Cincinnati in the same year, Columbus in 1889, and Ann Arbor in 1890.

Cultural Ambassador

For 15 of the 26 cities that will be visited on this tour, the Boston Symphony Orchestra comes for the first time. It will inevitably be regarded by these people as a kind of cultural ambassador from the eastern seaboard. But it no longer expects to be hailed as it was in the '80's and '90's in the majority of midwestern cities in which it made its early tour appearances, as a kind of beacon giving inspiration to the culturally underprivileged people living beyond the Alleghanies.

Although the orchestra's forthcoming tour will not perhaps stir the same waves in the cultural waters of the nation that its earlier tours did, there is one new feature of this year's tour that will cause interesting ripples. The orchestra's management has announced that at each important stop an audition will be held for promising instrumental talent for the 6-week student course at the Berkshire Music Center in Tanglewood during July and August.

There is no forecasting what the future influence of an orchestra of the caliber of the Boston Symphony Orchestra will be in this country of rapidly expanding musical taste and demand.

Perhaps the forthcoming tour may become an annual affair launching the symphony into a still wider sphere of musical impact upon the country as a whole.

At any rate the concertgoers cities all across the country are eagerly waiting the signal, "all aboard!"

Barbara Beecher

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS

APR 14 1953

BEETHOVEN ON BOSTON BILL

Beethoven's Symphony No. 7 is on the program scheduled by the Boston Symphony Orchestra for May 4 at the Shrine Auditorium.

This Clipping From
VARIETY
NEW YORK, N. Y.

APR 15 1953

BSO'S FIVE-WEEK TOUR

Boston, April 14.

The Boston Symphony Orchestra leaves Monday (20) for the first transcontinental tour in its 72-year history.

The five-week tour will carry the orchestra to California and back.

U.S. TOUR REVUES

POPS

[132]

1952
1953
SEASON

Cir. (D 126,176). (S 154,919)

This Clipping From
DAYTON, OHIO
NEWS

APR 12 1953

Boston Symphony, Monteux Head Here

PIERRE MONTEUX, guest conductor of the Boston Symphony, will direct the Dayton performance at Memorial hall Thursday, April 23. The program will include Berlioz' Roman Carnival overture, Siegfried's Rhine Journey from Wagner's Gotterdammerung, Strauss' Don Juan and Sibelius' Symphony No. 2.

BY W. G. ROGERS

NEW YORK, April 11.—(AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22. (Editor's note: The orchestra will play at Memorial hall in Dayton April 23.)

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the northeast.

* * *

WHAT GETS into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes.

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

* * *

WHAT WITH the winter tour of the Boston pops, with Arthur Fiedler conducting, and now the Boston symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston symphony under their auspices . . .

"You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6000, and there could be a cash loss of about $1000 per appearance.

* * *

THE ORCHESTRA will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

1952-
1953
SEASON

Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN

APR 12 1953

Boston Symphony Lists Its Program

Plan to Perform Brahms' First April 22

Program was announced today by the Symphony Club of Central Ohio for the concert by the B~~oston~~ Symphony Orchestra, which Charles Munch will conduct Wednesday, April 22, 8:30 p. m., in Memorial Hall. It follows:

Overture, The School of Scandal	Barber
Excerpts from Les Troyens, Act. 2	Berlioz
Prelude to the Afternoon of a Raun	Debussy
Excerpts from Die Meistersinger, Act 3	Wagner
Symphony No. 1, in C Minor	Brahms

The overture by Barber, native of Pennsylvania, is his fifth opus, interpreting the spirit of Sheridan's comedy. It was played by Munch through five European countries on last year's tour by the orchestra.

"The Royal Hunt" and "The Storm" are included in the passages from Berlioz' 1858 opera. This music and Debussy's "Faun" will represent the French school of which Munch is such a learned and such a devoted protagonist. He conducted several orchestras in the French capital and founded the Paris Philharmonic.

There are three Brahms symphonies currently in the Boston Orchestra repertoire, but the powerful and dramatic No. 1 is intended for most use on the transcontinental tour, on which Columbus will be the second city visited.

Tickets for this concert are selling now at Heaton's Music Store.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

APR 12 1953

Boston Symphony Orchestra To Pay Visits to 25 Cities

By W. G. ROGERS, Associated Press Writer

NEW YORK, April 11.—It isn't the Three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second-oldest orchestra in the United States, it will make its first stop in Detroit on April 21, play 28 other concerts in 25 cities, and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip (its first) last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

APR 12

Famed Boston Orchestra Coming Here

By W. G. Rogers
Associated Press Writer

NEW YORK—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

It will make its first stop in Detroit April 21 and play 28 other concerts. It will play in Salt Lake City and Provo.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

[133]

THE EL PASO TIMES—El Paso's HOME Newspaper Apr. 12/53 **Dial 2-**

Drama Week's Feature C

Munch Has Varied Background

Charles Munch, who will conduct the Boston Symphony Orchestra in a single appearance in Liberty Hall May 1, brought to the orchestra a varied background in classical music.

Munch succeeded Serge Koussevitzky as regular conductor of the orchestra at the beginning of the 1949-50 season. He served as guest conductor in 1946.

Before joining the orchestra he had accumulated a wealth of experience and scored brilliant success in centers where Old World music was created and developed.

Munch still conducts, when time permits, in France, Italy, Belgium and Holland where his long standing associations beckon.

But the Boston Symphony, with its full winter season and its Berkshire Festival of July and August, is claiming increasing attention and energy from its music director.

Munch's program in El Paso will include "School For Scandal," by Samuel Barber; "Symphony No. 2 for String Orchestra," by Arthur Honegger; "Rapsodie Espagnole," by Maurice Ravel and Brahms' Symphony No. 4.

The Boston Symphony will stop in El Paso on its first nationwide tour. Dallas will see their only other performance in Texas.

Tickets for the concert are on sale in the box office of Mrs. Hallett Johnson in Hotel Cortez.

CHARLES MUNCH

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

APR 12 1953

Boston Symphony Tour Will Include 25 Cities

First Transcontinental Trip for Hub Orchestra to Open at Detroit On 21st, Continue to May 22; Munch and Monteux to Conduct

By W. G. ROGERS

New York, April 11 (AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour. Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

New to 15 Cities

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss. (The Paris Festival was sponsor.) In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

May Seek Support

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fielder conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices. "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

Fee About $6000

In some cities the local orchestra bills the Boston Orchestra as part of its own series, in others runs it separately. The fee will be about $6000 and there could be a cash loss of about $1000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

This Clipping From
RICHMOND, VA.
TIMES DISPATCH

APR 12 1953

Music's Fourth B--- That's for Boston

By W. G. Rogers

Associated Press Arts Editor

NEW YORK—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home on May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

Spreading Boston's Fame

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the Winter tour of the Boston Pops, with Arthur Fielder conducting, and now the Boston Symphony itself, most of the States will have heard of Boston, indeed will have heard Boston, before Summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston Orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and Memorial Halls, in a theater, a State fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable. They were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

U.S. TOUR REVUES

POPS

Cir. (D 15,314)

This Clipping From
SPRINGFIELD, OHIO
SUN

APR 17 1953

Boston's Symphony Orchestra To Start First Transcontinental Tour April 21

By W. G. ROGERS

NEW YORK, April 16.—(AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make it first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from these 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston Orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules.

Among cities it will visit for first time are Knoxville, Atla Dallas, Los Angeles, San F cisco, Salt Lake City, Denver.

Are the players excited at prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonder time once more."

Cir. (D 76,002)

This Clipping From
COLUMBUS, OHIO
OHIO STATE JOURNAL

APR 17 1953

Boston Symphony Program Includes Brahms No. 1 Symphony, Wednesday

The program announced for the Boston Symphony Orchestra's concert Wednesday night at Memorial Hall will include, as its principal item, the Brahms No. 1 Symphony. This work, to name but two expositors, was conducted at Memorial Hall Jan. 29, 1943, by Rodzinski, conducting the Cleveland Orchestra, and Feb. 26, 1946, by Fritz Reiner, leading the Pittsburgh Symphony.

THE PROGRAM will open with the overture, "The School for Scandal" by the 42-year-old American composer, Samuel Barber, a work with Munch used in several countries during the orchestra's tour of Europe last season. It approximates the spirit of the Sheridan comedy whose name it bears. It was Barber's fifth opus, composed in 1930 when he was a precocious young man of 20.

OTHER WORKS on the program will be: "Royal Hunt and Storm" from Berlioz's opera, "The Trojans"; Debussy's prelude to "The Afternoon of a Faun" and excerpts from act 3 of Wagner's "Die Meistersinger."

Tickets for this program are selling at Heaton's.

Cir. (D 58,186)

This Clipping From
CHATTANOOGA, TENN.
NEWS-FREE PRESS

APR 17 1953

BOSTON GROUP TO BEGIN TOUR

Symphony to Play Here April 26

The Boston Symphony Orchestra, which leaves Monday for the first transcontinental tour in its 72-year history, will appear in Chattanooga Sunday, April 26, under the auspices of Community Concerts Association.

The five-week tour will carry the orchestra 7,000 miles through the South and Southwest to California, returning through the middle west into Canada and ending in Vermont.

Boston's orchestra of 104 members, two conductors and other personnel will travel on a special train, with five sleeping cars, a dining car and a baggage car.

At each important stop, an audition will be held for promising instrumental talent in connection with the six-week student course at the Berkshire Music Center.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

APR 18 1953

CONDUCTOR Charles Munch, of the Boston Symphony orchestra, will appear at Memorial Hall, Wednesday, Apr. 22, as a presentation of the Symphony Club.

Cir. (D 29,863)

This Clipping From
EL PASO, TEXAS
HERALD-POST

APR 1 5 1953

Boston Orchestra Plans 20 Concerts

The Boston Symphony Orchestra will appear in concert at 8 p. m. on Friday, May 1, in Liberty Hall under the baton of Charles Munch.

On the first trans-continental tour in the orchestra's 72-year history, it will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces.

The Orchestra travels in a special train which will be met by symphony patrons upon its arrival in El Paso. Appearance of the orchestra here will be the top musical attraction of the season.

Other Southwest cities to be included in the tour are Dallas and Tucson.

The Orchestra's El Paso concert is under the management of Mrs. Hallett Johnson. Tickets are available in the box office in Hotel Cortez.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

APR 18 1953

Boston Symphony Due

The Boston Symphony Orchestra, which will give a concert May 4 in Shrine Auditorium, is composed of 104 musicians under the baton of its director, Charles Munch. The orchestra is coming west on the first transcontinental tour in its 72-year history. The concert will be sponsored by the Southern California Symphony Association.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD

APR 18 1953

Pierre Monteux Invites Audience To Rehearsal

At Close Of Regular Program, Conductor To Direct Beethoven's "Second Symphony"

The Dayton audience assembled to hear the ~~Boston Symphony~~ orchestra in concert at 8:30 p.m. Thursday in Memorial hall, will be extended an invitation at the program's close.

Pierre Monteux, conductor of the orchestra, will invite the audience to remain while he rehearses the orchestra in Beethoven's "Second Symphony." We cannot recall such procedure in the history of the Dayton platform; and it is easy to believe that the main body of the audience will be delighted in being permitted to hear a rehearsal.

The orchestra which starts on its tour Monday evening, will be the object of considerable fanfare when it leaves the Boston station.

During the tour, which takes it to the west coast, the Boston orchestra will have two conductors—Charles Munch, its present conductor, and Pierre Monteux, a former conductor of the orchestra. Monteux, who will conduct in Dayton, is recognized as one of the world's greatest artists in his field.

The program includes Berlioz's "Roman Carnival" overture, Wagner's "Rhine Journey From the Gotterdammerung," Richard Strauss' "Don Juan" and Sibelius' "Symphony No. 2."

As a special convenience to out-of-town patrons, the Boston Symphony orchestra boxoffice, located at the Main street entrance of the Biltmore hotel, will be open from 1 to 5 p.m. tomorrow. Telephone, MI-8491.

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

APR 18 1953

Boston Symphony Starts Tour Monday

Boston, April 17. (AP) — The Boston Symphony Orchestra leaves Monday on the first transcontinental tour in its 72-year history.

The five-week jaunt will carry the ensemble 7,000 miles through the south and southwest to California, returning through the Middle West with stops in Toronto and Montreal.

Director Charles Munch has invited Pierre Monteux of the San Francisco Symphony to share conducting honors at 29 concerts during the tour.

The two conductors, 104 orchestra members, and a three-man business staff will travel on a special train with five sleeping cars, a dining car and a baggage car.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

APR 18 1953

Boston Symphony Going On Nation-Wide Tour

Boston, April 17 (AP)—The Boston Symphony Orchestra leaves Monday on the first transcontinental tour in its 72-year history.

The five-week jaunt will carry the ensemble 7000 miles through the South and Southwest to California, returning through the Middle West with stops in Toronto and Montreal.

1952-
1953
SEASON

Cir. (D 15,314)

This Clipping From
SPRINGFIELD, OHIO
SUN

APR 17 1953

Boston's Symphony Orchestra To Start First Transcontinental Tour April 21

By W. G. ROGERS

NEW YORK, April 16.—(AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make it first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from these 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices . . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston Orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules.

Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

"Well it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

Cir. (D 76,002)

This Clipping From
COLUMBUS, OHIO
OHIO STATE JOURNAL

APR 17 1953

Boston Symphony Program Includes Brahms No. 1 Symphony, Wednesday

The program announced for the Boston Symphony Orchestra's concert Wednesday night at Memorial Hall will include, as its principal item, the Brahms No. 1 Symphony. This work, to name but two expositors, was conducted at Memorial Hall Jan. 29, 1943, by Rodzinski, conducting the Cleveland Orchestra, and Feb. 26, 1946, by Fritz Reiner, leading the Pittsburgh Symphony.

THE PROGRAM will open with the overture, "The School for Scandal" by the 42-year-old American composer, Samuel Barber, a work with Munch used in several countries during the orchestra's tour of Europe last season. It approximates the spirit of the Sheridan comedy whose name it bears. It was Barber's fifth opus, composed in 1930 when he was a precocious young man of 20.

OTHER WORKS on the program will be: "Royal Hunt and Storm" from Berlioz's opera, "The Trojans"; Debussy's prelude to "The Afternoon of a Faun" and excerpts from act 3 of Wagner's "Die Meistersinger."

Tickets for this program are selling at Heaton's.

Cir. (D 58,186)

This Clipping From
CHATTANOOGA, TENN.
NEWS-FREE PRESS

APR 17 1953

BOSTON GROUP TO BEGIN TOUR

Symphony to Play Here April 26

The Boston Symphony Orchestra, which leaves Monday for the first transcontinental tour in its 72-year history, will appear in Chattanooga Sunday, April 26, under the auspices of Community Concerts Association.

The five-week tour will carry the orchestra 7,000 miles through the South and Southwest to California, returning through the middle west into Canada and ending in Vermont.

Boston's orchestra of 104 members, two conductors and other personnel will travel on a special train, with five sleeping cars, a dining car and a baggage car.

At each important stop, an audition will be held for promising instrumental talent in connection with the six-week student course at the Berkshire Music Center.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

APR 18 1953

CONDUCTOR Charles Munch, of the Boston Symphony orchestra, will appear at Memorial Hall, Wednesday, Apr. 22, as a presentation of the Symphony Club.

Cir. (D 29,863)

This Clipping From
EL PASO, TEXAS
HERALD-POST

APR 18 1953

Boston Orchestra Plans 20 Concerts

The Boston Symphony Orchestra will appear in concert at 8 p. m. on Friday, May 1, in Liberty Hall under the baton of Charles Munch.

On the first trans-continental tour in the orchestra's 72-year history, it will play 20 concerts in [illegible] cities, visiting 13 states and two Canadian provinces.

The Orchestra travels in a special train which will be met by symphony patrons upon its arrival in El Paso. Appearance of the orchestra here will be the top musical attraction of the season.

Other Southwest cities to be included in the tour are Dallas and Tucson.

The Orchestra's El Paso concert is under the management of Mrs. Hallett Johnson. Tickets are available in the box office in Hotel Cortez.

Cir. (D 104,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

APR 18 1953

Boston Symphony Due

The Boston Symphony Orchestra, which will give a concert May 4 in Shrine Auditorium, is composed of 104 musicians under the baton of its director, Charles Munch. The orchestra is coming west on the first transcontinental tour in its 72-year history. The concert will be sponsored by the Southern California Symphony Association.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD

APR 18 1953

Pierre Monteux Invites Audience To Rehearsal

At Close Of Regular Program, Conductor To Direct Beethoven's "Second Symphony"

The Dayton audience assembled to hear the Boston Symphony orchestra in concert at 8:30 p.m. Thursday in Memorial hall, will be extended an invitation at the program's close.

Pierre Monteux, conductor of the orchestra, will invite the audience to remain while he rehearses the orchestra in Beethoven's "Second Symphony." We cannot recall such procedure in the history of the Dayton platform; and it is easy to believe that the main body of the audience will be delighted in being permitted to hear a rehearsal.

The orchestra which starts on its tour Monday evening, will be the object of considerable fanfare when it leaves the Boston station.

During the tour, which takes it to the west coast, the Boston orchestra will have two conductors—Charles Munch, its present conductor, and Pierre Monteux, a former conductor of the orchestra. Monteux, who will conduct in Dayton, is recognized as one of the world's greatest artists in his field.

The program includes Berlioz's "Roman Carnival" overture, Wagner's "Rhine Journey From the Gotterdammerung," Richard Strauss' "Don Juan" and Sibelius' "Symphony No. 2."

As a special convenience to out-of-town patrons, the Boston Symphony orchestra boxoffice, located at the Main street entrance of the Biltmore hotel, will be open from 1 to 5 p.m. tomorrow. Telephone, MI-8491.

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

APR 18 1953

Boston Symphony Starts Tour Monday

Boston, April 17. (AP)—The Boston Symphony Orchestra leaves Monday on the first transcontinental tour in its 72-year history.

The five-week jaunt will carry the ensemble 7,000 miles through the south and southwest to California, returning through the Middle West with stops in Toronto and Montreal.

Director Charles Munch has invited Pierre Monteux of the San Francisco Symphony to share conducting honors at 29 concerts during the tour.

The two conductors, 104 orchestra members, and a three-man business staff will travel on a special train with five sleeping cars, a dining car and a baggage car.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION.

APR 18 1953

Boston Symphony Going On Nation-Wide Tour

Boston, April 17 (AP)—The Boston Symphony Orchestra leaves Monday on the first transcontinental tour in its 72-year history.

The five-week jaunt will carry the ensemble 7000 miles through the South and Southwest to California, returning through the Middle West with stops in Toronto and Montreal.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 18 1953

"GAILY THE TROUBADOUR

xt Monday for the first
-two year career, the Bo
Orchestra starts on a co
this continent. Last Spr
mship for its first tour
golden opinions; this
pecial train for the gr
the deep South, up t
and back through Canad

*"Gaily the troubadour tou
guitar . . ."*

That guitar was supplante
hile ago. Since then it has
n instrument requiring one h
ur players, and the troubado
unes have expanded into a
hosen from the masterpieces
ne-half centuries of musical
hich in eloquence, variety, de
ng and flexibility of thought
iterature of the world saving
lassics and all but the very be
ean letters since the Renaiss

It has taken a good while
merica to find this out. The
f music as an immigrant on th
re one of history's juciest
rowned upon as a culprit, if
nal, by the Puritans in any
hat of psalmody, and locked
ront door, Music, Heavenly M
hrough the cellar bulkhead,
er life was insupportably dr
own she finally got herself
epted about 128 years ago
tole of an oratorio singer,
Haydn Society; then having
ted herself, she produced
ent symphony orchestra in
hanks to the enlightened m
he late Major Henry Lee Hig
was only yesterday; today
people spend more money on
than they do on baseball.

While music has been ha
something has been happen
The era from 1675 to 1925 w
compositions, masterworks
pens of a continuous dyna
creators so unceasingly that
to take that stream as much
as the current of the Missi
past quarter of a century
of indubitably first-rate co
thinned, temporarily let us
have meanwhile entered u
great performances, perfor
grandeur far exceeding any
creators of those works

It is this art of perform
Boston Symphony is pree
on tour.

"Orchestra cities," that
their own resident orchestr
continent by the score and
correspond to the cathedral
England in being the sea
where people gather at a c
Many of these orchestras ar
our own and are gladly so
to be, since prevalence of h
acts to raise standards still

The Boston Orchestra ha
advantage of having had a
has acquired an immense
fabulous prestige, a precisi
performance, a splendor of
tery of style which in
Europe were found rather
English critic protested
the London Philharmonic
to play better than the B
because it could not afford
holding so many rehearsal
proving that the moon is
cheese.

[135]

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 18 1953

"GAILY THE TROUBADOUR . . ."

Next Monday for the first time in its seventy-two year career, the Boston Symphony Orchestra starts on a concert tour across this continent. Last Spring it was by steamship for its first tour of Europe, earning golden opinions; this Spring it is by special train for the grand swing through the deep South, up the Pacific Coast, and back through Canada.

"Gaily the troubadour touched his guitar . . ."

That guitar was supplanted a good while ago. Since then it has grown into an instrument requiring one hundred and four players, and the troubadour's pretty tunes have expanded into a repertory chosen from the masterpieces of two and one-half centuries of musical composition which in eloquence, variety, depth of feeling and flexibility of thought outvie any literature of the world saving the ancient classics and all but the very best of European letters since the Renaissance.

It has taken a good while for North America to find this out. The adventures of music as an immigrant on this continent are one of history's juciest little ironies. Frowned upon as a culprit, if not a criminal, by the Puritans in any guise save that of psalmody, and locked out at the front door, Music, Heavenly Muse, came in through the cellar bulkhead, since without her life was insupportably drab. In this town she finally got herself socially accepted about 128 years ago in the decent stole of an oratorio singer, the Handel and Haydn Society; then having thus ingratiated herself, she produced the first resident symphony orchestra in this country, thanks to the enlightened munificence of the late Major Henry Lee Higginson. That was only yesterday; today the American people spend more money on serious music than they do on baseball.

While music has been happening to us, something has been happening to music. The era from 1675 to 1925 was one of great compositions, masterworks flowing off the pens of a continuous dynasty of European creators so unceasingly that we had come to take that stream as much for granted as the current of the Mississippi. In the past quarter of a century the current of indubitably first-rate composition has thinned, temporarily let us hope, but we have meanwhile entered upon a period of great performances, performances of a grandeur far exceeding any dreams of the creators of those works themselves.

It is this art of performance which the Boston Symphony is preeminently taking on tour.

"Orchestra cities," that is, cities with their own resident orchestras, now dot this continent by the score and they somewhat correspond to the cathedral towns of Old England in being the seats of temples where people gather at a common shrine. Many of these orchestras are the peers of our own and are gladly so acknowledged to be, since prevalence of high standards acts to raise standards still higher.

The Boston Orchestra has, however, the advantage of having had a longer start, it has acquired an immense momentum, a fabulous prestige, a precision and polish of performance, a splendor of tone, and a mastery of style which in certain cities of Europe were found rather formidable. One English critic protested plaintively that the London Philharmonic was **forced** to play better than the Boston Symphony because it could not afford the expense of holding so many rehearsals! . . . Thus proving that the moon is made of green cheese.

The brochure and program notes which the Boston Orchestra takes on tour to place in the hands of its audiences is admirable in its tact, reticence, and modesty. We could scarcely send emissaries better qualified to [illegible] deals [illegible] with our Southern, Western, and Canadian neighbors. As competition can be base, so too it can be noble. Our wandering minstrel now starts on a seven-thousand-mile serenade.

UNCLE DUDLEY.

Cir. (D 46,046) (S 173,879)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

APR 19 1953

Boston Symphony on Record Tour

By W. G. ROGERS

NEW YORK — (AP)—It isn't the three B's in music any longer, but four: Bach, Beethoven, Brahms and Boston. . . . And the country will soon be reminded of it as the Boston Symphony Orchestra goes on its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit Tuesday, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

Point of View

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

Judd is managing the tour. He sent out letters to local orchestras asking if they wanted the Boston Symphony under their auspices.

. . . "You can't go into somebody else's territory against his will," Judd explains, though a good deal of music business is in fact run against the will of somebody or other.

In some cities the local orchestra bills the Boston Orchestra as part of its own series; in others runs it separately. The fee will be about $6000, and there could be a cash loss of about $1000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, Denver.

Are the players excited at the prospect of the trip?

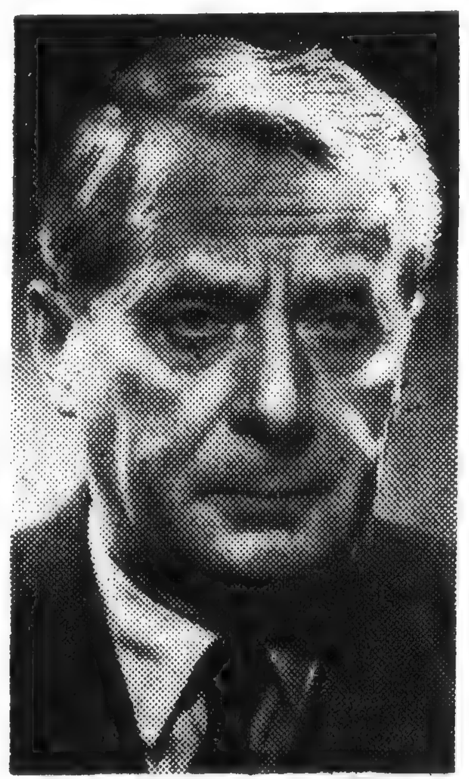
"Well, it's about the way it was before we went to Europe," says Judd. "They pulled long faces, they weren't sure they'd be comfortable, they were afraid they wouldn't like it. But since their return, they haven't stopped talking about what a wonderful time they had. Now they are pulling long faces again, and I'm sure they're going to have a wonderful time once more."

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 19 1953

Boston Symphony Lists Program For Debut Here


CHARLES MUNCH

Four major compositions will be presented by the Boston Symphony Orchestra in its concert here April 28.

The concert will be given at the Municipal Auditorium at 8:30 p. m. under the baton of Charles Munch, musical director and permanent conductor of the symphony.

The orchestra will be making its first local appearance.

The first selection will be Samuel Barber's "The School for Scandal" Overture, opus 5. Barber, born in 1910, composed this work in 1932 and was given for the first time by the Philadelphia Orchestra in 1933.

The second selection will be Arthur Honegger's "Symphony for String Orchestra." Honegger's "Symphony for Strings" was written in Paris in 1941. The first American performance of this work came in 1946, with Munch conducting the Boston Symphony Orchestra.

Next offering by the orchestra here will be one of the unquestioned masterworks of this country, Maurice Ravel's choreographic poem, "La Valse." Ravel was born in 1875 and died in 1937, with "La Valse" being composed in 1920.

Final selection will be the monumental "Symphony Number 4, in E Minor," Opus 98, by Johannes Brahms. This German composer, born in 1833 and who died in 1897, has long been recognized as on the plane with the other two "B's," Bach and Beethoven. He composed his 4th symphony in 1884 and 1885, with the premiere performance conducted by Brahms in that same year.

Toscanini, with his NBC Symphony, presented this work when they were here a few years ago. Hilsberg and the local orchestra gave this work during the past symphony season.

Tickets for the Boston Symphony Orchestra Concert are now being sold to the public at the guild's offices, 4th floor, D. H. Holmes, 819 Canal. Mail orders are being accepted and ticket purchasers may use their Holmes' charge accounts when ordering tickets.

Cir. [illegible]

This Clipping From
CHICAGO, ILL.
TRIBUNE

APR 19 1953

Famed Boston Orchestra Sets Programs Here

By W. G. Rogers

NEW YORK—(AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms, and Boston — and the country will soon be reminded of it as the Boston Symphony orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit Tuesday, play 28 other concerts in 25 cities and be back home by May 22. It will play in Chicago on May 15, 16, and 17. The programs for these performances have just been announced.

Fifteen of the cities to be visited never have heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the northeast. When Serge Koussevitzky was alive, the orchestra played in Chicago several times under his direction.

• • •

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30, times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip recently.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." [The Paris festival was sponsor.]

• • •

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "The day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

• • •

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conducting, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

In some cities the local orchestra bills the Boston orchestra as part of its own series, in others runs it separately. The fee will be about $6,000, and there could be a cash loss of about $1,000 per appearance.

The orchestra will play in Masonic, Shrine and memorial halls, in a theater, a state fair auditorium, a tabernacle. For every city that will hear it there's another one that wanted to, but couldn't be fitted into the tight schedules. Among cities it will visit for the first time are Knoxville, Atlanta, Dallas, Los Angeles, San Francisco, Salt Lake City, and Denver.

• • •

The Chicago programs by the Boston Symphony will be the following:

Friday evening, May 15 [Munch conducting]—Handel's Suite for Orchestra, arranged by Hamilton Harty from the "Water Music"; Honegger's Symphony No. 2, for String Orchestra; Ravel's "Rapsodie Espagnole," and Brahms' Symphony No. 1, in C minor.

Saturday evening, May 16 [Monteux conducting]—Beethoven's Symphony No. 2, in D major; Creston's Symphony No. 2; Stravinsky's Suite from the Ballet, "Firebird," and Strauss' Suite from "Der Rosenkavalier."

Sunday afternoon [Munch conducting]—Barber's Overture to "The School for Scandal"; Berlioz's "Royal Hunt and Storm," from "The Trojans"; Debussy's Prelude to "The Afternoon of a Faun"; excerpts from Act III of Wagner's "Die Meistersinger," and Beethoven's Symphony No. 7, in A major.

The concerts will be given in Orchestra hall, at 8:30, 8:30, and 3:30, respectively.

U.S.
TOUR
REVUES

POPS

[136]

1952-
1953
SEASON

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 19 1953

Boston Symphony Orchestra Begins Transcontinental Tour

By CYRUS DURGIN

The sharp and concluding A major chords of Beethoven's Seventh Symphony ended the 72d season of the Boston Symphony Orchestra at Symphony Hall last night. Tomorrow night at 11:25, the orchestra will leave South Station aboard a special train on the first transcontinental tour in its history. During the five weeks between now and May 23, when they return, Boston's musical glory will have been heard as far North as Toronto and Montreal, as far South as New Orleans, and as far West as San Francisco and Los Angeles.

Not since Karl Muck took the orchestra direct to San Francisco for 13 concerts at the Panama-Pacific Exposition of 1915, has the Boston Symphony been so far west as it will go this time, and never before has it really toured coast-to-coast. Some of the cities have been visited before, though rarely, but 15 out of the 26 communities on the schedule will be hearing this orchestra for the first time.

Rugged but Worth It

This tour will be rugged but worth it. Since the city of San Francisco will enjoy two concerts, and Chicago three, a total of 29 concerts will be given in 32 days. That means that the orchestra will give a concert every day but three. On April 29 they will be traveling between New Orleans and Dallas, they will have a free day in San Francisco May 8, and on May 14 they will be en route from Denver to Chicago.

Luckily they will have a special train, for that makes the business of one-night stands considerably easier than if they had to change trains and transfer to hotels frequently. And since this is the United States, with its greater organizational skill, there doubtless will be no repetition of the trying experiences such as the ghastly ride from Metz to Lyon a year ago, when the whole outfit, plus this correspondent, were jammed for seven hours on a sweatingly hot day into a pair of French gasoline coaches with no arrangements for food or even water! Was that a trip!

I imagine this special train, with its diner, will be totally different from the drafty old cars in which the Boston Symphony used to make its trips back in the days of Wilhelm Gericke a half-century ago. Gericke was fussy in more ways than one, and on those trips he insisted that his wind players, who could not function if they caught cold, should sit in the aisle seats, and the others next the windows!

(There is also a story that Gericke, a martinet when conducting but an affable man when he was not, once became bored sitting in his private compartment, and began to wander the length of the cars in which the musicians sat. He kept looking on at a card game until one musician politely asked him if he would like to join. The conductor said he didn't mind if he did, and a hand was dealt him. The upshot was Gericke had to borrow cab fare to get to the concert hall that night. That's the way the story goes.)

Why the Tour?

Since a tour of these proportions is bound to exact so much in effort, skill and money, why is it worth the effort? Because it takes the Boston Symphony, still the foremost orchestra in the world, according to report, to many places where otherwise it would not be heard save through recordings. And the inescapable fact remains that "live shows," actual concerts, are the only way in which all the beauties of a great orchestra can be shown.

Thanks to modern communications, the "sticks" are shrinking, and, as the farmer in O'Henry's story served the two confidence men green chartreuse, there is not so much back country anymore. People know about symphonic music and opera, through broadcasts and recordings, but the experience of hearing a great orchestra in the flesh is still the biggest musical thrill.

Places like El Paso and Tucson, Fresno and Provo, not to mention the larger cities on the itinerary, are going to have the pleasure of what, I suspect, will be a new experience for many of their citizenry. Call it good will, call it musical missionary work, call it spreading the value of great music heard at first hand, the effect is all the same. Everyone will benefit by the opportunity.

There is another dual aspect: The Boston Symphony is bound to show large sections of this country that Boston and New England are not, musically, at least, the decadent, shriveling places that the livelier and currently richer West thinks us; also, since we are all part of these great United States, the Boston Symphony is in its way as much of a national monument, and the property of us all, as the Lincoln Memorial is to East Lansing and Ann Arbor.

Last year it was Europe who hailed the Boston Symphony, this year it is our own country who beyond all doubt and peradventure will do likewise. So to the musicians, to conductors Charles Munch and Pierre Monteux, and to the three men who are handling the work of operational details—manager George Judd, assistant manager Thomas D. Perry, and Harvey Generaux, in charge of instruments and baggage—this chronicler wishes a safe and pleasant journey.

Cir. (D 221,772) (S [illegible])

This Clipping From
DES MOINES, IOWA
REGISTER

APR 19 1953

Boston Symphony Starts Tour Monday

BOSTON, MASS. (U.P.)—The Boston Symphony orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history. The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces. Conductor Charles Munch and former Conductor Pierre Monteux will share the baton.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES

APR 19 1953

Boston Symphony Leaves On Tour

The Boston Symphony Orchestra leaves on Monday for the first transcontinental tour in its 72-year history. The orchestra will play May 1 in Liberty Hall, El Paso.

The five-week tour, which commences Tuesday evening in Detroit, will carry the orchestra 7,000 miles through the South and Southwest to California, returning through the Middlewest, into Canada, and ending in Burlington, Vt., on May 22. The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces. Charles Munch, music director of the Boston Orchestra, has invited Pierre Monteaux to share the conducting honors, as he did on the orchestra's first visit to Europe last May.

The Boston Orchestra's 104 members, two conductors, and staff of three—Manager George E. Judd; Assistant Manager Thomas D. Perry Jr., and Harvey Genereaux, in charge of baggage—will travel on a special train, with five sleeping cars, a dining car, and a baggage car.

The tour will mark the Boston Symphony's first visit to the West Coast since 1915, when it traveled direct to San Francisco and gave a series of 13 concerts under musical director Karl Muck during the Panama - Pacific Exposition. For the first time, engagements will be played in Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, Sacramento, Salt Lake City, Provo, and Denver.

Simultaneously with the commencement of the tour on Tuesday, the celebrated Boston Pop Concerts at Symphony Hall, Boston, under Arthur Fiedler, will open their 68th season of 62 concerts over an 11-week period ending July 3. An alternate orchestra will play until the return of the regular orchestra.

These will be followed by the annual three weeks of free concerts on the Charles River Esplanade, commencing Sunday, July 5, under the Fiedler's direction.

The Berkshire Festival, under the direction of Charles Munch, will open at Tanglewood, Lenox, Mass., on July 11.

The 1952-3 season, which will end on August 16 with the termination of the Berkshire Festival, will have been the Boston Symphony Orchestra's most active, with 305 concerts given in 103 cities of the United States and Canada.

The orchestra will appear in El Paso for only one concert at 8 p.m. May 1 in Liberty Hall under the management of Mrs. Hallett Johnson. Tickets are available in Mrs. Johnson's box office on the mezzanine floor of Hotel Cortez.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 19 1953

ORCHESTRA STARTS TOUR

Bostonians Leave Tomorrow on First Transcontinental Trip

The Boston Symphony Orchestra will leave on Monday for its first transcontinental tour, and will give the first concert of its five-week trip Tuesday evening in Detroit. Charles Munch and Pierre Monteux will share the podium on the tour.

During the 7,000-mile trip the orchestra will play twenty-nine concerts in twenty-six cities. Extending to the West Coast, the itinerary will also take in two Canadian provinces. On May 22 the last concert will be given in Burlington, Vt.

Cir. (D 126,176) (S 154,919)

This Clipping From
DAYTON, OHIO
NEWS

APR 19 1953

Concert-Goers To Hear Boston Players Rehearse

DIVIDEND for Daytonians attending the performance by the Boston Symphony Thursday at 8:30 p. m. at Memorial hall will be a post-concert half-hour rehearsal on the Beethoven Second symphony.

The famed orchestra, which will be conducted here by Pierre Monteux, Monday will leave for its first transcontinental tour in its 72-year history. The five-week tour which opens Tuesday in Detroit will include 29 concerts in 26 cities. The tour will end May 22 in Burlington, Vt.

Although the concerts are a sell-out in nearly every city, many good seats still remain for the Dayton concert. For the convenience of patrons, the box office, located at the First st. entrance to the Biltmore hotel, will be open today from 1 to 6 p. m.

* * *

THE DAYTON concert will include Berlioz' overture, Roman Carnival; Siegfried's Rhine Journey from Wagner's Die Gotterdammerung; Strauss' tone poem, Don Juan, and Sibelius' Symphony No. 2.

A special train, with five sleeping cars, a dining car and a baggage car, will bring the orchestra and staff to Dayton. The orchestra is made up of 104 musicians. Charles Munch, music director of the orchestra, and guest conductor, Pierre Monteux, travel on the train.

At each stop, according to Manager George E. Judd, an audition will be held for promising instrumental talent for the six-week student course at the Berkshire Music Center at Tanglewood.

While the famous Boston Symphony is on tour the Boston Pops directed by Arthur Fiedler will launch a series of 62 concerts in Symphony hall in Boston. An alternate orchestra will play until the return of the regular ensemble.

In July Fiedler will present three weeks of free concerts on the Charles River Esplanade.

Cir. (D 449,449) (S 473,004)

This Clipping From
DETROIT, MICH.
FREE PRESS

APR 19 1953

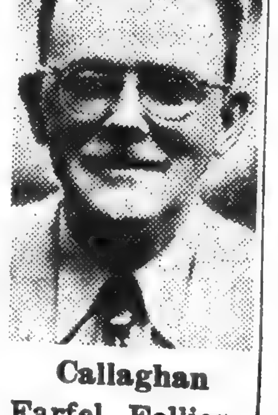
OPENS AT CASS MONDAY

'Farfel Follies' Carry On Borscht

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

Farfel Follies, second in the line of English-Yiddish revues to derive its inspiration from a full-flavored soup, will open an engagement of seven days at the Cass Theater on Monday night.

The production is something of a new edition of Borschtcapades, the show that first merged Jewish folk song and humor into the format of a Broadway musical, under the direction of Hal Zeiger.


Callaghan

Like Borschtcapades, the Farfel Follies makes good use of the talents of Mickey Katz, the self-styled Yiddish cowboy

The box office is opening Monday, a month in advance, and will be open daily from 9 a.m. to 9 p.m.

The company, the same that broke records in Chicago for 67 weeks, is headed by Janet Blair as Ensign Nellie Forbush and Webb Tilton as Emile De Becque.

Boston Orchestra Opens Its Tour

The Boston Symphony Orchestra will open the first transcontinental tour in its 72-year history with a concert at 8:20 p.m. Tuesday at the Masonic Temple.

The five-week tour will carry the orchestra 7,000 miles through the South, West, Midwest and Canada.

The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces.

* * *

CHARLES MUNCH is music director of the orchestra and Pierre Monteux will conduct.

The orchestra's 104 members, two conductors and staff will travel on a special train.

At each stop an audition will be held for promising instrumental talent for the six-week student course at the Berkshire Music Center, Tanglewood.

The program: Overture, "Roman Carnival" (Berlioz); Siegfried's Rhine Journey from "Gotterdammerung" (Wagner); "Don Juan" Tone Poem (Strauss); Symphony No. 2 in D major, Op. 43 (Sibelius).

Denver, Colo.
[illegible]
4/19/53

Boston's Orchestra Heads Toward Denver

The first cross-country tour of the Boston Symphony orchestra, which will play in Denver at the city auditorium May 13, starts Tuesday.

The orchestra will appear Tuesday in Detroit, first stop of a journey which will take the orchestra from coast to coast, from Canada to the Gulf of Mexico.

The Boston Symphony never has performed in this region and, in fact, has played west of the Mississippi only once. This was in 1915 in San Francisco.

Its concert here, under the sponsorship of the Denver Symphony society, will give Rocky Mountain Empire music enthusiasts a chance to compare it with other famous orchestras which have played here in recent years, including the Philadelphia, Minneapolis and NBC symphonies.

Early ticket sales indicate many concert-goers will travel hundreds of miles for the event. The May company box office reports ticket reservations from Cheyenne, La Junta, Pueblo and dozens of other towns in the area.

All of the city auditorium will be opened for the concert, which will be at 8:30 p. m. Charles Munch is musical director of the orchestra. Pierre Monteux will make the tour as guest conductor.

1952-1953 SEASON

Cir. (D 123,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 19 1953

Boston Symphony Orchestra Begins Transcontinental Tour

By CYRUS DURGIN

The sharp and concluding A major chords of Beethoven's Seventh Symphony ended the 72d season of the Boston Symphony Orchestra at Symphony Hall last night. Tomorrow night at 11:25, the orchestra will leave South Station aboard a special train on the first transcontinental tour in its history. During the five weeks between now and May 23, when they return, Boston's musical glory will have been heard as far North as Toronto and Montreal, as far South as New Orleans, and as far West as San Francisco and Los Angeles.

Not since Karl Muck took the orchestra direct to San Francisco for 13 concerts at the Panama-Pacific Exposition of 1915, has the Boston Symphony been so far west as it will go this time, and never before has it really toured coast-to-coast. Some of the cities have been visited before, though rarely, but 15 out of the 26 communities on the schedule will be hearing this orchestra for the first time.

Rugged but Worth It

This tour will be rugged but worth it. Since the city of San Francisco will enjoy two concerts, and Chicago three, a total of 29 concerts will be given in 32 days. That means that the orchestra will give a concert every day but three. On April 29 they will be traveling between New Orleans and Dallas, they will have a free day in San Francisco May 8, and on May 14 they will be en route from Denver to Chicago.

Luckily they will have a special train, for that makes the business of one-night stands considerably easier than if they had to change trains and transfer to hotels frequently. And since this is the United States, with its greater organizational skill, there doubtless will be no repetition of the trying experiences such as the ghastly ride from Metz to Lyon a year ago, when the whole outfit, plus this correspondent, were jammed for seven hours on a sweatingly hot day into a pair of French gasoline coaches with no arrangements for food or even water! Was that a trip!

I imagine this special train, with its diner, will be totally different from the drafty old cars in which the Boston Symphony used to make its trips back in the days of Wilhelm Gericke a half-century ago. Gericke was fussy in more ways than one, and on those trips he insisted that his wind players, who could not function if they caught cold, should sit in the aisle seats, and the others next the windows!

(There is also a story that Gericke, a martinet when conducting but an affable man when he was not, once became bored sitting in his private compartment, and began to wander the length of the cars in which the musicians sat. He kept looking on at a card game until one musician politely asked him if he would like to join. The conductor said he didn't mind if he did, and a hand was dealt him. The upshot was Gericke had to borrow cab fare to get to the concert hall that night. That's the way the story goes.)

Why the Tour?

Since a tour of these proportions is bound to exact so much in effort, skill and money, why is it worth the effort? Because it takes the Boston Symphony, still the foremost orchestra in the world, according to report, to many places where otherwise it would not be heard save through recordings. And the inescapable fact remains that "live shows," actual concerts, are the only way in which all the beauties of a great orchestra can be shown.

Thanks to modern communications, the "sticks" are shrinking, and, as the farmer in O'Henry's story served the two confidence men green chartreuse, there is not so much back country anymore. People know about symphonic music and opera, through broadcasts and recordings, but the experience of hearing a great orchestra in the flesh is still the biggest musical thrill.

Places like El Paso and Tucson, Fresno and Provo, not to mention the larger cities on the itinerary, are going to have the pleasure of what, I suspect, will be a new experience for many of their citizenry. Call it good will, call it musical missionary work, call it spreading the value of great music heard at first hand, the effect is all the same. Everyone will benefit by the opportunity.

There is another dual aspect: The Boston Symphony is bound to show large sections of this country that Boston and New England are not, musically, at least, the decadent, shriveling places that the livelier and currently richer West thinks us; also, since we are all part of these great United States, the Boston Symphony is in its way as much of a national monument, and the property of us all, as the Lincoln Memorial is to East Lansing and Ann Arbor.

Last year it was Europe who hailed the Boston Symphony, this year it is our own country who beyond all doubt and peradventure will do likewise. So to the musicians, to conductors Charles Munch and Pierre Monteux, and to the three men who are handling the work of operational details—manager George Judd, assistant manager Thomas D. Perry, and Harvey Generaux, in charge of instruments and baggage—this chronicler wishes a safe and pleasant journey.

Cir. (D 221,772) (S [illegible])

This Clipping From
DES MOINES, IOWA
REGISTER

APR 19 1953

Boston Symphony Starts Tour Monday

BOSTON, MASS. (U.P.)—The Boston Symphony orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history. The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces. Conductor Charles Munch and former Conductor Pierre Monteux will share the baton.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES

APR 19 1953

Boston Symphony Leaves On Tour

The Boston Symphony Orchestra leaves on Monday for the first transcontinental tour in its 72-year history. The orchestra will play May 1 in Liberty Hall, El Paso.

The five-week tour, which commences Tuesday evening in Detroit, will carry the orchestra 7,000 miles through the South and Southwest to California, returning through the Middlewest, into Canada, and ending in Burlington, Vt., on May 22. The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces.

Charles Munch, music director of the Boston Orchestra, has invited Pierre Monteaux to share the conducting honors, as he did on the orchestra's first visit to Europe last May.

The Boston Orchestra's 104 members, two conductors, and staff of three—Manager George E. Judd; Assistant Manager Thomas D. Perry Jr., and Harvey Genereaux, in charge of baggage—will travel on a special train, with five sleeping cars, a dining car, and a baggage car.

The tour will mark the Boston Symphony's first visit to the West Coast since 1915, when it traveled direct to San Francisco and gave a series of 13 concerts under musical director Karl Muck during the Panama - Pacific Exposition. For the first time, engagements will be played in Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, Sacramento, Salt Lake City, Provo, and Denver.

Simultaneously with the commencement of the tour on Tuesday, the celebrated Boston Pop Concerts at Symphony Hall, Boston, under Arthur Fiedler, will open their 68th season of 62 concerts over an 11-week period ending July 3. An alternate orchestra will play until the return of the regular orchestra.

These will be followed by the annual three weeks of free concerts on the Charles River Esplanade, commencing Sunday, July 5, under the Fiedler's direction.

The Berkshire Festival, under the direction of Charles Munch, will open at Tanglewood, Lenox, Mass., on July 11.

The 1952-3 season, which will end on August 16 with the termination of the Berkshire Festival, will have been the Boston Symphony Orchestra's most active, with 305 concerts given in 103 cities of the United States and Canada.

The orchestra will appear in El Paso for only one concert at 8 p.m. May 1 in Liberty Hall under the management of Mrs. Hallett Johnson. Tickets are available in Mrs. Johnson's box office on the mezzanine floor of Hotel Cortez.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 19 1953

ORCHESTRA STARTS TOUR

Bostonians Leave Tomorrow on First Transcontinental Trip

The Boston Symphony Orchestra will leave on Monday for its first transcontinental tour, and will give the first concert of its five-week trip Tuesday evening in Detroit. Charles Munch and Pierre Monteux will share the podium on the tour.

During the 7,000-mile trip the orchestra will play twenty-nine concerts in twenty-six cities. Extending to the West Coast, the itinerary will also take in two Canadian provinces. On May 22 the last concert will be given in Burlington, Vt.

Cir. (D 126,176) (S 154,919)

This Clipping From
DAYTON, OHIO
NEWS

APR 19 1953

Concert-Goers To Hear Boston Players Rehearse

DIVIDEND for Daytonians attending the performance by the Boston Symphony Thursday at 8:30 p. m. at Memorial hall will be a post-concert half-hour rehearsal on the Beethoven Second symphony.

The famed orchestra, which will be conducted here by Pierre Monteux, Monday will leave for its first transcontinental tour in its 72-year history. The five-week tour which opens Tuesday in Detroit will include 29 concerts in 26 cities. The tour will end May 22 in Burlington, Vt.

Although the concerts are a sellout in nearly every city, many good seats still remain for the Dayton concert. For the convenience of patrons, the box office, located at the First st. entrance to the Biltmore hotel, will be open today from 1 to 6 p. m.

* * *

THE DAYTON concert will include Berlioz' overture, Roman Carnival; Siegfried's Rhine Journey from Wagner's Die Gotterdammerung; Strauss' tone poem, Don Juan, and Sibelius' Symphony No. 2.

A special train, with five sleeping cars, a dining car and a baggage car, will bring the orchestra and staff to Dayton. The orchestra is made up of 104 musicians. Charles Munch, music director of the orchestra, and guest conductor, Pierre Monteux, travel on the train.

At each stop, according to Manager George E. Judd, an audition will be held for promising instrumental talent for the six-week student course at the Berkshire Music Center at Tanglewood.

While the famous Boston Symphony is on tour the Boston Pops directed by Arthur Fiedler will launch a series of 62 concerts in Symphony hall in Boston. An alternate orchestra will play until the return of the regular ensemble.

In July Fiedler will present three weeks of free concerts on the Charles River Esplanade.

Cir. (D 449,449) (S 473,004)

This Clipping From
DETROIT, MICH.
FREE PRESS

APR 19 1953

OPENS AT CASS MONDAY

'Farfel Follies' Carry On Borscht

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

Farfel Follies, second in the line of English-Yiddish revues to derive its inspiration from a full-flavored soup, will open an engagement of seven days at the Cass Theater on Monday night.

The production is something of a new edition of Borschtcapades, the show that first merged Jewish folk song and humor into the format of a Broadway musical, under the direction of Hal Zeiger.

Callaghan

Like Borschtcapades, the Farfel Follies makes good use of the talents of Mickey Katz, the self-styled Yiddish cowboy

The box office is opening Monday, a month in advance, and will be open daily from 9 a.m. to 9 p.m.

The company, the same that broke records in Chicago for 67 weeks, is headed by Janet Blair as Ensign Nellie Forbush and Webb Tilton as Emile De Becque.

Boston Orchestra Opens Its Tour

The Boston Symphony Orchestra will open the first transcontinental tour in its 72-year history with a concert at 8:20 p.m. Tuesday at the Masonic Temple.

The five-week tour will carry the orchestra 7,000 miles through the South, West, Midwest and Canada.

The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces.

* * *

CHARLES MUNCH is music director of the orchestra and Pierre Monteux will conduct.

The orchestra's 104 members, two conductors and staff will travel on a special train.

At each stop an audition will be held for promising instrumental talent for the six-week student course at the Berkshire Music Center, Tanglewood.

The program: Overture, "Roman Carnival" (Berlioz); Siegfried's Rhine Journey from "Gotterdammerung" (Wagner); "Don Juan" Tone Poem (Strauss); Symphony No. 2 in D major, Op. 43 (Sibelius).

Denver, Colo.
Post
4/19/53

Boston's Orchestra Heads Toward Denver

The first cross-country tour of the Boston Symphony orchestra, which will play in Denver at the city auditorium May 13, starts Tuesday.

The orchestra will appear Tuesday in Detroit, first stop of a journey which will take the orchestra from coast to coast, from Canada to the Gulf of Mexico.

The Boston Symphony never has performed in this region and, in fact, has played west of the Mississippi only once. This was in 1915 in San Francisco.

Its concert here, under the sponsorship of the Denver Symphony society, will give Rocky Mountain Empire music enthusiasts a chance to compare it with other famous orchestras which have played here in recent years, including the Philadelphia, Minneapolis and NBC symphonies.

Early ticket sales indicate many concert-goers will travel hundreds of miles for the event. The May company box office reports ticket reservations from Cheyenne, La Junta, Pueblo and dozens of other towns in the area.

All of the city auditorium will be opened for the concert, which will be at 8:30 p. m. Charles Munch is musical director of the orchestra. Pierre Monteux will make the tour as guest conductor.

[137]

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

APR 19 1953

HUB UNIT SETS OUT ON TOUR

Symphony Leaves on 7000-Mile Trip Tomorrow

BY WARREN STOREY SMITH

The Boston Symphony Orchestra, which last spring carried its gospel of musical beauty to five European countries, is about to do the same for 26 cities in the U. S. and Canada, 15 of which it has never visited before. Tomorrow the orchestra leaves for Detroit, where it will play the following evening, in its special train, consisting of [illegible] sleeping cars, a dining car and baggage car.

Aboard the train for its 7000-mile journey will be the 104 members of the orchestra, two conductors, Manager George E. Judd, Assistant Manager Thomas D. Perry, Jr., and Harvey Genereaux, who has charge of the baggage. While the orchestra then led by Karl Muck gave 13 concerts in San Francisco in 1913, as part of the Panama Pacific International Exposition, this will be its first coast-to-coast tour. Detroit is not one of the [illegible] cities on [illegible] first in [illegible] in 1951. There have been 28 in all. Also included in previous itineraries were the next three stops: Columbus, Dayton and Cincinnati.

On April 25 Knoxville, Tenn. will hear our orchestra for the first time, and between then and May 6 the same opportunity will be offered Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson (Ariz.), and the California cities of Pasadena, Los Angeles, Santa Barbara and Fresno. There will be concerts in San Francisco on the 7th and 9th, after which Sacramento, Utah's Salt Lake City and Provo and Denver will also make the orchestra's acquaintance.

Three Times

The Chicago Orchestra has come to Boston three times, the latest concert having been that of this very season. We will return that visit with three concerts, on May 15, 16 and 17. The B.S.O. was in its fifth season when Wilhelm Gericke took it to the Windy City in April 1886. The visit under Koussevitzky in '48 was the 22nd.

None of the cities visited on the return from Chicago (East Lansing and Ann Arbor, Mich., Toronto, Montreal and Burlington, Vt.) are new ones. In fact, the orchestra went to Ann Arbor 30 times between 1890 and 1951. That city and Detroit are the only ones to have heard it under its present conductor, Charles Munch. As was the case in Europe, Mr. Munch will have Pierre Monteux to share the burden. Collectively, they will conduct 29 concerts between April 21 and May 22.

The orchestra has put out a handsome, lavishly illustrated brochure for use on the trip. Among other things, it contains program notes on the works to be played, 23 in all, their composers ranging alphabetically from Samuel Barber to Richard Wagner and chronologically (backwards) from Mr. Barber to Handel. The former will be represented by his Overture to "The School for Scandal" and the only other American, Paul Creston, will be heard through his engaging Second Symphony that Mr. Monteux conducted at the Boston concerts of April 10 and 11 last.

San Francisco and Chicago will hear both Mr. Munch and Mr. Monteux. The other cities will take pot luck. No one of them will be cheated but the experience in each case will be a very different one. Monteux, who has just turned 78, is wholly French, but his long experience in this country has made him a truly cosmopolitan conductor, who often excels in German music, notably that of Strauss and Wagner. Mr. Munch, 20 years younger, had an Alsatian father and a French mother. His musical and personal temperament are both decidedly Gallic.

Mr. Monteux, short and stocky, his black hair belieing his years, is as solid as the rock of Gibraltar, and on the podium almost as immobile. But there is nothing stodgy about the performances under his direction. Before taking over the Boston Symphony for a five-year term in 1919, he had conducted both the Diaghilev Ballet Russe, under whose auspices he made his Boston bow, and the Metropolitan Opera. He will return to the latter next season and will have the honor of conducting the opening performance of "Faust," in appropriate commemoration of the Met's 70th season, since Gounod's masterpiece was the first opera it ever gave.

Founded in 1881, the Boston Symphony did not get to New York where it has since appeared regularly, until six years later, but it made Chicago the year before. Mr. Gericks, under whom it made its first extended trips issued instructions that the players on win instruments, who might be seriously incommoded by a cold, should occupy seats in the middle of the car since trains in those days were on the draughty side, whereas the others, who would only be made uncomfortable by such an affliction, had to sit near the doors. Incidentally, Chicago's Orchestra Hall, where it now plays, is the fifth in which it has performed in that city since its first of April 4, 1886.

In one respect this tour will differ from all previous ones. At each important stop auditions will be held for promising instrumental talent for the six-week student course at the Berkshire Music Center in Tanglewood, in connection with the Berkshire Music Festival that takes place in July and August. On their return to Boston the musicians, or most of them, will play in the Pops, to be carried on by a substitute orchestra for the first five of the season's 11 weeks. There will thus be two weeks more of Pops than usual, after which will come the three weeks on the Esplanade, beginning July 5.

In this record-breaking season, the Symphony, together with such allied organizations as Arthur Fiedler's Pops Tour Orchestra and the fill-in Pops Orchestra aforesaid, will have given a grand total of 305 concerts.

Cir. (D 257,005) (216,910)

This Clipping From
NEWARK, N. J.
NEWS

Boston Symphony In 5-Week Tour

BOSTON — The Boston Symphony Orchestra leaves tomorrow for the first transcontinental tour in its 72-year history. The five-week tour, which commences Tuesday in Detroit, will carry the orchestra 7,000 miles through the south and southwest of California, returning through the Middle West, into Canada, and ending in Burlington, Vt., May 22. The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces Charles Munch, music director of Boston Orchestra, has invited Pierre Monteux to share the conducting honors, as he did on the orchestra's first visit to Europe last May.

Cir. (D 133,331) (S 142,261)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

1953

Monteux to Conduct Symphony Concert

Pierre Monteux will conduct the Boston Symphony Orchestra when it plays in Denver May 13, local sponsors announced yesterday.

Mr. Monteux, 78, was for 17 years conductor of the San Francisco Orchestra, and before that conducted the Boston Symphony. He is sharing the podium with Charles Munch, regular conductor, on the symphony's current nationwide tour.

He was one of the first established conductors to recognize the genius of Russian Composer Igor Stravinsky, and he will include Stravinsky's "Fire Bird Suite" in his Denver concert.

Cir. (D 133,331) (S 142,261)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

APR 19 1953

Bobby-Soxers in France Pursue Symphony Star

In this country, symphony conductors don't usually rate very high in the affections of the bobby-sox brigade, In France, it's different.

Charles Munch, conductor of the Boston Symphony Orchestra, which will play in Denver May 13, is a notable example. Before he came to this country in 1949, he was pursued by the French version of the bobby-soxer.

Members of his youthful feminine following made themselves so conspicuous that they were given a name —"Munchettes."

Just before Munch came to Boston, a poll was taken by a French magazine in which 10,000 female readers were asked what man they would most like to dine with.

Winston Churchill took first place, but Munch ran a close second and beat the French screen idol, Jean Marais, Others named were President Auriol of Franch, Gary Cooper and the late Josef Stalin.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

APR 19 1953

CHARLES MUNCH, conductor of the Boston Symphony Orchestra, as the candid camera sees him rehearsing musicians for tour, including Friday night's concert at Music Hall under auspices of the Cincinnati Symphony Orchestra.

BSO Plays Here Friday Night

THE BOSTON SYMPHONY Orchestra, under the direction of Charles Munch, its permanent music director, will give a concert Friday evening at Music Hall, under the aegis of the Cincinnati Symphony Orchestra.

For the first time in its 72 years, the Boston Symphony Orchestra is making a transcontinental tour of the United States, opening in Detroit Tuesday. The orchestra will give five weeks of concerts, traveling by train, going south as far as Atlanta, westward through New Orleans, Dallas to Los Angeles. From San Francisco they will return east by way of Denver and Chicago, completing the tour in Canada.

★ ★ ★

MR. MUNCH has asked Pierre Monteux, former conductor of the Boston Symphony, to share the concerts of this tour as he did for the European tour of last May.

★ ★ ★

CINCINNATI first heard the orchestra under Wilhelm Gericke, on April 26, 1887. This was at the Odeon, where he returned with the Bostonians two years later, and where Artur Nikisch brought them back from 1890 to 1892 inclusive.

★ ★ ★

CHARLES MUNCH became the music director of the Boston Symphony Orchestra in 1949. At that time there was some speculation as to the amount of French music which might be expected of him. There is no denying that music of such composers as Berlioz, Debussy or Ravel have taken a prominent place on his programs, in much the same way that an Italian or Russian conductor is likely to favor the music of his own early affiliations, training and experience.

Munch, however, has revealed in his four seasons in Boston a surprising range and versatility. There has been a modicum of new works, but a goodly representation of music by American composers which shows a keen interest in the musical development of this country.

★ ★ ★

AMONG the classics, Mr. Munch has revived a number of works undeservedly neglected, and has shown a special affection for choral works, such as Bach's two Passions and Christmas Oratorio, Berlioz' Requiem, Schubert's Mass in G major, Beethoven's Missa Solemnis and Honegger's "Jeanne d'Arc au Bucher."

For the orchestra's appearance in Cincinnati, works of Handel, Honegger, Ravel and the Brahms Fourth Symphony have been programed.

U.S. TOUR REVUES

POPS

1952-1953 SEASON

Cir. (D 47,434) (S 67,183)

This Clipping From
DULUTH, MINN.
NEWS-TRIBUNE
APR 19 1953

Music's Big 'B's' Joined By Boston

NEW YORK, April 18 — (AP) — It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . And the country will soon be reminded of it as the Boston Symphony Orchestra starts its first transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21, play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, its first, last year, it normally stays in the Northeast.

What with the winter tour of the Boston Pops, with Arthur Fiedler conducting, and now the Boston Symphony itself, most of the states will have heard of Boston, indeed will have heard Boston, before summer. Charles Munch, director and conductor, and Pierre Monteux, guest, will share the conductorial assignment, as they did in Europe. The public will be able to see for itself, incidentally, that Munch has entirely recovered from an illness which, a year ago, was rumored to be serious.

This Clipping From
Knoxville, Tenn.
News
APR 19 1953

Bostonians To Hold Auditions

WHEN THE Boston Symphony Orchestra assembles on the U-T auditorium stage next Saturday night, East Tennesseans will hear one of the hardest working musical groups in the land.

The orchestra leaves Boston on its five-week tour tomorrow and plays the opening concert in Detroit Tuesday. When the orchestra returns to Boston the Berkshire Festival season will begin on July 11 and the annual season ends with the close of the festival. By that date the Boston Symphony will have given 305 concerts within the year—a record unsurpassed by any of the other large U. S. orchestras.

Besides the concert here there will also be auditions Saturday at 6 p. m. in the auditorium for promising instrumentalists to qualify for a six-week course at the Berkshire Music Center in connection ~~with the festival~~. Those who are interested in the auditions may make arrangements through Ralph Frost's office, phone 4-2981, Ext. 496. Mr. Frost is manager for U-T Concerts which is presenting the Boston Symphony.

The orchestra will be under the direction of guest conductor Pierre Monteux for the Knoxville concert. The music will consist of the Roman Carnival Overture by Berlioz; Siegfried's Rhine Journey from "Die Gotterdammerung"; Richard Strauss' tone poem, "Don Juan"; and the Caesar Franck D Minor Symphony.

Cir. (D 272,693)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
APR 19 1953 2

Three famous conductors of the Boston Symphony are shown in happy meeting. They are (from left) Pierre Monteux, the late Serge Koussevitzky and Charles Munch, who currently heads the orchestra.

Announce Program Here for Boston Symphony

Works of Samuel Barber, Arthur Honegger, Ravel and Brahms will be played by the Boston Symphony Orchestra in its first New Orleans concert, scheduled at 8:30 p. m. Tuesday, April 28, at Municipal Auditorium under auspices of the New Orleans Opera Guild, Inc.

The celebrated orchestra's permanent conductor and musical director, Charles Munch, will conduct the appearance here.

The program will open with Barber's "The School for Scandal" Overture, written in 1932 and first performed by the Philadelphia Orchestra in 1933, first performed by the Boston in 1940. Then will come Honegger's "Symphony for String Orchestra," written in Paris in 1941, during dark days of Nazi oppression, first conducted in America by Munch with the Boston in 1946. The Boston's former conductor, the late Serge Koussevitzky, presented the work several times thereafter before his retirement.

Following these modern works will come Ravel's "La Valse," composed in 1920 and glowingly performed by the Boston since 1922.

Final work will be Brahms' monumental Symphony No. 4 in E Minor composed in 1884 and 1885. The Boston orchestra scheduled the first American performance of this symphony, under Wilhelm Gericke, for Nov. 26, 1886, but Gericke withdrew it until Dec. 23, that same year. Thus the honor of giving this famous work its first American performance fell to the New York Symphony, under Walter Damrosch, on Dec. 11, 1886. Arturo Toscanini conducted the NBC Symphony in this work here several seasons ago and Alexander Hilsberg conducted it earlier this season with the New Orleans Philharmonic-Symphony Orchestra.

Tickets for the concert are available at the Guild offices, 819 Canal. A special section has been reserved for Negroes.

Season subscriptions for the nine-concert 1953-54 Community Concerts, Inc., series, sponsored by the guild, are still being offered to the public at guild headquarters. Single tickets will not be sold for any of the concerts, guild officials emphasized. Included in the series, which begins Oct. 17, are the Virtuosi di Roma, singers George London and Irmgard Seefried, the St. Louis Cathedral Choir of London, pianists Robert and Gaby Casadesus, mezzo-soprano Rise Stevens, a George Gershwin Festival concert, pianist Vladimir Horowitz, the Sadler's Wells Ballet and the New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos.

Cir. (D 186,970) (S 150,268)

This Clipping From
TOLEDO, OHIO
BLADE
1953

'Fourth B' On Swing Across U.S.

By W. G. ROGERS

NEW YORK, April 18 (AP)—It isn't the three B's in music any longer, but the four: Bach, Beethoven, Brahms and Boston . . . and the country is to be reminded of it as the Boston Symphony Orchestra starts a transcontinental tour.

Second oldest orchestra in the United States, it will make its first stop in Detroit April 21; play 28 other concerts in 25 cities and be back home by May 22.

Fifteen of those cities have never heard this great orchestra. It traveled to San Francisco in 1915, but with no way stops. Except for its European trip, last year, its first, it normally stays in the northeast.

What gets into an orchestra that makes it want to leave home? Think of having to hire a whole train and running up bills that will total about $200,000! An orchestra of more than 100 men setting forth on 30 days and 30 nights of travel could mean 100 times 30 times 30 headaches.

The man who should suffer the most from those 90,000 headaches, Manager George E. Judd, couldn't have looked less worried when he talked about the trip here the other day.

"Out of our European tour last year," he said, "we got a lot of international attention, and we got it without any financial loss." (The Paris Festival was sponsor.)

"In this country we should like to keep the name of Boston before as large a public as possible for the sake of record sales, and for television purposes."

"Besides that," Judd continued, "the day may come when we want to ask for money support from Boston business. Other orchestras get backing of that sort. If we are going to, we have to be able to show that we are spreading the name of Boston well outside of New England."

Cir. (S 221,178)

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
APR 19 1953

7,000-MILE CONCERT TOUR

BOSTON (UP) — The Boston Symphony Orchestra will begin a 7,000-mile transcontinental tour tomorrow, the first in its 72-year history. The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces.

Cir. (S 453,102)

This Clipping From
ATLANTA, GA.
JOURNAL-CONSTITUTION
APR 19 1953

Boston Symphony Starts U. S. Tour on Monday

BOSTON, April 18—(UP)—The Boston Symphony orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history.

This Clipping F
DETROIT, MIC
TIMES
APR 2 0

UR
IMES
By
B

---

and REMEMBER

BOSTON april 19
is famous
for three things—
beans . . .
Paul Revere . . .
and
the
BOSTON
SYMPHONY

Monteux

the world-famous orchestra,
with Pierre Monteux
conducting,
will play at
U-T Auditorium
at 8:15 p. m.
SATURDAY, APRIL 25

Prices: $1.20, $1.80, $2.40, $3.00. For tickets, see, phone or write University Concerts, U-T Student Center, U-T Campus, Knoxville, 4-2981, Ext. 496; or Clark and Jones, Inc., 518 S. Gay St., 3-2120.

Knoxville, Tenn.

April 19 Knoxville Tenn. The K

Bostonians To Hold Auditions

WHEN THE Boston Symphony Orchestra assembles on the U-T auditorium stage next Saturday night, East Tennesseans will hear one of the hardest working musical groups in the land.

The orchestra leaves Boston on its five-week tour tomorrow and plays the opening concert in Detroit Tuesday. When the orchestra returns to Boston the Berkshire Festival season will begin on July 11 and the annual season ends with the close of the festival. By that date the Boston Symphony will have given 305 concerts within the year—a record unsurpassed by any of the other large U. S. orchestras.

Besides the concert here there will also be auditions Saturday at 6 p. m. in the auditorium for promising instrumentalists to qualify for a six-week course at the Berkshire Music Center in connection with the festival. Those who are interested in the auditions may make arrangements through Ralph Frost's office, phone 4-2981, Ext. 496. Mr. Frost is manager for U-T Concerts which is presenting the Boston Symphony.

The orchestra will be under the direction of guest conductor Pierre Monteux for the Knoxville concert. The music will consist of the Roman Carnival Overture by Berlioz; Siegfried's Rhine Journey from "Die Gotterdammerung"; Richard Strauss' tone poem, "Don Juan"; and the Caesar Franck D Minor Symphony.

Denver, Colo.
Post
4/19/53

Monteux to Lead Boston Symphony Here on May 13

Pierre Monteux, one of the nation's best-known symphony orchestra conductors, will lead the Boston Symphony orchestra in its concert scheduled in city auditorium May 13.

Now 78, Monteux has relinquished his regular duties with the San Francisco Symphony orchestra, which he led for seventeen years, to make a cross-country tour with the Boston orchestra. He is sharing the podium with Charles Munch, the orchestra's regular conductor.

Monteux conducted the Boston orchestra from 1919 to 1924.

The Denver concert is being sponsored by the Denver Symphony society.

Cir. (D 110,333) (S 172,832)

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

Monteux to Lead Boston Symphony In Dallas April 30

The Boston Symphony Orchestra, in the course of its first transcontinental tour during the 72 years of the organization's history, will play a concert in State Fair Auditorium, Dallas, April 30. The only other Texas engagement is at El Paso, May 1.

The orchestra will play under direction of Pierre Monteux, who was conductor of the orchestra from 1919 to 1924, and who lately has retired, after 18 years' service with the San Francisco Symphony.

This may be considered not only the most important concert event of this season, but of untold seasons in the past.

The event is under the management of State Fair Musicals. The box office is at 1315 Elm, Dallas. Prices are $6 and $4.50 for lower floor, and $4.50, $3, $2 and $1 in the balcony.

(S 150,260)

Clipping From

OHIO

BLADE

19 1953

rth B'
Swing
ss U.S.

G. ROGERS

RK, April 18 (AP)—
the three B's in
longer, but the four:
hoven, Brahms and
and the country is
inded of it as the
mphony Orchestra
nscontinental tour.
oldest orchestra in
States, it will make
op in Detroit April
8 other concerts in
d be back home by

of those cities have
d this great orches-
veled to San Fran-
15, but with no way
ept for its European
ear, its first, it nor-
s in the northeast.
ts into an orchestra
s it want to leave
nk of having to hire
ain and running up
vill total about $200,-
orchestra of more
nen setting forth on
d 30 nights of travel
n 100 times 30 times
nes.

who should suffer
from those 90,000
Manager George
couldn't have looked
ed when he talked
trip here the other

our European tour
he said, "we got
ernational attention,
got it without any
loss." (The Paris
was sponsor.)
country we should
ep the name of Bos-
as large a public as
r the sake of record
for television pur-

that," Judd con
he day may com
want to ask fo
upport from Bosto
Other orchestras g
f that sort. If we a
we have to be ab
hat we are spreadin
of Boston well ou
ew England."

(S 172,832)

Clipping From

WORTH, TEXAS

STAR-TELEGRAM

9 1953

ux to Lead
Symphony
las April 3

Symphony Orche
of its firs
tour during th
the organization
play a concert i
Auditorium, Dallas
only other Texa
at El Paso, May
will play unde
Pierre Monteux, wh
of the orchestr
1924, and who late
after 18 years
the San Francisco

be considered no
st important concert
season, but of un-
in the past.
is under the man-
State Fair Musicals.
ice is at 1315 Elm
s are $6 and $4.50
or, and $4.50, $3, $
e balcony.

Cir. (D 394,134) (S 794,163)

This Clipping From

LOS ANGELES, CAL.

TIMES

APR 20 1953

A STUDY IN CONDUCTING—Note the intensity of expression, the delicacy of the hands in these studies of Charles Munch, who will conduct the Boston Symphony Orchestra May 4 at Shrine Auditorium as stop on transcontinental concert tour.

Cir. (D 184,472)

This Clipping From

LOS ANGELES, CAL.

MIRROR

APR 20 1953

CHARLES MUNCH will conduct the Boston Symphony Orchestra on night of May 4 in Shrine Auditorium. It's first visit here for famed musicians.

Cir. (D 40,425)

This Clipping From

HOLLYWOOD, CAL.

CITIZEN-NEWS

APR 20 1953

Munch Is 9th Conductor Of Boston Symphony

Charles Munch, who will conduct the Boston Symphony Orchestra concert at Shrine Auditorium May 4, is the ninth conductor of the famed orchestra since it was founded 72 years ago.

The celebrated French maestro succeeded the late Serge Koussevitsky, who held the post of music director for a quarter of a century.

Cir. (D 28,392) (S 29,904)

This Clipping From

MUNCIE, IND.

STAR

APR 19 1953

Boston Symphony Tour Is First in 72 Years

Boston (UP)—The Boston Symphony Orchestra will begin a 7,000 mile transcontinental tour Monday the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the west coast since 1915 when Karl Muck brought the orchestra direct to San Francisco for an engagement at the Panama-Pacific exposition.

The Boston Symphony made its first tour of Europe last spring.

This Clipping From

BUFFALO, N. Y.

COURIER-EXPRESS

APR 19 1953

Boston Symphony To Leave on Tour

Boston, April 18 (UP)—The Boston Symphony Orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the West Coast since 1915 when Karl Muck took the orchestra directly to San Francisco for an engagement at the Panama-Pacific exposition.

The Boston Symphony made its first tour of Europe last spring.

Cir. (D 122,745) (S 168,049)

This Clipping From

RICHMOND, VA.

TIMES DISPATCH

APR 19 1953

Boston Symphony To Start on Tour

BOSTON, April 18—(UP)—The Boston Symphony Orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 States and two Canadian Provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the West Coast since 1915 when Karl Muck brought the orchestra direct to San Francisco for an engagement at the Panama-Pacific Exposition.

The Boston Symphony made its first tour of Europe last Spring.

This Clipping From

DETROIT, MICH.

TIMES

APR 20 1953

OUR TIMES

By Vera Brown

Under Cover:

The drive is on for funds for the U of D's projected activities building.

Two of the dignified and important alumni involved in this project are Merritt D. Hill of Dearborn Motors, and Hugh Ferry, chairman of the board of Packard.

There's a model of the proposed building and Bill Rabe had arranged for a well known photograph of the two important boosters with the model.

[illegible] the model was missing. [illegible] just back from the army, is a resourceful fellow. He dug up a model some place of the Anheuser-Busch brewery in New Jersey. Elbow grease, a saw, hammer and paint did the trick. The remodeled brewery came out as a [illegible] stand-in. Neither Hill nor Ferry had any idea of what was under all that paint.

Detroit Reunion:

When Pierre Monteux comes here Tuesday to conduct the Boston Symphony Orchestra at Masonic Temple, two old friends, also Parisians, now living in Detroit, will be on hand to greet him.

One is Georges Miquelle, chief cellist for the Detroit Symphony Orchestra. Miquelle was with the Boston orchestra when Monteux was its conductor.

The other is pianist and composer Maurice Dumesnil. When Dumesnil was a young artist struggling for a hearing in Paris, Monteux befriended him, helped him get a foot hold on the ladder of musical success.

Cir. (D 165,036) (S 177,199)

This Clipping From

DALLAS, TEX.

NEWS

APR 20 1953

Dallas, El Paso Texas Stops of Boston Symphony

Dallas and El Paso will be the only Texas cities on the itinerary of the Boston Symphony Orchestra, one of the greatest of musical history, when its tour will open Tuesday.

This will be the first time it has undertaken a transcontinental trip since 1915, when it was brought to San Francisco for the Panama-Pacific Exposition. The orchestra

---

Cir. (D 76,002)

This Clipping From

COLUMBUS, OHIO

OHIO STATE JOURNAL

APR 20 1953

BOSTON
SYMPHONY
ORCHESTRA
CHARLES MUNCH
MUSIC DIRECTOR
MEMORIAL HALL
BALDWIN PIANO

TWO NATIVE BOSTONIANS, Ralph S. Bush, 2130 E. Broad St., and Mrs. F. G. Parkinson, 1521 Waltham Rd., are among hundreds of Columbusites anticipating the Boston Symphony Orchestra's concert Wednesday at 8:30 p. m. in Memorial Hall. Mrs. Parkinson is a past president of the Symphony Club of Central Ohio, which is bringing the Boston orchestra here. Conducting will be Charles Munch, who succeeded the late and revered Serge Koussevitzky as music director of the Boston Symphony.—Journal Photo.

U.S. TOUR REVUES

POPS

[140]

This Clipping From
, OHIO

1953

rth B' wing ss U.S.

G. ROGERS

RK, April 18 (AP)— the three B's in longer, but the four: hoven, Brahms and and the country is nded of it as the nphony Orchestra nscontinental tour. ldest orchestra in States, it will make p in Detroit April other concerts in d be back home by

f those cities have d this great orches- veled to San Fran- , but with no way pt for its European ear, its first, it nor- in the northeast.

s into an orchestra it want to leave nk of having to hire ain and running up ll total about $200,- orchestra of more en setting forth on 30 nights of travel 100 times 30 times ces.

who should suffer from those 90,000 Manager George ouldn't have looked ed when he talked trip here the other

our European tour he said, "we got ernational attention, ot it without any loss." (The Paris vas sponsor.)

country we should p the name of Bos- as large a public as the sake of record for television pur-

that," Judd con he day may com want to ask fo pport from Bosto Other orchestras ge that sort. If we ar we have to be abl at we are spreadin of Boston well ou w England."

0,333) (S 172,832)

lipping From
WORTH, TEXAS
STAR-TELEGRAM

9 1953

to Lead Symphony s April 3

Symphony Orche se of its firs tour during th the organization play a concert i uditorium, Dallas nly other Texa El Paso, May will play unde re Monteux, wh of the orchestr 924, and who late after 18 years he San Francisc

be considered no t important concer season, but of un- in the past. is under the man- State Fair Musicals ce is at 1315 Elm s are $6 and $4.5 or, and $4.50, $3, $ e balcony.

This Clipping From
DETROIT, MICH.
TIMES

APR 2 0 1953

OUR TIMES

By Vera Brown

Under Cover:

The drive is on for funds for the U of D's projected activities building.

Two of the dignified and important alumni involved in this project are Merritt D. Hill of Dearborn Motors, and Hugh Ferry, chairman of the board of Packard.

[illegible] KNOWN

There's a model of the proposed building and Bill Rabe had arranged for a photograph of the two important boosters with the model.

Then the model was missing. [illegible] just back from the army, is a resourceful fellow. He dug up a model some place of the Anheuser-Busch brewery in New Jersey. Elbow grease, a saw, hammer and paint did the trick. The remodeled brewery came out as a fine stand-in. Neither Hill nor Ferry had any idea of what was under all that paint.

Detroit Reunion:

When Pierre Monteux comes here Tuesday to conduct the Boston Symphony Orchestra at Masonic Temple, two old friends, [illegible] Parisians, now living in Detroit, will be on hand to greet him.

One is Georges Miquelle, chief cellist for the Detroit Symphony Orchestra. Miquelle was with the Boston orchestra when Monteux was its conductor.

The other is pianist and composer Maurice Dumesnil. When Dumesnil was a young artist struggling for a hearing in Paris, Monteux befriended him, helped him get a foot hold on the ladder of musical success.

Cir. (D 394,134) (S 744,163)

This Clipping From
LOS ANGELES, CAL.
TIMES

APR 2 0 1953

A STUDY IN CONDUCTING—Note the intensity of expression, the delicacy of the hands in these studies of Charles Munch, who will conduct the Boston Symphony Orchestra May 4 at Shrine Auditorium as stop on transcontinental concert tour.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

APR 2 0 1953

CHARLES MUNCH will conduct the Boston Symphony Orchestra on night of May 4 in Shrine Auditorium. It's first visit here for famed musicians.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

APR 2 0 1953

Munch Is 9th Conductor Of Boston Symphony

Charles Munch, who will conduct the Boston Symphony Orchestra concert in Shrine Auditorium May 4, is the ninth conductor of the famed orchestra since it was founded 72 years ago.

The celebrated French maestro succeeded the late Serge Koussevitsky, who held the post of music director for a quarter of a century.

Cir. (D 28,392) (S 29,904)

This Clipping From
MUNCIE, IND.
STAR

APR 1 9 1953

Boston Symphony Tour Is First in 72 Years

Boston (UP)—The Boston Symphony Orchestra will begin a 7,000 mile transcontinental tour Monday the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the west coast since 1915 when Karl Muck brought the orchestra direct to San Francisco for an engagement at the Panama-Pacific exposition.

The Boston Symphony made its first tour of Europe last spring.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

APR 1 9 1953

Boston Symphony To Leave on Tour

Boston, April 18 (UP)—The Boston Symphony Orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 states and two Canadian provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the West Coast since 1915 when Karl Muck took the orchestra directly to San Francisco for an engagement at the Panama-Pacific exposition.

The Boston Symphony made its first tour of Europe last spring.

Cir. (D 122,745) (S 168,049)

This Clipping From
RICHMOND, VA.
TIMES DISPATCH

APR 19 1953

Boston Symphony To Start on Tour

BOSTON, April 18—(UP)—The Boston Symphony Orchestra will begin a 7,000-mile transcontinental tour Monday, the first in its 72-year history.

The 104-member orchestra will play 29 concerts in 26 cities in 13 States and two Canadian Provinces with Conductor Charles Munch and former Conductor Pierre Monteux sharing the baton.

It will be the Boston group's first visit to the West Coast since 1915 when Karl Muck brought the orchestra direct to San Francisco for an engagement at the Panama-Pacific Exposition.

The Boston Symphony made its first tour of Europe last Spring.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

APR 2 0 1953

Dallas, El Paso Texas Stops of Boston Symphony

Dallas and El Paso will be the only Texas cities on the itinerary of the Boston Symphony Orchestra, one of the greatest of musical history, when its tour will open Tuesday.

This will be the first time it has undertaken a transcontinental trip since 1915, when it was brought to San Francisco for the Panama-Pacific Exposition. The orchestra

---

Cir. (D 76,002)

This Clipping From
COLUMBUS, OHIO
OHIO STATE JOURNAL

APR 2 0 1953

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
MUSIC DIRECTOR
MEMORIAL HALL

TWO NATIVE BOSTONIANS, Ralph S. Bush, 2130 E. Broad St., and Mrs. F. G. Parkinson, 1521 Waltham Rd., are among hundreds of Columbusites anticipating the Boston Symphony Orchestra's concert Wednesday at 8:30 p. m. in Memorial Hall. Mrs. Parkinson is a past president of the Symphony Club of Central Ohio, which is bringing the Boston orchestra here. Conducting will be Charles Munch, who succeeded the late and revered Serge Koussevitzky as music director of the Boston Symphony.—Journal Photo.

[140]

U.S. TOUR REVUES

POPS

This Clipping From
BOSTON, MASS.
TRAVELER
APR 21 1953

Boston Symphony Orchestra Begins 5-Week Concert Tour

By ROBERT TAYLOR

The world's foremost symphony orchestra, true Bostonians, left South Station for Vermont last night—by way of California.

It was the first time in a 72-year history that the Boston Symphony Orchestra had launched a transcontinental tour. The five-week trip begins with a Detroit concert tonight, extends across the South and Southwest to Los Angeles and San Francisco, returns through Denver and Chicago to Canada, and closes in Burlington, Vermont, May 22.

The players, with the precision that brought them acclaim internationally, began to arrive at the train shed with time to spare. A crowd started to form. Except for the berets spotted through the group, the patois of dialects from every corner of Europe and America, you might have thought it was a gathering of commuters waiting for a late suburban express. They had the same air of patient stolidity as the hour of departure neared.

A trestle buffet table was set up near Track 9 Dishes of brownies covered it, sandwiches and cookies and the glistening roundness of coffee urns. Somebody clambered up a ladder and stretched a banner taut. It said "Boston Symphony Orchestra—First Transcontinental Tour," in red, white and blue letters.

At 'this, a spirit of holiday gayety began to spread through the crowd. They jammed against the table eating and chattering and for the first time they seemed less like a bunch of homeward - bound commuters than the special virtuosi they are.

But, as always, Pierre Monteux,, former conductor of the orchestra, stood like a rock planted in the midst of chaos. the trip was no novelty: he had gone from the Boston Symphony to the San Francisco Symphony in 1924. In this trip he will conduct 15 concerts and Dr. Charles Munch will conduct 15. As for Fifi, she's been across the Atlantic 8 times and across the country 15 times. "The photographers," said Mr. Monteux ruefully, "they come everywhere to photograph the dog instead of me."

'AND NOW THIS'

Inside the cars the aisles were jammed. Families examined He was accompanied by his wife and his cropped French poodle "Mlle. Fifi." For Mr. Monteux, minute instructions about feeding the family pets. The famil names of the players wer tacked on white cards—Cardill Zasofsky, Mayes, Green, Portno Zimbler, Burgin . . . Several li ered around Dr. Munch's spaci ous suite. "C'est Munch," someone whispered, "c'est formidable!"

'And then Dr. Munch arrived, resplendent in black homburg and dark suit. "First Europe," he explained, "and now this!" He was beaming broadly as he greeted well-wishers by the score. "Thank you, thank you," he kept repeating, "it's a wonderful country we're going to see."

At last it was the hour. The whistle blew, the loudspeaker growled, the hiss of escaping steam filled the shed. For a while the crowd stood watching the train go. The table was a shambles of paper. Above it hung the banner limp and sagging. sagging. Then the crowd dispersed.

1952-
1953
SEASON

Cir. (D 76,002)

This Clipping From
COLUMBUS, OHIO
OHIO STATE JOURNAL
APR 21 1953

Boston Symphony Tickets Selling

Tickets are selling, and in good fashion, at Heaton's for the concert by the Boston Symphony Orchestra which will be given at 8:30 Wednesday night in Memorial Hall. The Symphony Club presents this program.

THE CONDUCTOR will be Charles Munch, who was celebrated in Germany before he went to Paris to become its leading orchestral figure and to be honored by being named to the select roll of the French Legion of Honor. He is now one of the orchestral giants in America.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES
APR 21 1953

Bostonians Begin 7,000-Mile Tour

BOSTON, April 20 (UP)—The Boston Symphony Orchestra today began its first transcontinental tour. Detroit will be the first stop for the 104-member orchestra on its special train in a 7,000-mile trip that will include twenty-nine concerts in twenty-six cities, thirteen states and two Canadian provinces. Charles Munch, musical director, and Pierre Monteux, former conductor, will share the baton as they did last spring when they led the 72-year-old orchestra during its first European tour.

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD
APR 21 1953

Boston Symphony On Cross Country Tour

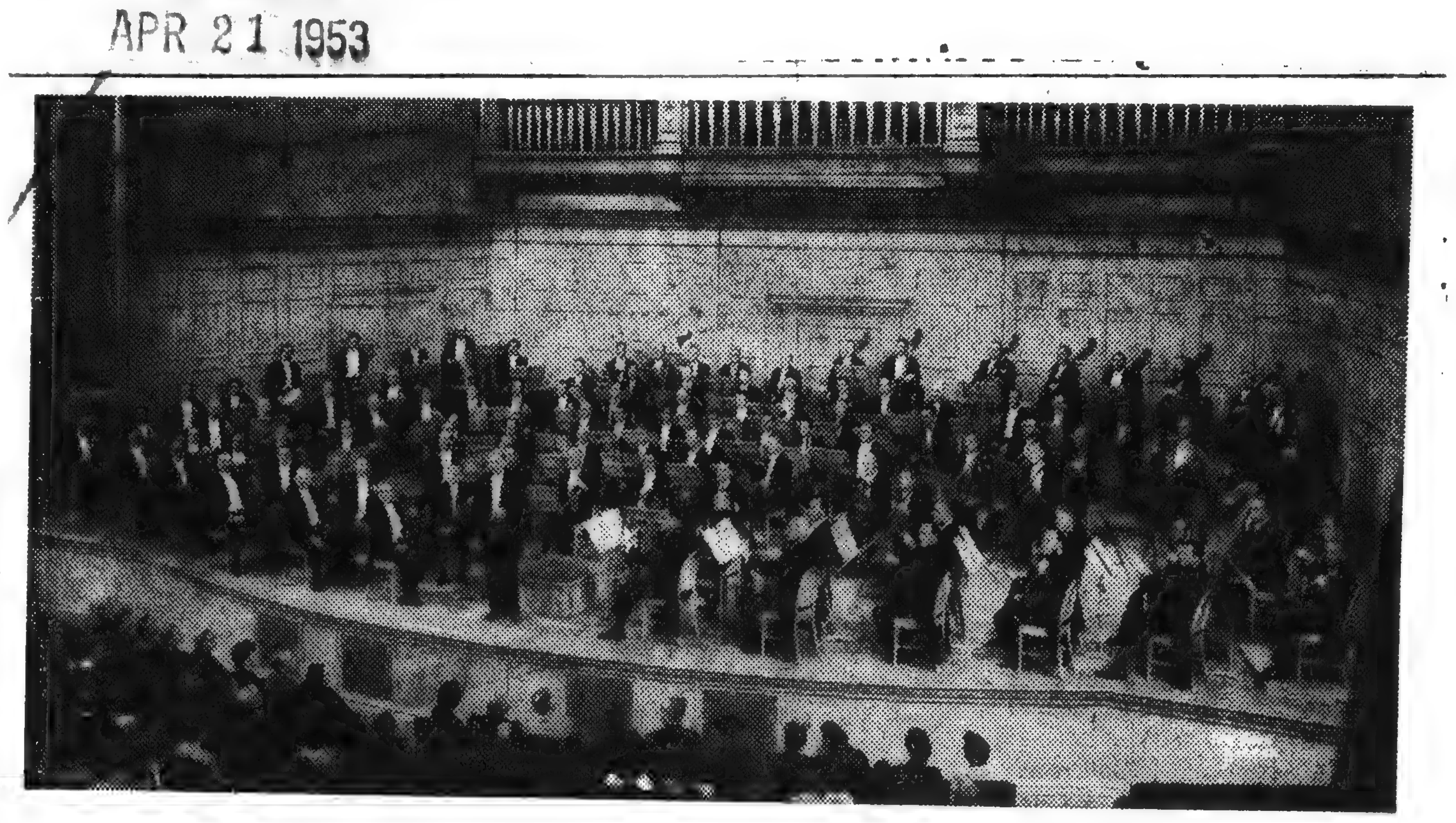
Boston. April 20. (UP)—The Boston Symphony Orchestra today began its first transcontinental tour in history.

Detroit was to be the first stop as the 104-member orchestra boarded its special train for a 7,000 mile trip that would include 29 concerts in 26 cities, 13 states and two Canadian provinces.

Musical Director Charles Munch and former conductor Pierre Monteux will share the baton as they did last Spring when they led the 72-year-old orchestra during its first European tour.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 21 1953



BOSTON SYMPHONY ORCHESTRA HERE FRIDAY

Before starting on its national tour which brings it to Music Hall Friday night under auspices of the Cincinnati Symphony Orchestra, the Boston Symphony Orchestra, under Charles Munch, its musical director who will conduct here, posed for this picture.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
APR 20 1953

Ready For Concert Tour

BOSTON—Two conductors who will lead the Boston Symphony orchestra on a cross-country tour, which includes Dayton, shake hands prior to leaving here today. Charles Munch, regular conductor, is at the left. Pierre Monteux, who will conduct the symphony in Dayton's Memorial hall Thursday night, is at the right.

Cir. (D 46,046) (S 173,079)

This Clipping From
PROVIDENCE, R. I.
JOURNAL
APR 21 1953

ORCHESTRA BEGINS TOUR

Boston — (UP) — The Boston Symphony Orchestra yesterday began its first transcontinental tour in history. Detroit was to be the first stop as the 104-member orchestra boarded its special train for a 7000-mile trip that would include 29 concerts in 26 cities, 13 states and two Canadian provinces.

Cir. (D 177,641)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
APR 21 1953

Noted Orchestra to Play April 28

The famous Boston Symphony Orchestra left its home city Monday for the first transcontinental tour in its 72-year history, to include a performance here at Municipal Auditorium at 8:30 p. m. Tuesday, April 28, under sponsorship of the New Orleans Opera Guild Inc.

The five-week tour, which commences Tuesday night in Detroit, will carry the orchestra 7000 miles through the South and Southwest to California, returning through the Middle West, into Canada, and ending in Burlington, Vt., on May 22.

The orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces. Charles Munch, music director of the orchestra, has invited Pierre Monteux, who held that post before taking over the San Francisco Symphony, to share the conducting honors, as he did on the orchestra's first visit to Europe last May. Munch is scheduled to conduct here.

The 104 members of the orchestra, plus staff, will travel on a special train, with five sleeping cars, a dining car and a baggage car.

The Boston's New Orleans concert will be the first it has presented here. Tickets are available at Guild headquarters, 819 Canal.

Cir. (D 151,302) (S 381,517)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 21 1953

Boston Symphony Starts Cross-Country Concert Tour

The Boston Symphony Orchestra embarked from the South Station late last night on its first transcontinental tour. Three women, 111 men and a dog went along.

Two of the women are members of the orchestra—Doriot Anthony, first flute, and Olivia Hall Leutcke, harp. The third is Mme. Doris Monteux, wife of Pierre Monteux, who will share the direction of the orchestra during the tour with Charles Munch, the regular conductor.

And the dog, Mlle. Fifi, is Mrs. Monteux' constant companion. She had to go along.

29 Concerts in 32 Days

A special train, made up to accommodate the symphony members with comforts as close to home as possible, will carry the orchestra across the country and back—south to New Orleans, west to Los Angeles and San Francisco, north to Montreal and Toronto before the return to Boston and the Pops.

The Boston Symphony, the city's best known cultural institution, will give concerts in cities, especially in the south, where it has not played before. There will be 29 concerts in 32 days, one in each city but San Francisco, which will hear two, and Chicago which will get three.

Twenty-three of the 32 nights will be spent on the train. The others will be in hotels.

What will the players do for recreation during the long travel hours?

"I'll sleep," said a viola player. "Been working too hard. Tired."

Will Sightsee by Taxi

Mr. Monteux will read and see the sights in the cities where time allows. "We have it all worked out," said Mrs. Monteux, speaking for her husband. "In the morning we have breakfast in the station. Then we take a taxi and see the city. Before we know it, time has arrived to dress for the concert."

Mrs. Leutcke, harpist and one of the two women members of the staid Boston Symphony, said she'd have no trouble getting along with 111 men. "You get used to them," she said.

A violinest, asked how he felt about making a long tour this time of year, said, "It's all in a day's work. But I'd rather stay home and plant my garden."

Besides the performing members of the orchestra, some of the Symphony Hall staff are making the trip. Among them: Manager, George E. Judd; assistant manager, Thomas D. Perry; Leslie Rogers; program annotator, John Burk; baggage master, Harvey Genereux.

(Globe Staff Photo by William Tamberg)

BOSTON SYMPHONY ARTISTS—Olivia Leutcke, harpist, and Doriot Anthony, first flutist, who left with orchestra this morning for transcontinental tour.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

APR 23 1953

Boston Orchestra Westward Bound

Westward bound is the world famous Boston Symphony Orchestra, which will be heard in Los Angeles May 4 at Shrine Auditorium, with Charles Munch conducting.

The orchestra's tour of 7,000 miles is the first trans-continental concert trip in its 72-year history. It will play in principal cities of many states. The group of 104 musicians has been acknowledged by authorities to be the foremost symphonic ensemble in the world.

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

APR 23 1953

Symphony Concert

The Boston Symphony Orchestra, on its first coast-to-coast tour, will present an all-orchestral program Friday at 8:30 p. m., in Music Hall. The orchestra will be conducted by Charles Munch, its permanent music director.

The program:

Suite for Orchestra. (From the Water Music)............Handel
I—Allegro
II—Air
III—Bouree
IV—Hornpipe
V—Andante espressivo
VI—Allegro deciso
(Arranged by Sir Hamilton Harty)
Symphony No. 2, for String Orchestra..........Arthur Honegger
I—Molto moderato
II—Adagio mesto
III—Vivace, non troppo
La Valse (Choreographic Poem)
.... Ravel

INTERMISSION

Symphony No. 4, in E Minor, Opus 98..................Brahms
I—Allegro non troppo
II—Andante moderato
III—Allegro giocoso
IV—Allegro energico e passionato

The concert is sponsored by the Cincinnati Symphony Orchestra, to which mail order checks should be made payable. Tickets are now on sale at the Symphony Box Office, 121 East Fourth Street.

DALLAS, TEX.
NEWS

APR 22 1953

Cir. (D 165,036) (S 177,199)

The Passing Show

By JOHN ROSENFIELD

When Father Taliaferro Greets Cher Maitre of Boston Symphony

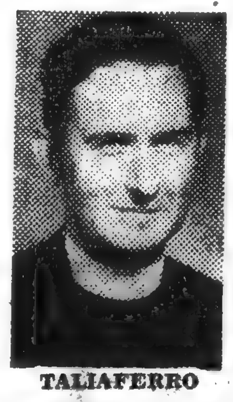
It was the Rev. Achilles Taliaferro, rector of the Episcopal Church of St. Michael and All Angels, Colgate and Douglas, who delivered the pep talk Tuesday evening to campaign workers in the Dallas Civic Music subscription campaign.

He spoke as one who knew music intimately as exegetics. When the Boston Symphony Orchestra, suavest ensemble ever assembled within the memory of music historians, will arrive Thursday, April 30 for its Dallas concert, the clergyman affectionately known as "Tolly" will greet its conductor, Pierre Monteux, as respectfully and fraternally as his bishop.

For "Tolly" was close to Monteux from 1937 to 1940 in San Francisco, in Paris and at Les Baux, the Riviera retreat where Monteux further instructed fledglings of the podium and partitur. Taliaferro was a student of conducting but more, a sort of companion and secretary to Monteux, certainly the apprentice nearest that monument of floral mustachio, Gallic elegance, musical profundity, directorial magic, unending patience and philosophical serenity.

* * *

THE WIDELY ADMIRED rector, whose mission began here in any small hall, now heads an attractive church with 1,500 parishioners, seven acres of land for an expanding church plant, a broadly helpful program and ceremonial that is especially informed musically, as it would be.



TALIAFERRO

"Tolly" was always in the church but the United States Army probably mapped the final path. The Lord was moving in His customarily mysterious way. In 1942 Achilles Taliaferro, age 31, was drafted for military service.

This is what he resigned to carry arms:

1. His household of one year, sending Mrs. Taliaferro back to her folks in Wichita Falls. He had met her, then Miss Alice Marrs, a year earlier at a church dance.
2. His fortunate post as organist and choir director of the Church of the Incarnation, Dallas, for which he chose his successor and installed her.
3. His enviable position as conductor of Dallas' WPA orchestra, the Museum Sinfonietta, in which over two seasons, he had demonstrated what some people thought was genius at handling an ensemble and framing a stimulating program.

* * *

NOT UNTIL HE reached Camp Wolters, the induction center, did a medical officer discover that he had an old scar tissue on his lungs and was, therefore, not wanted for service. He was discharged and sent back to a civilian world that three other medical examiners, by passing him, had also destroyed for him.

The experience merely clarified Taliaferro's vocational call. He recaptured Alice, went to Evanston, Ill., and completed the theological training for ordination.

Taliaferro is a native Dallasite, son of a postal superintendent now retired. He studied piano and organ for twelve years with Carl Weisemann, then choirmaster of St. Matthew's Cathedral, and piano with the meticulous Finn, the late Harold von Mickwitz.

* * *

THE CHURCH HAD his devotion from the start. When he pursued higher education at Brown University, Providence, and the University of Michigan at Ann Arbor (where he met Monteux), the studies were both theological and musical.

"Monteux was the greatest influence in my life," he now says, "both for the ministry and music. For him music is a body of knowledge and a vast literature in which man has expressed as in no other way the aspirations of his inner being. He knew of my leanings toward the pulpit. He never once discouraged them or said he thought the study of music a digression.

"He was born of a Jewish family but I doubt that his spirituality has any color of sectarianism. His knowledge of Christian church music and his feeling for it is deep and noble.

* * *

"MONTEUX'S METHODS of leadership taught me much. He was and still is a marvelous technician. His patience is Heavenly; he evokes but never demands; he leads but never drives. I have never seen him lose his temper."

"Tolly" was at Monteux's side when Monteux formed the NBC Symphony Orchestra in 1937 for Toscanini. "Tolly" ran "le maitre's" errands, followed him at rehearsals with a score.

* * *

EVENTS PROBABLY deprived music of a conductor who might have made a conspicuous name.

But who can say that the Almighty moving through the agencies of a draft board and four medical examiners did not have another idea? Maitre Monteux will not think he has lost a follower.

The Rev. Achilles Taliaferro when he was conductor of the Dallas Museum Sinfonietta, 1940 to 1942.

Payne Restoration For 'Cymbeline' Opens Austin Run

Special to The News

AUSTIN, Texas, April 21.—The University of Texas drama department gave the first performance of five Tuesday evening of Shakespeare's "Cymbeline," which marked the group's annual Shakespearean production. B. Iden Payne, the eminent Shakespearean scholar and director, was in charge of the production, the first "Cymbeline" in Texas in modern times.

A large first-night audience in Hogg Memorial Auditorium saw one set of actors in leading roles who will alternate with other actors for alternate performances.

★

Monteux Back To Sibelius

Pierre Monteux, who will conduct the Boston Symphony at the Auditorium April 30, announced Monday that Sibelius' Symphony No. 2 in D Major is back on the Dallas program.

It had been replaced by the Brahms Second, also in D Major, but Monteux said he had a special reason for wanting to play Sibelius, without telling what. So Sibelius will replace his replacement.

Otherwise he will stick with Berlioz' "Carnaval Romain," Wagner's "Rhine Journey" and Strauss' "Don Juan."

U.S. TOUR REVUES

POPS

[142]

1952-1953 SEASON

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 22 1953

Famous Boston Symphony Leaders

KOUSSEVITSKY

MUNCH

MONTEUX

Boston Orchestra Sets 4 Major Works Here

A concert will be given here April 28 by the Boston Symphony Orchestra.

The orchestra will appear at 8:30 p. m. at the Municipal Auditorium. It will be the first appearance here of the orchestra.

Four major compositions will be given.

They are Samuel Barber's "The School for Scandal" overture; Opus 5; Arthur Honegger's "Symphony for String Orchestra"; Maurice Ravel's choreographic poem, "La Valse," and the "Symphony Number 4, in E Minor," Opus 98, by Brahms.

Musical director and permanent conductor of the symphony is Charles Munch.

MUSICAL FAMILY

Munch comes from a noted family of musicians. In Paris he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, became the regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic.

His fame and reputation were so great that when the Germans took Paris during World War II they were unable to force Munch to play what they wanted.

He was introduced to this country in 1946 when he accepted Dr. Koussevitzky's invitation to conduct the Boston Symphony Orchestra.

He also appeared with the New York Philharmonic-Symphony Orchestra about this time. He left America, but returned in 1948 with the Orchestre National de la Radio Diffusion Francaise. Koussevitzky, on retiring in 1948, chose Munch to succeed him.

HELPED COMPOSERS

Koussevitzky had been conductor of the symphony from 1924 to 1949. As such he championed more new composers than any other conductor in the world. He especially favored young American composers and musicians.

Prior to him the orchestra had as conductor Pierre Monteux, who started with the orchestra in 1919. Musical critics say his years with the Boston provided the United States "with one of its most memorable musical periods as he introduced numerous works to America's music lovers."

Cir. (43,794)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 24 1953

MR. AND MRS. PIERRE MONTEUX AND MR. CHARLES MUNCH WILL BE HONORED

In honor of Mr. Pierre Monteux, former conductor of the San Francisco Symphony Orchestra, Mrs. Monteux, and Mr. Charles Munch, conductor of the Boston Symphony Orchestra, a group of music-minded San Franciscans will entertain at a reception on Friday afternoon, May 8, in the Red Room of the Bohemian Club. Host and hostesses will be Mrs. Leonora Wood Armsby, Mrs. E. S. Heller, Mrs. Stanley Powell and Mr. Newhall Armsby.

Two concerts of the world-famed Boston Symphony Orchestra will be presented at the Opera House the second week in May. Mr. Monteux will conduct the first concert on Thursday evening, May 7, and the second concert, on Saturday evening, May 9, will be conducted by Mr. Munch.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

Monteux Lists Concert Program

Pierre Monteux, guest conductor of the Boston Symphony, has announced the program he will conduct when the orchestra appears in Pasadena Civic Auditorium, Sunday, May 3, at 8:20 p.m., bringing to a close the 19th annual Elmer Wilson concert series.

Monteux' program includes Beethoven's Symphony No. 2 in D Major, Paul Creston's Second Symphony, Stravinsky's "Firebird" Suite and "Der Rosenkavalier" Suite by Richard Strauss

---

Cir. (D 29,863)

This Clipping From
EL PASO, TEXAS
HERALD-POST

APR 22 1953

Alamogordo Group Plans To Greet Boston Orchestra

Patrons of the Boston Symphony Orchestra from the El Paso area will greet the orchestra upon its arrival in El Paso for a concert May 1.

Alamogordo patrons will be headed by Mrs. Martin Bartlett,

Mrs. Martin Bartlett

committee chairman, and Mrs. Marshall R. Sanguinet.

Other Alamogordo committee members are Mr. and Mrs. J. T. Foley, Mr. and Mrs. John Roland, Mr. and Mrs. William Rhodes, and Miss Virginia Rhodes.

More than 100 Alamogordo residents plan to attend the concert.

Other communities in the El Paso area will greet the orchestra when it arrives at 3:30 p. m.

El Paso is one of two cities in Texas included on the tour schedule of the orchestra.

Two outstanding music critics, Harold Rogers of the Christian Science Monitor, and Howard Taubman of the New York Times, will join the tour here and cover the orchestra's appearances for the remainder of the tour.

Mrs. Hallett Johnson, manager of the Boston Symphony's appearance in El Paso, has announced that the concert will begin at 8 p. m. in Liberty Hall.

Tickets are on sale at the box office in Hotel Cortez.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

APR

Boston Orchestra Here Tuesday Not 'Pops' Tour Outfit

The Boston Symphony orchestra of 110 musicians which will appear at the municipal auditorium Tuesday at 8:30 p. m. is not the Boston "Pop" tour orchestra heard here last month, Mrs. Edward B. Ludwig, president of the New Orleans Opera Guild Inc., pointed out today.

Mrs. Ludwig said this is the first appearance of the Boston Symphony orchestra here.

Tuesday's concert will be conducted by Charles Munch, who replaced the late Serge Koussevitsky in 1948.

The concert, sponsored by the guild, is not one of the Community Concert series, Mrs. Ludwig said. Tickets for this concert may be purchased at the guild offices on the fourth floor of D. H. Holmes, 819 Canal.

This Clipping From
NEW ORLEANS, LA.
ITEM

APR

Orchestra Got 'Raves'

The Boston Symphony Orchestra, appearing here for the first time Tuesday night, won "rave notices" in both New York and Washington for their 1952-'53 concerts.

The orchestra of 110 virtuoso-artists will be heard at 8:30 p. m. at Municipal Auditorium with Charles Munch, permanent conductor and musical director, on the podium.

Sponsor of the program is the New Orleans Opera Guild Inc. It is being presented as an "extra" attraction and not as part of the Community Concert series.

Tickets are on sale on the fourth floor of D. H. Holmes Co., Ltd., 819 Canal.

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

APR 22 1953

Charles Munch Will Conduct Boston Orchestra

By HENRY S. HUMPHREYS

The Boston Symphony Orchestra, 104 members strong, will present an impressive program under Charles Munch Friday night in Music Hall. The concert will be under the auspices of the Cincinnati Symphony Orchestra.

For its Cincinnati appearance, the Boston Symphony Orchestra is playing the Handel-Harty "Water Music" suite, Honegger's "Symphony No. 2" for string orchestra, "La Valse," by Ravel, and the nobly-proportioned "Fourth Symphony in E Minor" of Johannes Brahms. Cincinnati has not heard this world-renowned orchestra — except on recordings — since 1892, when Arthur Nikisch conducted the Boston in a series of programs in the old Odeon. Charles Munch, appointed permanent conductor in 1949, was given the difficult task of perpetuating the extremely high standards of the late Serge Koussevitzky; critics and public have been unanimous in their emphatic opinion that Munch has not only filled

CHARLES MUNCH

Koussevitzky's shoes, bu[illegible] taking huge strides forw[illegible] on his own power.

Cir. (D 149,645)

This Clipping From
CINCINNATI, OHIO
POST

APR 22 1953

CONDUCTOR Charles Munch will appear in Music Hall Friday night with the Boston Symphony Orchestra.

[143]

1952-1953 SEASON

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 22 1953

Famous Boston Symphony Leaders

KOUSSEVITSKY

MUNCH

MONTEUX

Boston Orchestra Sets 4 Major Works Here

A concert will be given here April 28 by the Boston Symphony Orchestra.

The orchestra will appear at 8:30 p. m. at the Municipal Auditorium. It will be the first appearance here of the orchestra.

Four major compositions will be given.

They are Samuel Barber's "The School for Scandal" overture; Opus 5; Arthur Honegger's "Symphony for String Orchestra"; Maurice Ravel's choreographic poem, "La Valse," and the "Symphony Number 4, in E Minor," Opus 98, by Brahms.

Musical director and permanent conductor of the symphony is Charles Munch.

MUSICAL FAMILY

Munch comes from a noted family of musicians. In Paris he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, became the regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic.

His fame and reputation were so great that when the Germans took Paris during World War II they were unable to force Munch to play what they wanted.

He was introduced to this country in 1946 when he accepted Dr. Koussevitzky's invitation to conduct the Boston Symphony Orchestra.

He also appeared with the New York Philharmonic-Symphony Orchestra about this time. He left America, but returned in 1948 with the Orchestre National de la Radio Diffusion Francaise. Koussevitzky, on retiring in 1948, chose Munch to succeed him.

HELPED COMPOSERS

Koussevitzky had been conductor of the symphony from 1924 to 1949. As such he championed more new composers than any other conductor in the world. He especially favored young American composers and musicians.

Prior to him the orchestra had as conductor Pierre Monteux, who started with the orchestra in 1919. Musical critics say his years with the Boston provided the United States "with one of its most memorable musical periods as he introduced numerous works to America's music lovers."

Cir. (43,794)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 24 1953

MR. AND MRS. PIERRE MONTEUX AND MR. CHARLES MUNCH WILL BE HONORED

In honor of Mr. Pierre Monteux, former conductor of the San Francisco Symphony Orchestra, Mrs. Monteux, and Mr. Charles Munch, conductor of the Boston Symphony Orchestra, a group of music-minded San Franciscans will entertain at a reception on Friday afternoon, May 8, in the Red Room of the Bohemian Club. Host and hostesses will be Mrs. Leonora Wood Armsby, Mrs. E. S. Heller, Mrs. Stanley Powell and Mr. Newhall Armsby.

Two concerts of the world-famed Boston Symphony Orchestra will be presented at the Opera House the second week in May. Mr. Monteux will conduct the first concert on Thursday evening, May 7, and the second concert, on Saturday evening, May 9, will be conducted by Mr. Munch.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

APR 22 1953

Monteux Lists Concert Program

Pierre Monteux, guest conductor of the Boston Symphony, has announced the program he will conduct when the orchestra appears in Pasadena Civic Auditorium, Sunday, May 3, at 8:20 p.m., bringing to a close the 19th annual Elmer Wilson concert series.

Monteux' program includes Beethoven's Symphony No. 2 in D Major, Paul Creston's Second Symphony, Stravinsky's "Firebird" Suite and "Der Rosenkavalier" Suite by Richard Strauss.

Cir. (D 29,863)

This Clipping From
EL PASO, TEXAS
HERALD-POST

APR 22 1953

Alamogordo Group Plans To Greet Boston Orchestra

Patrons of the Boston Symphony Orchestra from the El Paso area will greet the orchestra upon its arrival in El Paso for a concert May 1.

Alamogordo patrons will be headed by Mrs. Martin Bartlett, committee chairman, and Mrs. Marshall R. Sanguinet.

Mrs. Martin Bartlett

Other Alamogordo committee members are Mr. and Mrs. J. T. Foley, Mr. and Mrs. John Roland, Mr. and Mrs. William Rhodes, and Miss Virginia Rhodes.

More than 100 Alamogordo residents plan to attend the concert.

Other communities in the El Paso area will greet the orchestra when it arrives at 3:30 p. m.

El Paso is one of two cities in Texas included on the tour schedule of the orchestra.

Two outstanding music critics, Harold Rogers of the Christian Science Monitor, and Howard Taubman of the New York Times, will join the tour here and cover the orchestra's appearances for the remainder of the tour.

Mrs. Hallett Johnson, manager of the Boston Symphony's appearance in El Paso, has announced that the concert will begin at 8 p. m. in Liberty Hall.

Tickets are on sale at the box office in Hotel Cortez.

Cir. (D 149,645)

This Clipping From
CINCINNATI, OHIO
POST

APR 22 1953

CONDUCTOR Charles Munch will appear in Music Hall Friday night with the Boston Symphony Orchestra.

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

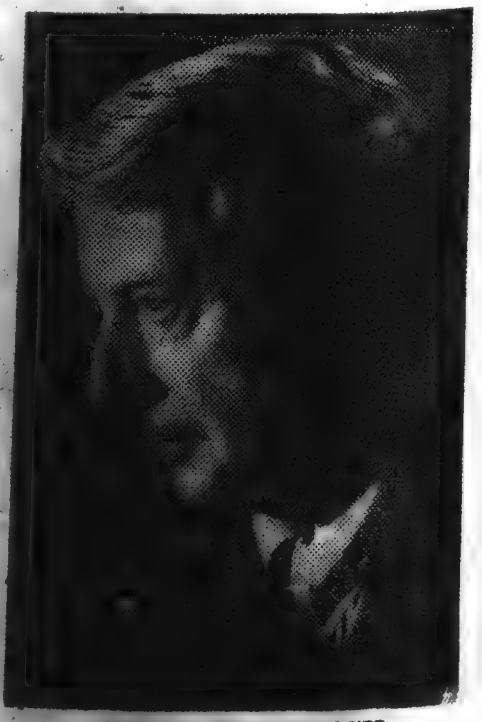
APR 22 1953

Charles Munch Will Conduct Boston Orchestra

By HENRY S. HUMPHREYS

The Boston Symphony Orchestra, 104 members strong, will present an impressive program under Charles Munch Friday night in Music Hall. The concert will be under the auspices of the Cincinnati Symphony Orchestra.

For its Cincinnati appearance, the Boston Symphony Orchestra is playing the Handel-Harty "Water Music" suite, Honegger's "Symphony No. 2" for string orchestra, "La Valse," by Ravel, and the nobly-proportioned "Fourth Symphony in E Minor" of Johannes Brahms. Cincinnati has not heard this world-renowned orchestra—except on recordings—since 1892, when Arthur Nikisch conducted the Boston in a series of programs in the old Odeon. Charles Munch, appointed permanent conductor in 1949, was given the difficult task of perpetuating the extremely high standards of the late Serge Koussevitzky; critics and public have been unanimous in their emphatic opinion that Munch has not only filled Koussevitzky's shoes, but is taking huge strides forward on his own power.



CHARLES MUNCH

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

APR 25 1953

Boston Orchestra Here Tuesday Not 'Pops' Tour Outfit

The Boston Symphony orchestra of 110 musicians which will appear at the municipal auditorium Tuesday at 8:30 p. m. is not the Boston "Pop" tour orchestra heard here last month, Mrs. Edward B. Ludwig, president of the New Orleans Opera Guild Inc., pointed out today.

Mrs. Ludwig said this is the first appearance of the Boston Symphony orchestra here.

Tuesday's concert will be conducted by Charles Munch, who replaced the late Serge Koussevitsky in 1948.

The concert, sponsored by the guild, is not one of the Community Concert series, Mrs. Ludwig said. Tickets for this concert may be purchased at the guild offices on the fourth floor of D. H. Holmes, 819 Canal.

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 24 1953

Orchestra Got 'Raves'

The Boston Symphony Orchestra, appearing here for the first time Tuesday night, won "rave notices" in both New York and Washington for their 1952-'53 concerts.

The orchestra of 110 virtuoso-artists will be heard at 8:30 p. m. at Municipal Auditorium, with Charles Munch, permanent conductor and musical director, on the podium.

Sponsor of the program is the New Orleans Opera Guild, Inc. It is being presented as an "extra" attraction and not as part of the Community Concert series.

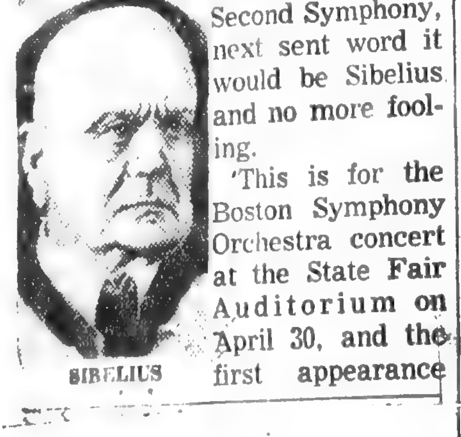
Tickets are on sale on the fourth floor of D. H. Holmes Co., Ltd., 819 Canal.

[143]

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

Boston Symphony Bringing Sibelius' Second for Sure


SIBELIUS

Pierre Monteux first announced for Dallas a performance of Sibelius' Second Symphony, then substituted Brahms' Second Symphony, next sent word it would be Sibelius and no more fooling.

'This is for the Boston Symphony Orchestra concert at the State Fair Auditorium on April 30, and the first appearance in this city of what is conceded to be the greatest orchestra ever arranged in musical history.

Sibelius is regarded by many as a salient figure of the Tchaikovsky-Brahms era in music. Notwithstanding this antiquity, the composer still lives well into his eighty-eighth year in his native Finland where the state takes care of his needs.

Many conductors today regard his music as old hat. It is nevertheless, of extraordinary popularity with the public. The vogue of at least the First and Seventh Symphonies compares with the favor of the last three Tchaikovsky symphonies.

THE SECOND or D Major Symphony is the first major work to employ a peculiar Sibelius idiom. It does not follow the classical practice of introducing themes, then developing them and then putting them back together. Instead it sounds fragments, plays around with them, and then integrates them.

Otherwise the work is in conventional four-movement symphonic form with a rugged scherzo or third movement. The finale, when it settles down to proclamation of the principal theme, is as familiar as anything else in music. It has been stolen for popular song.

The Second Symphony was composed in 1901-02. Its American career, a profitable one, dates from the premiere in 1904 at the hands of Theodore Thomas in Chicago.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

APR 25 1953

Monteux To Lead First Boston Symphony Concert

Here are the programs to be presented in San Francisco by the Boston Symphony Orchestra, under auspices of the San Francisco Symphony Association:

May 7, Pierre Monteux—Symphony No. 2 by Beethoven, Symphony No. 2 by Creston, Stravinsy's Fire Bird Suite and Strauss' Suite from "Der Rosenkavelier."

May 9, with the Boston Symphony's regular director, Charles Munch — "The School for Scandal," Symphony No. 2 for String Orchestra by Honegger, Roussel's Suite "Bacchus et Ariane," and Symphony No. 4 by Brahms.

Although this will be the first transcontinental tour in its 76-year history, the Boston Symphony played a special engagement here in 1915 during the Panama-Pacific International Exposition.

Because of the anticipated heavy demand for tickets, the public is urged to make early seat reservations at the Opera-Symphony box office, Sherman, Clay Co.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

APR 25 195

Boston Symphony Plays Concert

This constitutes a last warning to the musically elect that the Boston Symphony Orchestra plays at Memorial Hall the evening of Wednesday, Apr. 22. The hour is 8:30 and tickets may be had at Heaton's. The conductor will be the musical director of the orchestra, the celebrated Charles Munch, late top musical figure of Paris.

For next season the club is announcing concerts by the Philadelphia and Cleveland Orchestras and another American orchestra and soloist to be announced.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

APR 24 1953

Talk Of The Town

Jack RAMEY

"The Lady On The Fountain"

THE 80-YEAR-OLD secret is out . . . My friend, **Clayton Gardiner**, VA information man, tipped me . . . The model for the "Genius Of Water" crowning the Tyler Davidson Memorial Fountain in Fountain Square was a medallion of the Mother of God . . . **Alice Towson** proves it in her Catholic Action magazine story, "The Lady On The Fountain."

Father Carl Piepenbrier, O.P., of St. Gregory's Seminary, unearthed the fact from a German book published in 1931 . . . Recollections of a man whose foundry produced the bronze and porphyry work dominating Fountain Square for the last 80 years . . . Author of the book, **Ferdimand Von Miller**, was from Munich . . . Von Miller's nephew is the present mayor of Munich . . . Von Miller states: Idea of copying the medallion was conceived by **August Von Kreling** of Munich . . . He bought the Mother of God medal at a church door in Paris . . . Decided to use it as a model for one of his creations . . . When the Cincinnati civic leader, **Henry Probasco**, arrived in Munich and requested Von Kreling to execute a fountain for Cincinnati, Von Kreling suggested that the Mother of God medal be used as model . . . Probasco agreed . . . Miss Towson stated that if the people of Cincinnati in 1871 knew that the statue crowning the fountain was modeled from the Mother of God medallion they "left no record concerning the statute which is available for research."

★ ★ ★

BEFORE THE storm last Saturday and Sunday, the sign in Guerley Inn on Glenway Avenue read: "Softball practice Sunday morning." Realists made it "Snowball practice Sunday morning."

★ ★ ★

ABETTING Dave Roberts' travel-light decision for his round-the-world trip is a small electric razor . . . Foreign make, hitting U. S. market in big way . . . Operates on small flashlight batteries . . . Tiny mirror in leather container . . . Container can be hung anyplace . . . Razor can be plugged into cigarette lighter in automobile.

★ ★ ★

CINCINNATI appearance of Boston Symphony Orchestra tonight incited a Times-Star writer's statement that the renowned orchestra had not played here since 1892, or for 61 years . . . **Actually, the Boston Symphony has appeared in Cincinnati seven times since 1892.**

★ ★ ★

VERBALLY, my friend, **Reed Sam "Buckets" Waterfield** of Covington, is a second **Damon Runyon** . . . One of his anecdotes: "At Miami's Tropical, I see these two horsy characters, Photo-Finish Harry and Inside-Outside Andy, conning the smart clubhouse bettors . . . Inside-Outside owns a fast eye for tagging the winner in a photo . . . He positions himself at the rail . . . Hugs the finish line like it was his best frail . . . Up in the clubhouse is Photo-Finish, elbowing the high-bettors, keeping binoculars trained on "Inside-Outside . . . Comes a two-horse photo . . . Inside-Outside's fast eye snaps the winner . . . If he thinks the horse on the inside is the winner, he sticks a finger in his mouth . . . Get it—inside . . . If the horse on the outside is the winner, he pulls an ear . . . Get it—outside . . . Up in the clubhouse, with the binocs, Photo-Finish spots the flash . . . Big bettors up in the clubhouse, wise guys, see the finish from a different angle than Inside-Outside . . . Photo-Finish yells the name of the winner . . . Some of these wise guys say he's wrong and wager very long green with him . . . Nine times out of 10, Inside-Outside and Photo-Finish are the right boys . . . They eat high on the hog at Tropical and Santa Anita and Washington Park and Saratoga . . . Wherever the nags run, Inside-Outside and Photo-Finish hustle."

★ ★ ★

A REAL GANG supervisor for **Bud Ruth's** Federal Catering Co., **Bob Mattox**, was the last Yank married in South Australia in World War II . . . Married **Valerie Claridge**, April 25, 1946 in Adelaide . . . The Army outfits then moved out . . . She's heavenly happy about getting her citizenship papers this April 27 . . . The Enquirer did a story on her father, **William C. Claridge**, a radio announcer, and his wife when they visited in Cincinnati . . . Mr. Claridge still is boosting The Enquirer in Australia . . . Bob Mattox most happy we clicked this around . . . Kept him from forgetting his wedding anniversary.

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES

APR 23 1953

BACK TO SOUTHLAND—James Stagliano, solo horn, formerly with the Los Angeles Philharmonic Orchestra, is a member of the Boston Symphony Orchestra which will be heard at Shrine Auditorium on May 4.

Trouper Tradition Rules Boston Symphony Tour

On the first transcontinental tour in its 72-year history, the Boston Symphony Orchestra is following the tradition of old-time troupers who trekked across the country in one-night stands. The Boston group will be heard in Los Angeles at Shrine Auditorium May 4, Charles Munch conducting.

The orchestra of 104 musicians is playing virtually every night on its tour which will extend through May 22. First concert on the westward jaunt was in Detroit Tuesday. Twenty-nine concerts will be played in 26 cities in 13 States and two Canadian provinces.

The group travels on a special train with five sleeping cars, a dining car and a baggage car. At each important stop an audition is held for promising instrumental talent for the six-week student course at the Berkshire Music Center during July and August.

In a list of instructions to personnel covering details of travel, disposition of baggage and musical instruments, it is noted: "Please address all lamentations to the chaplain's office, situated in the car just ahead of the locomotive."

Two of the principals in the Boston Symphony Orchestra formerly were members of the Los Angeles Philharmonic Orchestra. They are James Stagliano, solo horn, and Doriot Anthony, solo flute.

U.S.
TOUR
REVUES

POPS

TIGHT BINDING

1952-1953 SEASON

TWO STUDENTS—*El Paso Symphony Orchestra Conductor Orlando Barera, right, and another student chat with Pierre Monteaux, their violin teachers, in his New York studio before Barera came to El Paso. Monteux will conduct the Boston Symphony Ochestra hare May 1.*

Monteux Taught Barera

Orlando Barera, conductor of El Paso Symphony Orchestra, is a former student of Pierre Monteux who will be guest conductor of Boston Symphony Orchestra which appears in Liberty Hall May 1.

Before leaving for Europe last week Barera expressed regret that he will be unable to greet his former teacher here.

Monteux toured Europe last fall with enormous success. He conduct the second concert of that tour in Champs Elysees Theatre in Paris. There he repeated Stavinsky's "Rite of Spring," which he had directed in its first performance in the same theater 39 years ago.

The first performance turned into a riot but last year's performance was different. An Associated Press critic reported, "Before the last note died away the audience was on its feet, shouting, cheering and applauding.

Stavensky, a very shy man, listened to the performance in the loges. He was persuaded to come to the stage where he embraced Monteux before fleeing with applause ringing in his ears.

Said Monteux, with a smile, "I'll make a date to play it again in 39 years."

Tickets for the Boston Symphony Orchestra are on sale in Mrs. Hallett Johnson's Hotel Cortez box of-

1952-1953 SEASON

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 24 1953

Words and MUSIC

by Arthur Darack

Proper Bostonians In Town Tonight

CHARLES MUNCH

CHARLES MUNCH sat in his suite at the Terrace Plaza, yesterday afternoon, talking animatedly and candidly to the local press assemblage, which on its part was worrying about movie reviews, deadlines and one thing or another. Maestro Munch, who will conduct the world famous Boston Symphony Orchestra at Music Hall tonight, darted from English to French to German, in order to make clear the exact flavor of meaning he wished to convey. I gathered that Munch is as much a stickler for verbal meaning as he is when he confronts the Boston Orchestra on the podium and wishes to get a particular tone color or effect.

★ ★ ★

MUNCH SAID there is no problem in Boston when it comes to introducing new contemporary works. The proper Bostonians have been conditioned long since to expect a certain amount of music that does not sound like Tchaikovsky or Brahms and so they behave with the utmost propriety. The lorgnette set will overhear a symphony of Honegger without a murmur; on occasion they even indicate their pleasure or displeasure.

★ ★ ★

MUNCH was receiving the press less than an hour after he arrived in town and less than 10 minutes after the press arrived he was happy to point out one of the obligations which a music critic ought to feel. Munch said music critics should be on the lookout, constantly, for new music. They should bring worthwhile new music to the attention of the public. That is an obligation. He stressed the word obligation.

★ ★ ★

THE ONLY contemporary work on the program tonight is the Honegger Symphony for Strings, a work which, as I re- ton Orchestra trip here under 1948. The rest as conservative s reputed to be. It consists of the Brahms Fourth Symphony, and the Handel "Water Music" Suite.

★ ★ ★

MUNCH AND George Judd, manager of the Boston Orchestra, talked about some financial details of the orchestra. The minimum salary of the orchestra is $5700 and no more than one-fourth of the orchestra is "on minimum." Cincinnati's minimum is around $2600.

The Boston Orchestra has a season of 47 weeks, what with the pop concerts and the performances at Tanglewood and so no member of the orchestra has to worry about where his next meal is coming from. The orchestra gets no tax money of any sort and, in fact, must pay the city of Boston $34,000 a year for tax on Symphony Hall.

★ ★ ★

MUNCH was proud of the fact that three of the works which won the New York Music Critic's Award this past year were premiered by the Boston Orchestra. These were a symphony by Piston, a piano concerto by Haieff and a symphony by Toch. See you tonight.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES
APR 24 1953

Symphony Ends Boston Concerts; Unit Goes on Tour

By FEROL AUSTEN
Special to The Hartford Times

Boston—Last weekend marked the end of the Boston Symphony concerts for this season.

It is not, however, to be confused as a vacation for the symphony musicians—they are on their first transcontinental tour, a five-week schedule of 29 concerts in 26 cities.

* * *

CHARLES MUNCH chose an appropriate farewell program which included the suite from Handel's Water Music as arranged by Sir Hamilton Hardy, Ravel's Spanish Rhapsody, Roussel's Second Suite from "Bacchus and Ariane," and the concert closed with Beethoven's Seventh Symphony.

The Water Music is long—especially if the listener is not in the proper mood. Mr. Munch handled it with great care, however, and it was quite palatable—in fact, even pleasant.

In the two French pieces—the Ravel and the Roussel—Mr. Munch chose works which he plays very well; one might even suggest that Munch's performances of some French music this season have given those works a distinction which otherwise they would not ordinarily warrant. Both the Ravel Spanish Rhapsody and the Roussel Suite received handsome treatment; both received the usual Munch interpretation — rugged, sensuous in the manner of a dervish whirling in what seems to be orderly disorder.

* * *

MR. MUNCH'S Beethoven, however, gives the impression that there is a conflict of Gallic and Teutonic loyalties, a conflict usually resolved by the former compromising the latter. This could be disastrous in the hands of a lesser conductor, and even a musician of Mr. Munch's magniture can not quite reconcile the French approach to Beethoven.

A reviewer hates to be stuffy but it is no longer possible to forego the temptation to respectfully suggest that Beethoven sounds best when played "straight"—i. e. without the increased and goading tempi, simulated climaxes, and displaced chaos.

* * *

BERNARD PARRONCHI, cellist of the Boston Symphony, and **Salvatore Sullo**, pianist, were presented in a joint recital in Jordan Hall—a recital which was one of the best of its kind all season. Both musicians are artist-virtuosos of the first rank. Neither soloist plays with a great deal of "show"—yet their artistry is not merely cerebral.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM
APR 26 1953

'Supervisor'—Lagniappe

By Thomas Griffin

PRIVILEGED CHARACTER—There's something about a pile-driver driving a simple hole in the ground that stops all sorts of busy people in their tracks. Consequently, one of the most popular pastimes in downtown New Orleans today is watching the progress of the new Shell Building going up by the Roosevelt Hotel. Stock brokers, business men, working girls, messengers with important messages (people who "never have time" for anything) each somehow finds a few minutes to spend as "sidewalk superintendents."

But of all the kibitzers, there is one who devotes more time than others to the project. He is well-known to all of the construction crew. And his presence is welcome as a veritable godsend by Gus Perez, the architect. For Mr. Perez gives him credit for the long spell of fine weather that has enabled the job to proceed ahead of schedule.

THOMAS GRIFFIN

The famed kibitzer is Rev. James J. Wallace, a tall, lean, gray-haired priest in semi-retirement, who every day ambles over from the Jesuit Church on Baronne St. to join the spectators.

Mr. Perez has dubbed Father Wallace "unofficial supervisor" of the works and provided a chair for him in the contractor's office. "He has the run of the building," an aide-de-camp explained. "He can sit in any doorway he wants to protect himself from the sun."

POTPOURRI—It's Social Register time in New Orleans again; Arbiters Anonymous are readying invitations for listing in the '54 edition; climbers who don't get 'em will swoon. . . . The Chicago Tribune's Sunday magazine will feature Newcomb in its "Youth on the Campus" series; spread contains shots of the school and students, including Adelaide Wisdom, queen of the Mardi Gras; Caroline Trueman, student body prez, and Pamela DePass, "Miss Pauline Tulane of 1953." . . . Restaurateur Todd Payne's pet monkey, "Junior," escaped his leash and invaded Kalantan's next door apartment through a window; he ripped off a strip of wall paper, tossed some ink on the walls, and finally climbed in bed with the dancer and wrapped his tail around her neck; her pithy comment after being rescued: "Well, I'm back in New Orleans." . . . Charles S. Thomas, the Under Secretary of the Navy, who'll present the James Forrestal trophy to the Naval Reserve Organized Surface Division 8-29 here next Wednesday night, is, I assume, of good Republican stock; but his birthplace is listed as Independence, Mo.

HITHER AND YON—George McQueen, the fun-maker, flashing a commission as Commissioner of Fun tendered him by Mayor Leon Gary of Houma. . . . Loren Hyde and Jim Moriarity, schoolmates of Janis Paige ("We knew her when she was Donna Mae Jude") at Stadium Hi in Tacoma, Wash., applauding the star's new night-club act in the Swan Room. Other Swan Room merry-makers: "Pat" and Earl Bateman, freshly returned from Paris, with Dr. and Mrs. Charlie Odom; Rosemary and John Connolly celebrating their 11th anniversary with Dr. Kohlman Gauthier; Mrs. Lili Lutzer, the Dallas drive-in theater magnate, in a party with Isobel and Frank Monteleone.

SHOW BIZ—Another French Quarter landmark, "Cupcake" O'Mason's flying-saucer hair-do at the Sho-Bar, is no more; the satiric blonde thrush has lowered the upsweep permanently (she tried it out once about three weeks ago) and looks somewhat like a buttercup now. . . . Rita Lupino, the flamenco dancer currently in the Swan Room, is a sister of Ida Lupino and bears a resemblance to the star in a Spanish sort of way; she was born in Valencia, Spain, but speaks English with a broad A; next to dancing which she's loved all her life (quite accomplished at it, too) her favorite diversion is bridge; she's joined a club at The Roosevelt for the rest of her stay. Star of the Swan Room show is Janis Paige, recently of Hollywood, more recently of the Broadway stage, and presently a lovely looking chanteuse of the supper clubs; torch songs, abetted by her dramatic training, are her strong point, but she has a nice change of pace and lovely proportions to hold your interest. . . . Okay, music-lovers, let's get it straight: It's the Boston Symphony, not a return engagement of the Boston "Pops," that's set for Tuesday night at The Auditorium. And there are still plenty of seats available. . . . Bess Grundmann transported a package show for the Homesteads convention at the Edgewater-Gulf in Biloxi last night; her top talent (Kelly Rand, Don Rodriguez and Lorraine Newsham, George Pierce, Pat Vernon and Studley Foster) made the trip. . . . Reports from Italy (via The Hollywood Reporter) have Humphrey Bogart and Truman Capote fighting "feeuriously on the Ravello location of 'Beat the Devil.'"

Cir. (D 272,693)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
APR 26 1953

WJMR—Here's to Veterans WWEZ—News & Good

Famed Boston Symphony in Concert Here Tuesday

The long-awaited initial appearance here of the famous Boston Symphony Orchestra, now on the first nation-wide tour in its 72-year history, will be presented at 8:30 p. m. Tuesday in Municipal auditorium under sponsorship of the New Orleans Opera Guild, Inc.

Conducting the 110-player orchestra, which many term the world's most outstanding, will be its regular conductor and musical director, the renowned Charles Munch.

A varied program is to include Overture to "A School for Scandal" (Samuel Barber), Symphony for String Orchestra (Arthur Honegger), "La Valse" (Ravel), and the great Symphony No. 4 in E Minor (Brahms).

The virtuoso group won rave notices last Spring throughout Europe's leading music centers, when it played under the batons of Munch, who replaced the late Serge Koussevitzky as conductor in 1949., and Pierre Monteux, who conducted from 1919 to 1924, when Koussevitzky took over.

Guild officials expected a sell-out for the concert, although many excellent seats presently are available at 819 Canal. The Boston Symphony is not scheduled to play in any other city in this area, its closest concert set for Dallas, Tex.

A limited number of season subscriptions for the Guild-sponsored 1953-54 Community Concerts, Inc., series remains available at the same address, officials of the group said Saturday. Tickets for single concerts will not be sold and admission will be only to holders of subscriptions to the full nine-concert series, they said.

The series, announced in detail previously, will include the Virtuosi di Roma, St. Paul Cathedral Choir of London, George London and Irmgard Seefried, Rise Stevens, Vladimir Horowitz, Sadler's Wells Ballet Company, Robert and Gaby Casadesus, a Gershwin Festival, and the New York Philharmonic-Symphony Orchestra.

CHARLES MUNCH
Photo at rehearsal

TIGHT BINDING

1952-1953 SEASON

TWO STUDENTS—*El Paso Symphony Orchestra Conductor Orlando Barera, right, and another student chat with Pierre Monteaux, their violin teachers, in his New York studio before Barera came to El Paso. Monteux will conduct the Boston Symphony Ochestra hare May 1.*

Monteux Taught Barera

Orlando Barera, conductor of El Paso Symphony Orchestra, is a former student of Pierre Monteux who will be guest conductor of Boston Symphony Orchestra which appears in Liberty Hall May 1.

Before leaving for Europe last week Barera expressed regret that he will be unable to greet his former teacher here.

Monteux toured Europe last fall with enormous success. He conduct the second concert of that tour in Champs Elysees Theatre in Paris. There he repeated Stavinsky's "Rite of Spring," which he had directed in its first performance in the same theater 39 years ago.

The first performance turned into a riot but last year's performance was different. An Associated Press critic reported, "Before the last note died away the audience was on its feet, shouting, cheering and applauding.

Stavensky, a very shy man, listened to the performance in the loges. He was persuaded to come to the stage where he embraced Monteux before fleeing with applause ringing in his ears.

Said Monteux, with a smile, "I'll make a date to play it again in 39 years"

Tickets for the Boston Symphony Orchestra are on sale in Mrs. Hallett Johnson's Hotel Cortez box of-

---

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 24 1953

Words and MUSIC

by Arthur Darack

Proper Bostonians In Town Tonight

CHARLES MUNCH

CHARLES MUNCH sat in his suite at the Terrace Plaza, yesterday afternoon, talking animatedly and candidly to the local press assemblage, which on its part was worrying about movie reviews, deadlines and one thing or another. Maestro Munch, who will conduct the world famous Boston Symphony Orchestra at Music Hall tonight, darted from English to French to German, in order to make clear the exact flavor of meaning he wished to convey. I gathered that Munch is as much a stickler for verbal meaning as he is when he confronts the Boston Orchestra on the podium and wishes to get a particular tone color or effect.

★ ★ ★

MUNCH SAID there is no problem in Boston when it comes to introducing new contemporary works. The proper Bostonians have been conditioned long since to expect a certain amount of music that does not sound like Tchaikovsky or Brahms and so they behave with the utmost propriety. The lorgnette set will overhear a symphony of Honegger without a murmur; on occasion they even indicate their pleasure or displeasure.

★ ★ ★

MUNCH was receiving the press less than an hour after he arrived in town and less than 10 minutes after the press arrived he was happy to point out one of the obligations which a music critic ought to feel. Munch said music critics should be on the lookout, constantly, for new music. They should bring worthwhile new music to the attention of the public. That is an obligation. He stressed the word obligation.

★ ★ ★

THE ONLY contemporary work on the program tonight is the Honegger Symphony for Strings, a work which, as I recalled, the Boston Orchestra played on its last trip here under Koussevitsky in 1948. The rest of the program is as conservative as Boston itself is reputed to be. It consists of the Brahms Fourth Symphony, and the Handel "Water Music" Suite.

★ ★ ★

MUNCH AND George Judd, manager of the Boston Orchestra, talked about some financial details of the orchestra. The minimum salary of the orchestra is $5700 and no more than one-fourth of the orchestra is "on minimum." Cincinnati's minimum is around $2600.

The Boston Orchestra has a season of 47 weeks, what with the pop concerts and the performances at Tanglewood and so no member of the orchestra has to worry about where his next meal is coming from. The orchestra gets no tax money of any sort and, in fact, must pay the city of Boston $34,000 a year for tax on Symphony Hall.

★ ★ ★

MUNCH was proud of the fact that three of the works which won the New York Music Critic's Award this past year were premiered by the Boston Orchestra. These were a symphony by Piston, a piano concerto by Haieff and a symphony by Toch. See you tonight.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES
APR 24 1953

Symphony Ends Boston Concerts; Unit Goes on Tour

By FEROL AUSTEN
Special to The Hartford Times

Boston—Last weekend marked the end of the Boston Symphony concerts for this season.

It is not, however, to be confused as a vacation for the symphony musicians—they are on their first transcontinental tour, a five-week schedule of 29 concerts in 26 cities.

* * *

CHARLES MUNCH chose an appropriate farewell program which included the suite from Handel's Water Music as arranged by Sir Hamilton Hardy, Ravel's Spanish Rhapsody, Roussel's Second Suite from "Bacchus and Ariane," and the concert closed with Beethoven's Seventh Symphony.

The Water Music is long — especially if the listener is not in the proper mood. Mr. Munch handled it with great care, however, and it was quite palatable —in fact, even pleasant.

In the two French pieces — the Ravel and the Roussel—Mr. Munch chose works which he plays very well; one might even suggest that Munch's performances of some French music this season have given those works a distinction which otherwise they would not ordinarily warrant. Both the Ravel Spanish Rhapsody and the Roussel Suite received handsome treatment; both received the usual Munch interpretation — rugged, sensuous in the manner of a dervish whirling in what seems to be orderly disorder.

* * *

MR. MUNCH'S Beethoven, however, gives the impression that there is a conflict of Gallic and Teutonic loyalties, a conflict usually resolved by the former compromising the latter. This could be disastrous in the hands of a lesser conductor, and even a musician of Mr. Munch's magniture can not quite reconcile the French approach to Beethoven.

A reviewer hates to be stuffy but it is no longer possible to forego the temptation to respectfully suggest that Beethoven sounds best when played "straight"—i. e. without the increased and goading tempi, simulated climaxes, and displaced chaos.

* * *

BERNARD PARRONCHI, cellist of the Boston Symphony, and Salvatore Sullo, pianist, were presented in a joint recital in Jordan Hall—a recital which was one of the best of its kind all season. Both musicians are artist-virtuosos of the first rank. Neither soloist plays with a great deal of "show"—yet their artistry is not merely cerebral.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM
APR 26 1953

'Supervisor'

PRIVILEGED CHARACTER—There's something about a pile-driver driving a simple hole in the ground that stops all sorts of busy people in their tracks. Consequently, one of the most popular pastimes in downtown New Orleans today is watching the progress of the new Shell Building going up by the Roosevelt Hotel. Stock brokers, business men, working girls, messengers with important messages (people who "never have time" for anything) each somehow finds a few minutes to spend as "sidewalk superintendents."

THOMAS GRIFFIN

But of all the kibitzers, there is one who devotes more time than others to the project. He is well-known to all of the construction crew. And his presence is welcome as a veritable godsend by Gus Perez, the architect. For Mr. Perez gives him credit for the long spell of fine weather that has enabled the job to proceed ahead of schedule.

The famed kibitzer is Rev. James J. Wallace, a tall, lean, gray-haired priest in semi-retirement, who every day ambles over from the Jesuit Church on Baronne St. to join the spectators.

Mr. Perez has dubbed Father Wallace "unofficial supervisor" of the works and provided a chair for him in the contractor's office. "He has the run of the building," an aide-de-camp explained. "He can sit in any doorway he wants to protect himself from the sun."

POTPOURRI—It's Social Register time in New Orleans again; Arbiters Anonymous are readying invitations for listing in the '54 edition; climbers who don't get 'em will swoon. . . . The Chicago Tribune's Sunday magazine will feature Newcomb in its "Youth on the Campus" series; spread contains shots of the school and students, including Adelaide Wisdom, queen of the Mardi Gras; Caroline Trueman, student body prez, and Pamela DePass, "Miss Pauline Tulane of 1953." . . . Restaurateur Todd Payne's pet monkey, "Junior," escaped his leash and invaded Kalantan's next door apartment through a window; he ripped off a strip of wall paper, tossed some ink on the walls, and finally climbed in bed with the dancer and wrapped his tail around her neck; her pithy comment after being rescued: "Well, I'm back in New Orleans." . . . Charles S. Thomas, the Under Secretary of t James Forrestal trop Organized Surface Divi day night, is, I assume, but his birthplace is list

HITHER AND YON— ne fun-maker, flashing a com. commissioner of Fun tendered him by Mayor Leon Gary of Houma. . . . Loren Hyde and Jim Moriarity, schoolmates of Janis Paige ("We knew her when she was Donna Mae Jude") at Stadium Hi in Tacoma, Wash., applauding the star's new nightclub act in the Swan Room. Other Swan Room merry-makers: "Pat" and Earl Bateman, freshly returned from Paris, with Dr. and Mrs. Charlie Odom; Rosemary and John Connolly celebrating their 11th anniversary with Dr. Kohlman Gauthier; Mrs. Lili Lutzer, the Dallas drive-in theater magnate, in a party with Isobel and Frank Monteleone.

SHOW BIZ—Another French Quarter landmark, "Cupcake" O'Mason's flying-saucer hair-do at the Sho-Bar, is no more; the satiric blonde thrush has lowered the upsweep permanently (she tried it out once about three weeks ago) and looks somewhat like a buttercup now. . . . Rita Lupino, the flamenco dancer currently in the Swan Room, is a sister of Ida Lupino and bears a resemblance to the star in a Spanish sort of way; she was born in Valencia, Spain, but speaks English with a broad A; next to dancing which she's loved all her life (quite accomplished at it, too) her favorite diversion is bridge; she's joined a club at The Roosevelt for the rest of her stay. Star of the Swan Room show is Janis Paige, recently of Hollywood, more recently of the Broadway stage, and presently a lovely looking chanteuse of the supper clubs; torch songs, abetted by her dramatic training, are her strong point, but she has a nice change of pace and lovely proportions to hold your interest. . . . Okay, music-lovers, let's get it straight: It's the Boston Symphony, not a return engagement of the Boston "Pops," that's set for Tuesday night at The Auditorium. And there are still plenty of seats available. . . . Bess Grundmann transported a package show for the Homesteads convention at the Edgewater-Gulf in Biloxi last night; her top talent (Kelly Rand, Don Rodriguez and Lorraine Newsham, George Pierce, Pat Vernon and Studley Foster) made the trip. . . . Reports from Italy (via The Hollywood Reporter) have Humphrey Bogart and Truman Capote fighting "feeuriously on the Ravello location of 'Beat the Devil.'"

Cir. (D 272,693)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
APR 26 1953

WJMR—Here's to Veterans WWEZ News & Good

Famed Boston Symphony in Concert Here Tuesday

CHARLES MUNCH
Photo at rehearsal

The long-awaited initial appearance here of the famous Boston Symphony Orchestra, now on the first nation-wide tour in its 72-year history, will be presented at 8:30 p. m. Tuesday in Municipal auditorium under sponsorship of the New Orleans Opera Guild, Inc.

Conducting the 110-player orchestra, which many term the world's most outstanding, will be its regular conductor and musical director, the renowned Charles Munch.

A varied program is to include Overture to "A School for Scandal" (Samuel Barber), Symphony for String Orchestra (Arthur Honegger), "La Valse" (Ravel), and the great Symphony No. 4 in E Minor (Brahms).

The virtuoso group won rave notices last Spring throughout Europe's leading music centers, when it played under the batons of Munch, who replaced the late Serge Koussevitzky as conductor in 1949., and Pierre Monteux, who conducted from 1919 to 1924, when Koussevitzky took over.

Guild officials expected a sell-out for the concert, although many excellent seats presently are available at 819 Canal. The Boston Symphony is not scheduled to play in any other city in this area, its closest concert set for Dallas, Tex.

A limited number of season subscriptions for the Guild-sponsored 1953-54 Community Concerts, Inc., series remains available at the same address, officials of the group said Saturday. Tickets for single concerts will not be sold and admission will be only to holders of subscriptions to the full nine-concert series, they said.

The series, announced in detail previously, will include the Virtuosi di Roma, St. Paul Cathedral Choir of London, George London and Irmgard Seefried Ens, Vladimir Horowitz, Wells Ballet Company, and Gaby Casadesus, Gershwin Festival, and York Philharmonic Orchestra.

[145]

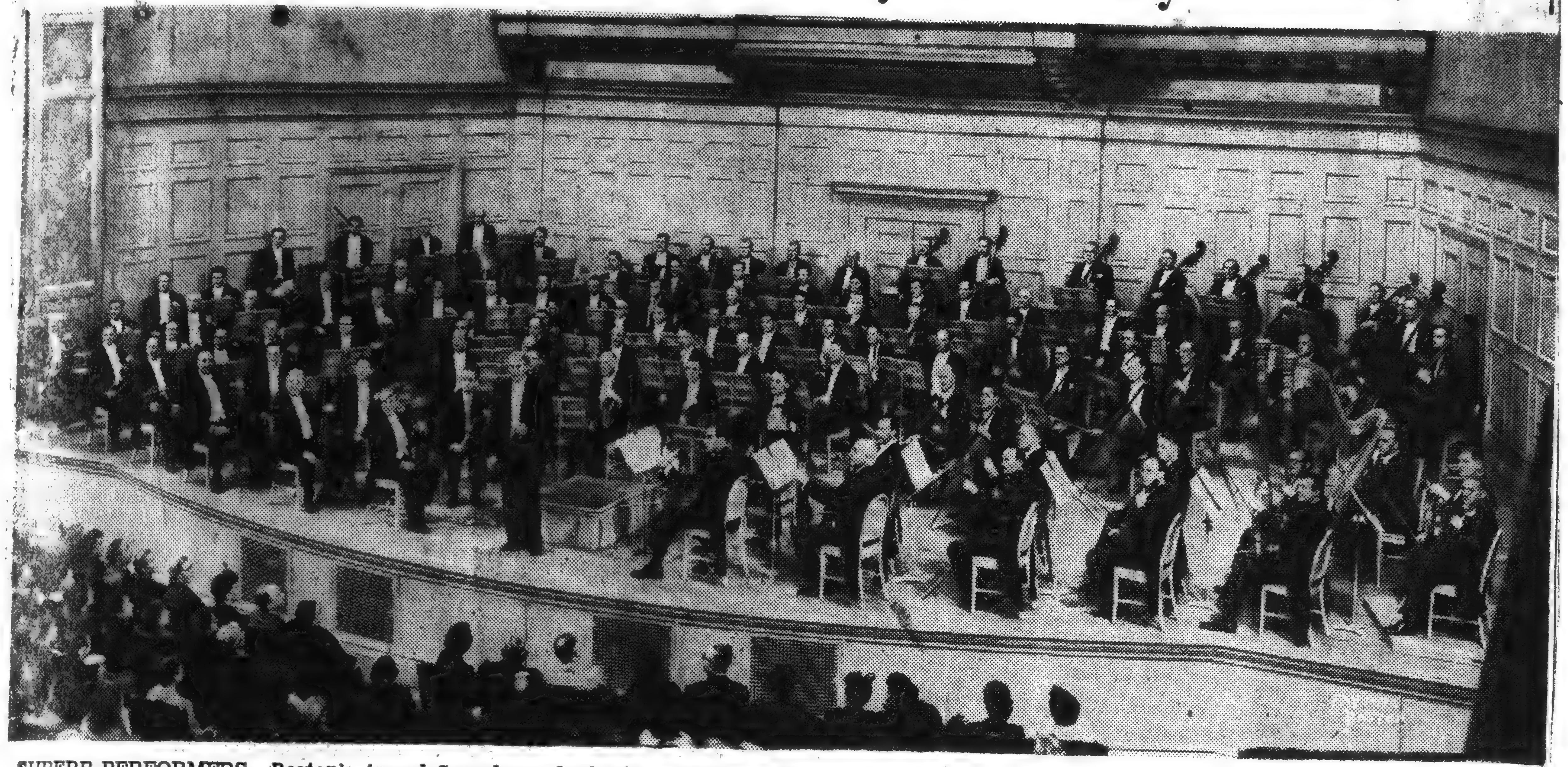
Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES

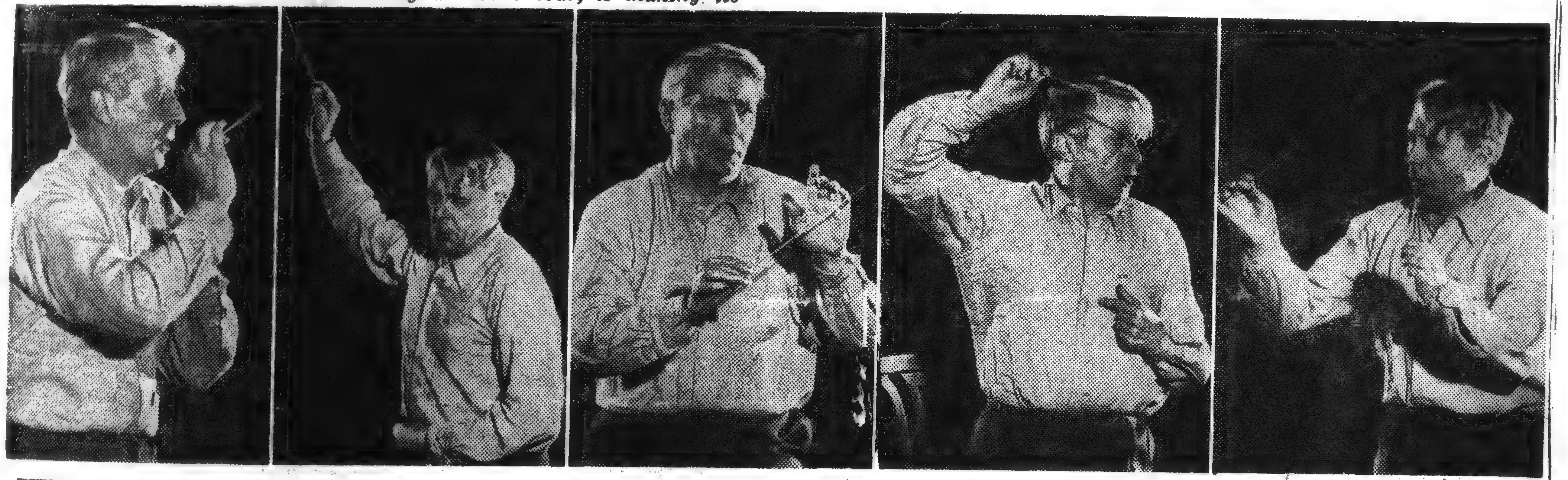
APR 2 6 1953

New England's Musical Emissary

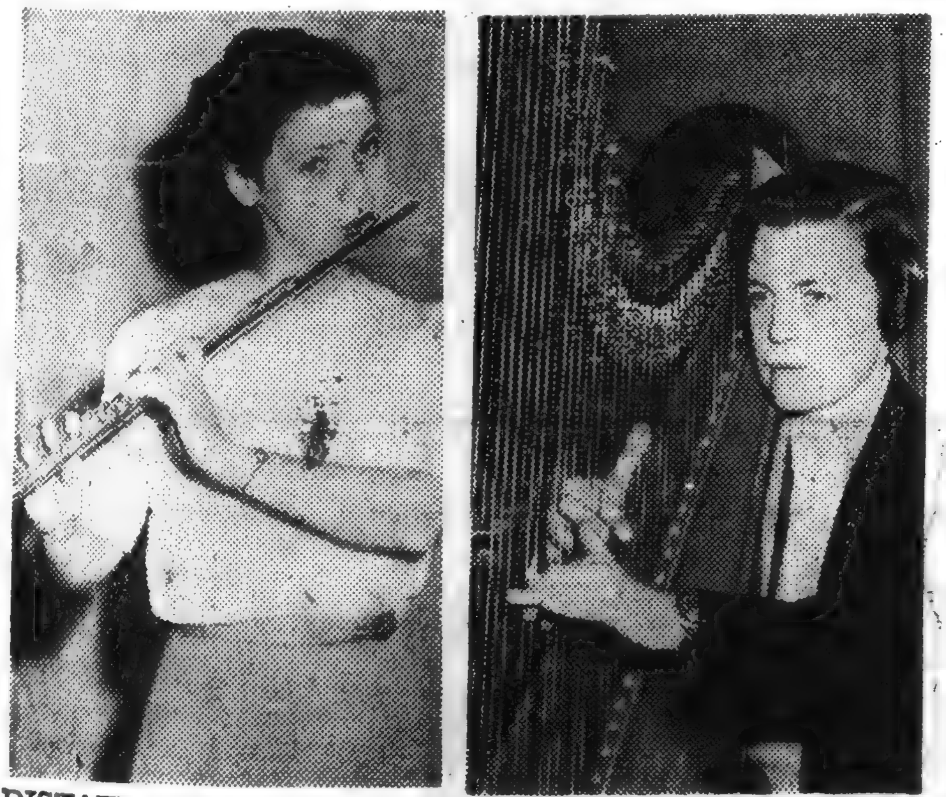
Boston Symphony To Play In Liberty Hall Friday



SUPERB PERFORMERS—*Boston's famed Symphony Orchestra, shown during a concert, will appear in El Paso Liberty Hall Friday night in one of two performances in Texas. The 110-piece organization, which captivated European audiences during a recent tour, is making its first transcontinental tour. The orchestra comes to El Paso as an emissary from traditionally musical New England with a record which makes it one of America's most outstanding symphonic organizations.*



FIERY CONDUCTOR — *Charles Munch, conductor of the Boston Symphony Orchestra, demands and receives the best efforts from his musicians. These candid shots, taken during a rehearsal, show him running the gamut of emotions, bringing forth music which has earned his orchestra world fame. He modestly accepts applause and, lower right, expresses satisfaction with a smile when a performance pleases him.*



DISTAFF SIDE — *Donot Anthony, first flutist, left, and Olivia Lutke, harpist, are the only women members of the Boston Symphony Orchestra.*

Orchestra Breaks Nationwide Tour For Concert In El Paso

Liberty Hall Friday night will be the scene of one performance by the famed Boston Symphony Orchestra, one of the nation's leading symphonic organizations which is breaking its first transcontinental tour for an El Paso appearance.

The concert, under the baton of Conductor Charles Munch, will begin at 8 p. m.

The 110-piece orchestra will travel in a special train which will reach El Paso Union Station at 3:45 p. m. Friday. It will leave early Saturday following the concert.

One of the oldest symphony orchestras in the U. S., the Boston aggregation added new fame to their record in 1952 with a tour of the capitals of Europe which brought the group wide acclaim.

Their annual activities keep them busy 46 weeks of the year. These activities include the regular winter concert season in Boston, open rehearsals, the Boston pops series, the Esplanade concerts, the Berkshire festival and music center activities and broadcasts on a Boston station. Tours and recording sessions are fitted into the schedule.

They will be joined in El Paso by two of the nation's leading music critics, Howard Taubman of the New York Times and Harold Rogers of the Christian Science Monitor, who will complete the tour to the West Coast with the orchestra. They will write their first reviews of the tour on the El Paso concert.

Tickets for the performance are available at Mrs. Hallett Johnson's box office in Hotel Cortez.

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

APR 2 6 1953

* * *

Boston Symphony Due Here in May

In two Opera House concerts, May 7 and 9, the great Boston Symphony will be led by Pierre Monteux, guest conductor, in Second Symphonies of Beethoven and Paul Creston; Stravinsky "Fire Bird" music and Strauss "Rosenkavalier" music. Charles Munch, regular conductor, will do the second program: Samuel Barber's "School for Scandal" Overture, Roussel's "Bacchus et Ariane" Suite; Honegger's Second Symphony (for strings) and Brahms' Fourth Symphony.

* * *

U.S. TOUR REVUES

POPS

1952-1953 SEASON

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 26 1953

Boston Symphony To Play Tuesday

The world-famed Boston Symphony Orchestra under the baton of Charles Munch will give a concert at the Municipal Auditorium Tuesday at 8:30 p. m.

The concert is being sponsored by the New Orleans Opera Guild, Inc. The performance is an "extra" attraction, not a part of the Guild series.

The 110-player group will present four works. These are the Samuel Barber "Overture to A School for Scandal"; Arthur Honegger's "Symphony for String Orchestra"; Maurice Ravel's "La Valse," and Brahms' "Symphony No. 4 in E Minor."

Munch has been conductor of the orchestra since 1949, when he took over the baton from Serge Koussevitsky, who had been conductor since 1924. Prior to him, Pierre Monteux was conductor.

CONDUCTED IN PARIS

Munch was born in Strasbourg in 1891 in a family of musicians. In Paris he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, became regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic.

Munch came to the U. S. in 1946 for guest appearances with the Boston and New York orchestras. He so impressed Koussevitsky that when Koussevitsky retired he chose Munch to take his place.

CHARLES MUNCH

The Boston Symphony Orchestra last year made a successful tour of Europe.

Opera Guild officials said that a sellout is expected, but many seats as yet remain to be sold. The Boston Symphony will not appear in any other city in this area.

Tickets are on sale at the offices of the Guild, fourth floor, D. H. Holmes. Ticket purchasers may use their D. H. Holmes charge accounts. A box office will be open the night of the concert at the Auditorium.

The Critic's Corner

Ewing Poteet

High Level Maintained By Boston Symphony

Last week this space was filled with recollections of the formal concert series in New Orleans, all of which had ended their 1952-'53 seasons by then.

That does not mean, though, that music has departed from the city's corporate limits until next fall.

Poteet

One of the most keenly anticipated events of this, of many, seasons will take place Tuesday night when the Boston Symphony Orchestra plays a concert in the Municipal Auditorium.

Through the years, more than 70 of them now, the Boston has held to a sustained level of excellence with fewer lapses than any other orchestra in America.

As one observer phrased it, "While New York was still a frontier town, musically, Boston was listening regularly to some of the greatest orchestral music to be heard anywhere in the world."

Outside of Vienna, it would be hard to find an orchestra whose roster of conductors is marked so nearly unfailingly by distinguished names—Henschel, Gericke, Nikisch, Paur, Muck, Fiedler, Rabaud, Monteaux, Koussevitzky and, now, Munch.

Almost every one of these have been outstanding in their time and some have stood at the very pinnacle of the conductorial art.

Of the present incumbent, Charles Munch, we have little direct experience. We have never heard the orchestra since he took it over from Koussevitzky in 1949.

But we did hear one of the concerts played by L'Orchestra National de la Radiodiffusion Francaise under his direction on its 1948 American tour. To hear top-rank French musicians under a top-rank French conductor give the best performances of French music we have ever experienced did not mean too much, though. That music is in their blood, and they can be expected to do it well.

With the first recording released by the Boston under Mr. Munch, however, we knew that he was not an Alsatian for nothing. The intermingling of two cultures in his native land was reflected in his ability not only to read French scores sympathetically but to bring the Beethoven Seventh to such vigorous and authentic life as it had never known on records.

Tuesday night's program, one that is refreshingly uncondescending to out-of-Boston tastes, affords a sampling of American music, Barber, and a different brand of Teutonicism, Brahms, as well as two items by the two greatest French composers of the past 30 years, Ravel and Honegger.

It is indeed an occasion to look forward to.

★ ★ ★

The Boston isn't the only interesting music on the immediate agenda.

Monday night, up at Ursuline College, there will be a concert version of Purcell's "Dido and Aeneas."

Henry Purcell, "a truly divine genius," "one of the most celebrated Masters of the Science of Musick in the kingdom and scarce inferiour to any in Europe," is one of the most famous—and most neglected—names in the history of music.

Like Mozart, Schubert, Pergolesi, he died young, in his 37th year.

Unfortunately he antedated all of them. Bach was only 10 years old when Purcell died in 1695. The use of the musical instruments had not settled into the conventions that have since been followed and much of Purcell's music is unadapted for present-day performance without considerable re-writing.

That is no excuse, though, for the lamentable failure to make every possible use of whatever of Purcell's music is readily usable.

"An unsurpassed master of English declamation," as Lang terms him, "the model for all English composers to come," he poured out, in his short life, a prodigal amount of supremely beautiful vocal music. Yet what of his is heard beyond the recurrent "When I Am Laid in Earth," from this same "Dido," and an occasional part song on a college chorus program?

It is a shame to our program makers that Walter Herbert's scheduling of the "Trumpet Voluntary" at a Philharmonic-Symphony concert last winter had to rank as a rare novelty.

By the same token, the Ursuline production of "Dido," "the one truly great opera in English," even without full staging, becomes a musical event of major importance—another example of the sort of enterprise that has graced the Ursuline programs with such welcome items as Debussy's "Demoiselle Elue" and the Britten "Ceremony of Carols."

★ ★ ★

And that's not all.

In a totally different vein, the Opera House Assn. is putting on "The Merry Widow" for three performances Thursday through Saturday nights.

We were—we still believe justly—shocked at the inclusion of "Die Fledermaus" on last year's regular opera series.

But this "Merry Widow" is something else again. The regular series is over. "The Merry Widow" comes under the heading of extra-curricular activities. As such, it represents a welcome addition to the season.

Light opera is something strangely lacking in New Orleans. Surely there must be a public for it in the city of French Opera House operetta nights traditions.

And who can supply the need more aptly than our own Opera House Assn.?

We hope there's never another "Fledermaus" seen in the formal winter season.

But just as cordially we hope "The Merry Widow" marks the beginning of some sort of regular spring or summer season of light opera, put on in full professional fashion, in New Orleans.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

APR 26 1953

Flutist's Career Unusual

It's possible that Miss Doriot Anthony sometimes feels a bit lonely for feminine companionship. On the other hand, her career would certainly appeal to the type of girl who likes to meet men — a type not uncommon.

Miss Anthony is principal flute of the Boston Symphony Orchestra and the only woman ever to hold a first chair position in that orchestra's 72-year history.

She will be with the famous orchestra when it plays in City Auditorium on May 13. The concert here will be sponsored by the Denver Symphony Society.

Born in Streator, Ill., Miss Anthony began her musical studies early under her mother, a professional flutist. She has played with the National Symphony in Washington, D. C., the Los Angeles Philharmonic and the Hollywood Bowl Orchestra.

She joined the Boston Symphony in 1952.

Cir. (D 351,436) (S 764,629)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

APR 27 1953

Consul Will Be Guest of Honor at Symphony

Guest of honor at the Boston Symphony Orchestra's concert next Monday in Shrine Auditorium, will be Raoul Bertrand, French consul general here, who will officially greet his countryman, Conductor Charles Munch.

The 104-piece orchestra is on its first trans-continental tour in its 72-year history.

Munch will conduct the following program of French, American and German composers:

Overture "The School for Scandal," by American Samuel Barber; Royal Hunt and Storm from "The Trojans," by Berlioz; Prelude to "The Afternoon of a Faun," by DeBussy; "Rapsodie Espagnole," by Ravel and the "Symphony No. 7 in A Major," by Beethoven.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

APR 26 1953

First Dallas Concert By Boston Symphony

The Boston Symphony Orchestra, perhaps the greatest of the day, will make Dallas a stopping point on its first coast-to-coast tour, for a concert at 8:30 p.m. Thursday in the State Fair Auditorium.

Conducting will be the equally illustrious Pierre Monteux, who is sharing the tour baton with Charles Munch, the regular music director. The Dallas audience will hear Sibelius' Symphony No. 2 in D Major; the Overture to "Le Carnaval Romain," by Berlioz; "Siegfried's Rhine Journey" from "Die Goterdaemmerung," by Wagner, and the Richard Strauss tone poem, "Don Juan."

During his seventeen years with the San Francisco Symphony, only recently terminated, Monteux built it into a notable organization. Next season he will supervise and conduct the two major French projects of the Metropolitan Opera, Debussy's "Pelleas et Melisande" and Gounod's "Faust."

Cir. (D 186,970) (S 150,268)

This Clipping From
TOLEDO, OHIO
BLADE

APR 26 1953

7,000-Mile Itinerary Faces Mobilized Boston Symphony

Special to The Blade

BOSTON, April 25—The Boston Symphony Orchestra has embarked on its first transcontinental tour in its 72-year history. The five-week tour, commencing in Detroit, will carry the orchestra 7,000 miles through the South and the Southwest to California, returning through the Middle West, into Canada, and ending in Burlington, Vt., on May 22.

The Orchestra will play 29 concerts in 26 cities, visiting 13 states and two Canadian provinces. Charles Munch, Music Director of the Boston Orchestra, has invited Pierre Monteux to share the conducting honors, as he did on the orchestra's first visit to Europe last May.

The Boston Orchestra's 104 members, two conductors, and staff of three — Manager George E. Judd; Assistant Manager Thomas D. Perry, Jr., and Harvey Genereaux, in charge of baggage—will travel on a special train, with five sleeping cars, a dining car, and a baggage car.

The tour will mark the Boston Symphony's first visit to the West Coast since 1915, when it traveled direct to San Francisco and gave a series of 13 concerts under musical director Karl Muck during the Panama-Pacific Exposition. For the first time, engagements will be played in Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, Sacramento, Salt Lake City, Provo, and Denver. The orchestra comes to Ann Arbor May 17.

[147]

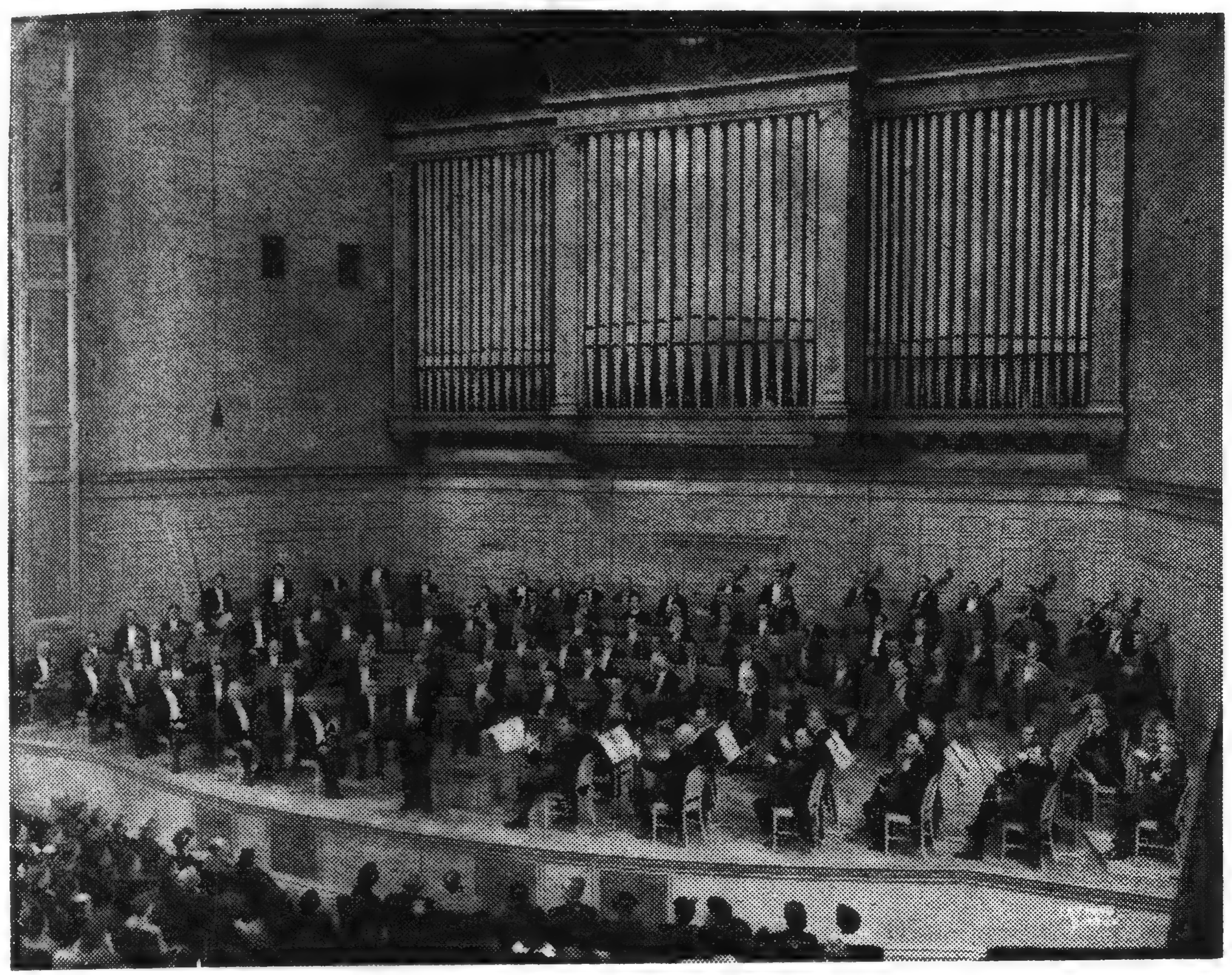
Cir. (D 20,257) (S 91,465)

This Clipping From
TUCSON, ARIZ.
ARIZONA STAR

PR 2 6 1953

Music and Theater

Boston Symphony Coming May 2



Boston Symphony in Symphony Hall

Charles Munch

By **REX KING**

The 1953 entertainment season, as far as out-of-town attractions of note are concerned, will close on May 2 when the Boston Symphony orchestra will be presented in the University auditorium.

The story of the Boston orchestra is the legend of a steady rise toward the goal of its founder, Henry L. Higginson. In 1881 Higginson assembled 60 players under the same name the group uses today.

Higginson had been impressed with European orchestras, especially those he heard while a music student in Vienna in 1860. He thought America should have the same type of organization to play the music of Beethoven, Schubert or Haydn.

He persuaded young and talented Georg Henschel to come over from England and lead the orchestra. The conductor had great capacity for enthusiasm and imparted it to his players, and he made many friends for the organization. His successor, after two years, was Wilhelm Gericke, who had qualities suited to a young orchestra on the up grade. He was meticulous and exacting and was fired with a zeal matched only by Higginson.

Two conductors had come and gone—a pioneer—and a polisher. The third was, in his way, a firebrand. Arthur Nikish was a Hungarian and his four years with the Boston Symphony were a brilliant and stimulating period.

Following Nikish was Emil Paur whose five years with the orchestra saw the introduction of such new and debatable composers as Richard Strauss.

Gericke returned to the orchestra to which he had given so much and inspired the still maturing group to greater attainment. When he left in 1906 the orchestra was housed in the new Symphony Hall and had reached an impressive degree of proficiency.

What was needed next was a conductor who would make the Boston group as illustrious as the best the old world had to offer. Higginson found who he wanted in Karl Muck and year after year Muck worked with his musicians until they excelled all others beyond question.

Through the years that have followed since 1918 when Higginson turned the orchestra over to incorporation and a board of directors, great conductors have lent their abilities and coloring to the symphony. Henril Rabaud was followed by another Frenchman, Pierre Monteux, of the Metropolitan. He in his turn turned over the podium to the illustrious brilliance of Serge Koussevitzky under whose guiding genius the orchestra played for a quarter century.

On the retirement of Koussevitzky, Charles Munch was engaged and under his hand the symphony is entering a new golden age.

U.S.
TOUR
REVUES

Denver, Colo.
Post
4/26/53

BOSTON SYMPHONY DUE

Varied Program Planned

The Boston Symphony orchestra will present a varied program when it appears in the city auditorium May 13 under the sponsorship of the Denver Symphony society.

Opening the program will be Beethoven's second symphony, less well known to concert audiences than some of the great composer's other works.

It will be followed by Paul Creston's second symphony which the composer conceived as "an apotheosis of the two foundations of all music: song and dance." Creston is a contemporary American composer.

Following the intermission, the orchestra will play Stravinsky's "Firebird Suite." This will be of particular interest because Pierre Monteux, who will conduct, was one of the earliest proponents of the Russian composer in his controversial early years.

The well-loved suite from "Der Rosenkavalier" by Richard Strauss will conclude the program.

GEORGE MADSEN AND RAYMOND ALLARD.
Biggest and smallest of Boston woodwind section.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

APR 9 1953

Boston Symphony Reveals Program

Four widely-varied musical works will be presented by the Boston Symphony Orchestra at its concert in City Auditorium May 13.

The orchestra, under the baton of Pierre Monteux, will open the program with Beethoven's "Second Symphony." This work is light-hearted in mood, despite the fact it was written during the composer's growing deafness.

It will be followed by Paul Creston's "Symphony No. 2." After an intermission, the orchestra will play Stravinsky's "Firebird Suite." Closing the program will be the suite from Strauss' "Der Rosenkavalier."

The concert is under the sponsorship of the Denver Symphony Orchestra.

POPS

Cir. (D 20,257) (S 31,465)

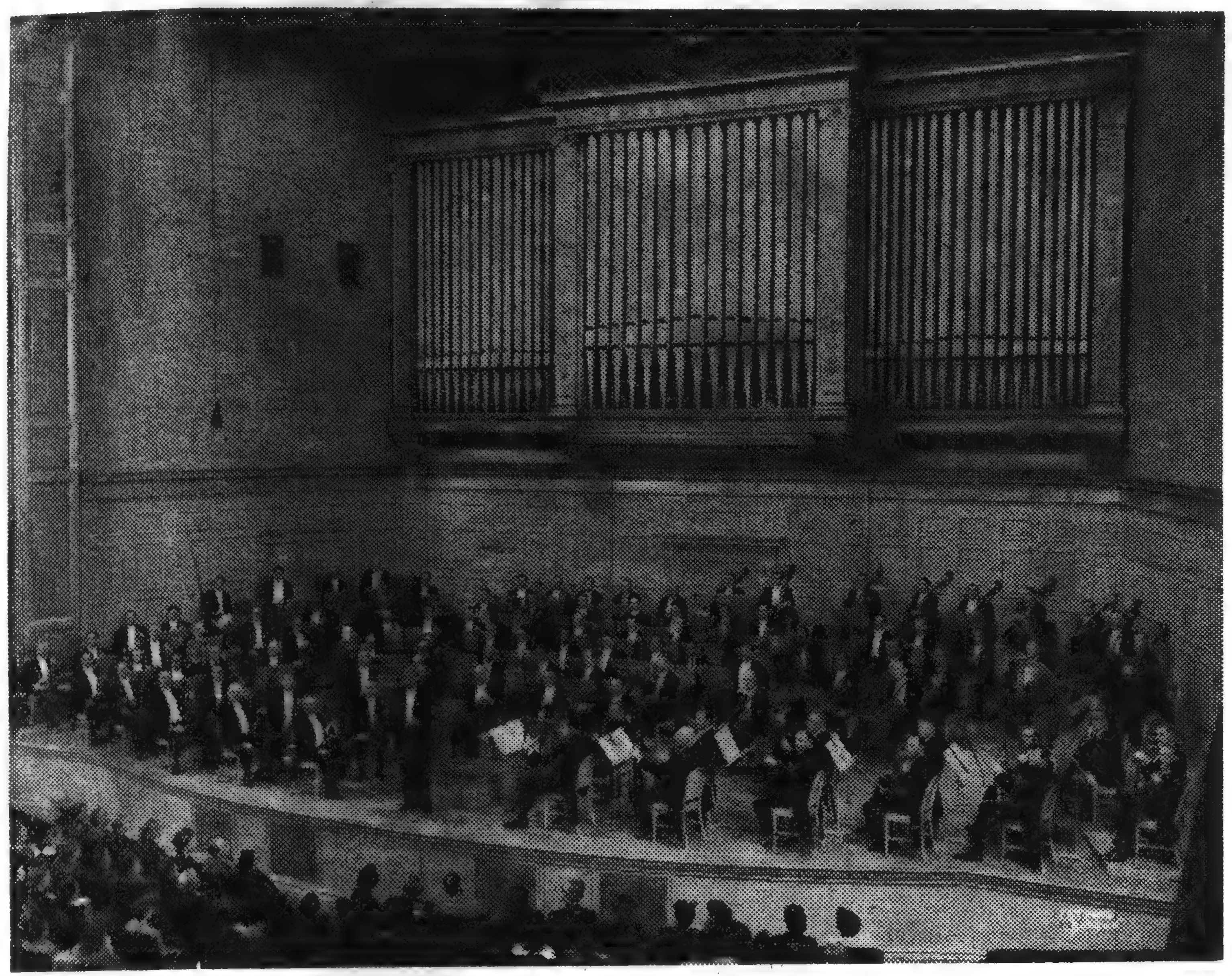
This Clipping From
TUCSON, ARIZ.
ARIZONA STAR

PR 2 6 1953

(-1-)

Music and Theater

Boston Symphony Coming May 2



Boston Symphony in Symphony Hall

Charles Munch

By REX KING

The 1953 entertainment season, as far as out-of-town attractions of note are concerned, will close on May 2 when the Boston Symphony orchestra will be presented in the University auditorium.

The story of the Boston orchestra is the legend of a steady rise toward the goal of its founder, Henry L. Higginson. In 1881 Higginson assembled 60 players under the same name the group uses today.

Higginson had been impressed with European orchestras, especially those he heard while a music student in Vienna in 1860. He thought America should have the same type of organization to play the music of Beethoven, Schubert or Haydn.

He persuaded young and talented Georg Henschel to come over from England and lead the orchestra. The conductor had great capacity for enthusiasm and imparted it to his players, and he made many friends for the organization. His successor, after two years, was Wilhelm Gericke, who had qualities suited to a young orchestra on the up grade. He was meticulous and exacting and was fired with a zeal matched only by Higginson.

Two conductors had come and gone—a pioneer—and a polisher. The third was, in his way, a firebrand. Arthur Nikish was a Hungarian and his four years with the Boston Symphony were a brilliant and stimulating period.

Following Nikish was Emil Paur whose five years with the orchestra saw the introduction of such new and debatable composers as Richard Strauss.

Gericke returned to the orchestra to which he had given so much and inspired the still maturing group to greater attainment. When he left in 1906 the orchestra was housed in the new Symphony Hall and had reached an impressive degree of proficiency.

What was needed next was a conductor who would make the Boston group as illustrious as the best the old world had to offer. Higginson found who he wanted in Karl Muck and year after year Muck worked with his musicians until they excelled all others beyond question.

Through the years that have followed since 1918 when Higginson turned the orchestra over to incorporation and a board of directors, great conductors have lent their abilities and coloring to the symphony. Henril Rabaud was followed by another Frenchman, Pierre Monteux, of the Metropolitan. He in his turn turned over the podium to the illustrious brilliance of Serge Koussevitzky under whose guiding genius the orchestra played for a quarter century.

On the retirement of Koussevitzky, Charles Munch was engaged and under his hand the symphony is entering a new golden age.

U.S. TOUR
REVUES

Denver, Colo.
Post
4/26/53

BOSTON SYMPHONY DUE

Varied Program Planned

The Boston Symphony orchestra will present a varied program when it appears in the city auditorium May 13 under the sponsorship of the Denver Symphony society.

Opening the program will be Beethoven's second symphony, less well known to concert audiences than some of the great composer's other works.

It will be followed by Paul Creston's second symphony which the composer conceived as "an apotheosis of the two foundations of all music: song and dance." Creston is a contemporary American composer.

Following the intermission, the orchestra will play Stravinsky's "Firebird Suite." This will be of particular interest because Pierre Monteux, who will conduct, was one of the earliest proponents of the Russian composer in his controversial early years.

The well-loved suite from "Der Rosenkavalier" by Richard Strauss will conclude the program.

GEORGE MADSEN AND RAYMOND ALLARD.
Biggest and smallest of Boston woodwind section.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

APR 9 1953

Boston Symphony Reveals Program

Four widely-varied musical works will be presented by the Boston Symphony Orchestra at its concert in City Auditorium May 13.

The orchestra, under the baton of Pierre Monteux, will open the program with Beethoven's "Second Symphony." This work is light-hearted in mood, despite the fact it was written during the composer's growing deafness.

It will be followed by Paul Creston's "Symphony No. 2." After an intermission, the orchestra will play Stravinsky's "Firebird Suite." Closing the program will be the suite from Strauss' "Der Rosenkavalier."

The concert is under the sponsorship of the Denver Symphony Orchestra.

POPS

1952-
1953
SEASON

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 24 1953

PIE DUFOUR'S *A La Mode*

Boston Orchestra Rates Right Behind Lowells

In Boston, the Lowells may speak only to the Cabots and the Cabots speak only to God, but the Boston Symphony Orchestra speaks to the world.

It speaks over radio and by phonograph records to those not lucky enough to hear it in person. And occasionally it makes trips to the big cities of the East.

Presently the Boston Symphony Orchestra is on a nationwide coast-to-coast tour thrilling old friends and making new ones and we're fortunate to be in the path of this extraordinary musical organization.

Dufour

Indeed, among the most important musical events of what has been New Orleans' greatest season will be the concert here Tuesday night of the Boston Symphony. It is the first time this great organization has performed here.

For years the Boston orchestra was one of the so-called "Big Three" orchestras, the other two being the New York Philharmonic and the Philadelphia Orchestra. A fourth "big" orchestra entered the picture later when NBC engaged Toscanini and then gave him a great group of musicians.

There are many who hailed the Boston, under the late Serge Koussevitzky, as the greatest orchestra in the world, but of course when you get up among the "Big Four" it becomes a matter of personal taste.

The passing of Koussevitzky has not reduced the prestige of the Boston Symphony Orchestra. True, Koussevitzky moulded the Boston into his image during his 25 years at the helm, but he inherited a brilliant organization from Karl Muck and Pierre Monteux with which to work.

Charles Munch, by the same token, has inherited Koussevitzky's orchestra, but he has placed his imprint upon it and a distinguished imprint it is. Mr. Munch was born in Strasbourg in 1891. Reared in a musical atmosphere in a family of musicians, he naturally turned to music. He conducted in Paris the Paris Symphony, the Lamoureux and Straram orchestras, the Paris Conservatory orchestra and he founded the Paris Philharmonic.

The Boston Orchestra lists 100 musicians, all men, broken down as follows: Violins, 34; violas 12; basses, 9; violoncellos, 9; flutes, 3; piccolo, 1; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 3; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 4; tuba 1; harps, 2; timpani, 2, percussion, 3.

Charles Munch's program Tuesday night will consist of Barber's "The School for Scandal," overture; Honegger's "Symphony No. 2 for Strings;" Ravel's "La Valse," and Brahms' "Fourth Symphony."

Such an event as the Boston Symphony Orchestra calls for nothing less than a packed auditorium Tuesday. We've had a lot of music this year, to be true, and it is the fag end of a hectic season, but here's one of the greatest—many say the greatest—orchestras in the entire world. I hope New Orleans music lovers avail themselves of the rare privilege of hearing this great organization.

* * *

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 27 1953

Unity Secret Of Boston Symphony

Although the Boston Symphony orchestra which will make its debut here tomorrow at 8:30 p. m. at Municipal Auditorium is now concluding its 72nd season, it has had only 10 conductors throughout its long history.

Music critics agree that this unity of command has helped the orchestra to attain its position as one of the world's greatest orchestras. The orchestra is being presented here by the New Orleans Opera Guild, Inc.

Its present conductor is Charles Munch, famed maestro of the Paris Conservatory orchestra, who made a profound impression throughout Europe and in America. He is credited by many as having brought a new and broader conception of the sounds a great orchestra can make.

Tickets for the performance are available at the Guild officers at D. H. Holmes Co.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD
2 6 1953

Boston Group To Spotlight Sibelius Work

One of the nation's distinguished symphony orchestras, the Boston Symphony, will present a Dallas concert Thursday as a part of its first nationwide tour.

Pierre Monteux, one of the half-century's big names in conducting circles, will direct the orchestra. The featured work will be Symphony No. 2 by Sibelius. Other works on the program are Berlioz' Roman Carnival Overture, Richard Strass' "Don Juan," and Wagner's "Siegfred's Rhine Journey."

The 72-year-old orchestra began its initial trans-continental tour last week in Detroit. After it leaves Dallas, appearances will be made in El Paso, Los Angeles, San Francisco, Denver, Chicago and Canada.

Monteux, an early conductor of the orchestra and now regular guest conductor, will appear in Dallas instead of Charles Munch, music director. Until his recent retirement, Monteux was conductor of the San Francisco Symphony.

Prior to the current tour, the orchestra never traveled west of the Mississippi, except in 1915 at the San Francisco Exposition. In 1952, the orchestra went to Europe to perform in Paris as part of the Festival of the Arts given by the Congress of Cultural Freedom.

In the European tour, Monteux and Munch shared the conducting duties in programs given in France, Belgium, Holland, Germany and England.

Cir. (D 110,333) (S 172,832)

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
APR 26 1953

Famous Conductors

Eminent Symphony of Boston to Visit Texas

BY E. CLYDE WHITLOCK.

E. CLYDE WHITLOCK.

One of the most significant concert events in the entire history of musical art in this region, an event which assumes far more than local import, will be heard Thursday night, when the Boston Symphony Orchestra plays a concert in State Fair Auditorium, Dallas, in the course of the 72-year-old orchestra's first trans continental tour.

The last comparable event was the appearance of Toscanini at the head of his NBC Symphony Orchestra three years earlier, lacking one day.

The Boston orchestra now has an almost legendary eminence. For years it has been deemed by a multitude of inalienable partisans the finest American orchestra, and at the wink of an eye they would extend the territory to 360 degrees of longitude. It is said in Boston that families hold their seatings in hereditary succession, with provisions in their wills therefor, and even in New York the Boston orchestra's annual concerts are sold out long in advance by subscription.

ONLY 10 CONDUCTORS.

During its long history the orchestra has had only 10 regular conductors. One was Pierre Monteux, who served from 1919 to 1924. On this tour Charles Munch, the present conductor, is sharing the podium with Monteux, an arrangement eminently satisfactory to this region.

The career of Monteux is one of the most distinguished among living conductors. Born in Paris, he studied at the Conservatoire, and began his professional career playing violin at the Opera-Comique. His first important conducting post was with the epoch-marking Diaghileff Ballet Russe, and it is now startling to contemplate that Monteux, now apparently the embodiment of benevolent conservatism, was the conductor who introduced to the world some of the most controversial output of Stravinsky and Ravel. Such works were Stavinsky's "Petrouchka" and "The Rite of Spring" and Ravel's "Daphnis and Chloe."

Monteux came to this country with Ballet Russe, and from 1917 to 1919 conducted French opera at the Metropolitan. Next year he will return to the Metropolitan after an absence of 34 years.

BUILT GREAT ORCHESTRA.

In 1930 he went to San Francisco and made of that orchestra one of the finest in the nation. Only last year he resigned that post.

Fort Worth and Dallas will recall Monteux and his genial interpretations with the San Francisco orchestra on their Civic Music courses in 1947.

But that was not his first appearance in Fort Worth. Only the old-timers would know that on Dec. 9, 1916, the Diaghileff Ballet Russe, with Nijinsky as principal and Monteux as conductor, showed in the North Side Coliseum, in probably the most distinguished concert performance ever witnessed in Fort Worth up to that time.

The Thursday program is knowingly contrived for the great average literate public now existing in these parts. It follows the conservative plan of presenting works known to that largest segment of the audience which has been brought up on the output of the half-century which bridged the seam between the 19th and 20th Centuries. If it lacks the solid classics of Haydn, Mozart, Beethoven and Brahms, so likewise does it avoid the controversial cacophanies of the moderns.

The list is: "Overture—Carnaval Romain, Op. 9" (Berlioz), "Siegfried's Rhine Journey" from "Goetterdaemmerung" (Wagner), "Don Juan" (Strauss) and "Symphony No. 2 in D Major, Op. 43" (Sibelius).

PIERRE MONTEAUX
. . conducts Bostonians.

(D 97,494)
ipping From
RLEANS, LA.
TATES
R 27 1953

Givers
Tickets
phony

people who give
d Cross at the re-
nter here or at the
day and tomorrow
tickets each to the
ny Orchestra con-

center at 1040 St.
from 9 a. m. to 3
bile unit was at
ty today from 9
n. and will be at
in Bay St. Louis,
from noon to 6

nors may make
by calling TUlane

ke, chairman of
tment committee
d Cross chapter,
B. Ludwig, pres-
Orleans Opera
unced the Guild,
ith the D. H.
is presenting the

morrow at 8:30
pal Auditorium

CINCINNATI TIMES-STAR, MONDAY, APRIL 2[illegible] 1953

Musicians Tour Plant—

PIANOS AND ORGANS, at the manufacturing end, were explained to more than 70 members of the 110-man Boston Symphony Orchestra, who toured the Baldwin Co., 1801 Gilbert Avenue. Shown with E. J. Schneider (right), supervisor of quality control, the musicians are, left to right, Josef Orosz, trombonist; John Barwicki, bass; Alfred Zighera, cellist; Gaston Dufresne, bass, and, seated at the piano, Bernard Zighera, pianist.

[149]

1952-
1953
SEASON

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 24 1953

PIE DUFOUR'S *A La Mode*

Boston Orchestra Rates Right Behind Lowells

In Boston, the Lowells may sp and the Cabots speak only to God phony Orchestra speaks to the wc

It speaks over radio and by those not lucky enough to hear i sionally it makes trips to the big c

Presently the Boston Sympho tionwide coast-to-coast tour thrilli ing new ones and we're fortunate extraordinary musical organizatio

Indeed, among the most important musical events of what has been New Orleans' greatest season will be the concert here Tuesday night of the Boston Symphony. It is the first time this great organization has performed here.

Dufour

For years the Boston orchestra was one of the so-called "Big Three" orchestras, the other two being the New York Philharmonic and the Philadelphia Orchestra. A fourth "big" orchestra entered the picture later when NBC engaged Toscanini and then gave him a great group of musicians.

There are many who hailed the Boston, under the late Serge Koussevitzky, as the greatest orchestra in the world, but of course when you get up among the "Big Four" it becomes a matter of personal taste.

The passing of Koussevitzky has not reduced the prestige of the Boston Symphony Orchestra. True, Koussevitzky moulded the Boston into his image during his 25 years at the helm, but he inherited a brilliant organization from Karl Muck and Pierre Monteux with which to work.

Charles Munch, by the same token, has inherited Koussevitzky's orchestra, but he has placed his imprint upon it and a distinguished imprint it is. Mr. Munch was born in Strasbourg in 1891. Reared in a musical atmosphere in a family of musicians, he naturally turned to music. He conduoted in Paris the Paris Symphony, the Lamoureux and Straram orchestras, the Paris Conservatory orchestra and he founded the Paris Philharmonic.

The Boston Orchestra lists 100 musicians, all men, broken down as follows: Violins, 34; violas 12; basses, 9; violoncellos, 9; flutes, 3; piccolo, 1; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 3; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 4; tuba 1; harps, 2; timpani, 2, percussion, 3.

Charles Munch's program Tuesday night will consist of Barber's "The School for Scandal," overture; Honegger's "Symphony No. 2 for Strings;" Ravel's "La Valse," and Brahms' "Fourth Symphony."

Such an event as the Boston Symphony Orchestra calls for nothing less than a packed auditorium Tuesday. We've had a lot of music this year, to be true, and it is the fag end of a hectic season, but here's one of the greatest—many say the greatest—orchestras in the entire world. I hope New Orleans music lovers avail themselves of the rare privilege of hearing this great organization.

* * *

otted and Fringed
$18.95
n blue and white or yellow
d white. Fringed $24.75
All Steel
Gliders
that can stay out doors
2-Seat Glider
$24.95
3-Seat Glider
$32.95
vood With Its
DX RUGS
Porches or

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 27 1953

Unity Secret Of Boston Symphony

Although the Boston Symphony orchestra which will make its debut here tomorrow at 8:30 p. m. at Municipal Auditorium is now concluding its 72nd season, it has had only 10 conductors throughout its long history.

Music critics agree that this unity of command has helped the orchestra to attain its position as one of the world's greatest orchestras. The orchestra is being presented here by the New Orleans Opera Guild, Inc.

Its present conductor is Charles Munch, famed maestro of the Paris Conservatory orchestra, who made a profound impression throughout Europe and in America. He is credited by many as having brought a new and broader conception of the sounds a great orchestra can make.

Tickets for the performance are available at the Guild officers at D. H. Holmes Co.

---

rs

ymphony of isit Texas

ment of the audience which has been brought up on the output of the half-century which bridged the seam between the 19th and 20th Centuries. If it lacks the solid classics of Haydn, Mozart, Beethoven and Brahms, so likewise does it avoid the controversial cacophanies of the moderns.

The list is: "Overture—Carnaval Romain, Op. 9" (Berlioz), "Siegfried's Rhine Journey" from "Goetterdaemmerung" (Wagner), "Don Juan" (Strauss) and "Symphony No. 2 in D Major, Op. 43" (Sibelius).

PIERRE MONTEAUX
. . conducts Bostonians.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD
26 1953

Boston Group To Spotlight Sibelius Work

One of the nation's distinguished symphony orchestras, the Boston Symphony, will present a Dallas concert Thursday as a part of its first nationwide tour.

Pierre Monteux, one of the half-century's big names in conducting circles, will direct the orchestra. The featured work will be Symphony No. 2 by Sibelius. Other works on the program are Berlioz' Roman Carnival Overture, Richard Strass' "Don Juan," and Wagner's "Siegfred's Rhine Journey."

The 72-year-old orchestra began its initial trans-continental tour last week in Detroit. After it leaves Dallas, appearances will be made in El Paso, Los Angeles, San Francisco, Denver, Chicago and Canada.

Monteux, an early conductor of the orchestra and now regular guest conductor, will appear in Dallas instead of Charles Munch, music director. Until his recent retirement, Monteux was conductor of the San Francisco Symphony.

Prior to the current tour, the orchestra never traveled west of the Mississippi, except in 1915 at the San Francisco Exposition. In 1952, the orchestra went to Europe to perform in Paris as part of the Festival of the Arts given by the Congress of Cultural Freedom.

In the European tour, Monteux and Munch shared the conducting duties in programs given in France, Belgium, Holland, Germany and England.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 27 1953

Blood Givers To Get Tickets To Symphony

The first 50 people who give blood to the Red Cross at the regional blood center here or at the mobile unit today and tomorrow will receive two tickets each to the Boston Symphony Orchestra concert.

The regional center at 1040 St. Charles is open from 9 a. m. to 3 p. m. The mobile unit was at Tulane university today from 9 a. m. to 3 p. m. and will be at the Youth Center in Bay St. Louis, Miss., tomorrow from noon to 6 p. m.

Prospective donors may make an appointment by calling TUlane 2366.

Herbert Jahncke, chairman of the blood recruitment committee for the local Red Cross chapter, and Mrs. Edward B. Ludwig, president of the New Orleans Opera Guild, jointly announced the Guild, in co-operation with the D. H. Holmes Co., Ltd., is presenting the tickets.

The concert is tomorrow at 8:30 p. m. at the Municipal Auditorium.

CINCINNATI TIMES-STAR, MONDAY, APRIL 2

Musicians Tour Plant—

PIANOS AND ORGANS, at the manufacturing end, were explained to more than 70 members of the 110-man Boston Symphony Orchestra, who toured the Baldwin Co., 1801 Gilbert Avenue. Shown with E. J. Schneider (right), supervisor of quality control, the musicians are, left to right, Josef Orosz, trombonist; John Barwicki, bass; Alfred Zighera, cellist; Gaston Dufresne, bass, and, seated at the piano, Bernard Zighera, pianist.

[149]

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

APR 28 1953

Boston Symphony Offers Variety

There will be something to please people who like contemporary music, as well as those who favor the old masters, in the Boston Symphony Orchestra's concert here on May 13.

The famous orchestra will play at 8:30 p. m. in City Auditorium under sponsorship of the Denver Symphony Society. Pierre Monteux will conduct.

Beethoven's light-hearted Symphony No. 2 in D major will open the program. It will be followed by Symphony No. 2 by Paul Creston, contemporary New York composer. The term "symphony" is used loosely in designating this composition.

Stravinsky's "Firebird" Suite will be a highlight of the program. It was this composition which first drew the world's attention to the Russian composer.

Interest in the Boston Symphony's forthcoming appearance here continues to mount as ticket reservations are being received by the May Co. box office from points as distant as Santa Fe.

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES

APR 28

Musical Event

The Boston Symphony Orchestra will visit Los Angeles as part of the first transcontinental tour in its 72-year history. It will be heard in Los Angeles next Monday evening in Shrine Auditorium under the auspices of the Southern California Symphony Association, sponsor of the Los Angeles Philharmonic Orchestra.

The Boston Symphony Orchestra long has been recognized as one of the foremost in the world and has established a standard aimed for by major symphony orchestras everywhere. Its visit to the West is of real civic and musical significance. Charles Munch is conductor of the ensemble which has a personnel of 104.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
APR 28 1953

BOSTON SYMPHONY CONCERT TONIGHT

Famed Orchestra to Give Performance at 8:30

The renowned Boston Symphony Orchestra, on the first transcontinental tour in its 72-year history, will present its long-awaited concert in New Orleans at 8:30 p. m. Tuesday in Municipal Auditorium under the baton of its famous conductor and musical director, Charles Munch.

The orchestra, which scored a sensational hit on its first European tour last spring, is widely regarded as one of the world's finest musical organizations.

The varied program to be presented here includes overture to "The School for Scandal" (Samuel Barber), "Symphony for String Orchestra" (Arthur Honegger), "La Valse" (Maurice Ravel) and Symphony No. 4 in E Minor (Johannes Brahms).

Munch will personally supervise auditions for scholarships this summer to the Berkshire Music Center, in Lennon, Mass., at 6 p. m. Tuesday. All instrumentalists, including pianists, are invited to participate. Applicants must phone for an appointment to the New Orleans Opera Guild, Inc., sponsors of the concert, Raymond 7672, 819 Canal. Concert tickets also are available there or may be secured at the auditorium box office immediately preceding the concert.

The 110-player orchestra began its first American tour April 21 and concerts in Columbus, Dayton, Cincinnati, Knoxville, Chattanooga and Atlanta precede the concert here. Next concert after New Orleans will be in Dallas. The tour will include 29 concerts in 26 cities. The orchestra is traveling in a special train.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

APR 28 1953

Present Boston Symphony Here Tonight

The Boston Symphony Orchestra will present its long-awaited concert in New Orleans at 8:30 p. m. today in Municipal Auditorium under the baton of its famous conductor and musical director, Charles Munch.

On the first transcontinental tour in its 72-year history, the orchestra is widely regarded as one of the world's finest musical organizations. It scored a sensational hit on its first European tour last spring.

The program to be presented here is varied and includes the overture to "The School for Scandal" (Samuel Barber), "Symphony for String Orchestra" (Arthur Honegger), "La Valse" (Maurice Ravel) and Symphony No. 4 in E Minor (Johannes Brahms).

The first American tour of the 110-player orchestra began April 21. Concerts have been presented in Columbus, Dayton, Cincinnati, Knoxville, Chattanooga and Atlanta prior to the one here. The next concert after New Orleans will be in Dallas. The orchestra is traveling in a special train and its tour will include 29 concerts in 26 cities.

Munch will personally supervise auditions for scholarships this summer to the Berkshire Music Center in Lennon, Mass., at 6 p. m. today. All instrumentalists, including pianists, are invited to participate. Applicants must phone for an appointment to the New Orleans Opera Guild, Inc., sponsors of the concert, RAymond 7672, 819 Canal.

Concert tickets are available there or may be secured at the auditorium box office immediately preceding the concert.

Cir. (D 102,879) (S 96,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 28 1953

Orchestra To Play Tonight

A concert by the Boston Symphony Orchestra will be presented at 8:30 p. m. today at the Municipal Auditorium. The orchestra will be directed by the famous conductor and musical director Charles Munch.

At 6 p. m. Munch will supervise auditions to this summer's Berkshire Music Center, in Lennon, Mass. All instrumentalists, including pianists, are invited. Applicants are asked to phone the guild office for an appointment. The number to call is RA 7672. Also obtainable at the guild's office, fourth floor, D. H. Holmes Co., Ltd., are tickets to tonight's concert by the orchestra.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

APR 28 1953

BERNARD ZIGHERE plays first harp with the Boston Symphony Orchestra which makes its first appearance here today at 8:30 p. m. at Municipal Auditorium under sponsorship of the New Orleans Opera Guild, Inc. The 110-piece orchestra is conducted by Charles Munch, permanent conductor and musical director.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

BY BURDETTE WESTFELDT

Music lovers will crowd the Municipal Auditorium tonight to hear the Boston Symphony Orchestra, conducted by Charles Munch, in its first New Orleans performance. The concert is sponsored by the New Orleans Opera Guild, Inc.

Among events being held this afternoon is the annual meeting and election of officers of the National Society of Colonial Dames of America in the State of Louisiana at the residence of Mrs. James P. Ewin on Prytania St.

Miss Mary Wing Tebo, president, is presiding and is receiving with Mrs. Ewin.

Mrs. Thomas Carter Bruns and Mrs. Charles Lafayette Brown are pouring tea and coffee, and the centerpiece on the table is made up of blue irises and yellow roses, the colors of the organization. Spring flowers are decorating the other rooms. Mrs. Joseph Merrick Jones and Mrs. Henry Oscar Pate are serving punch.

Out-of-town members attending are Mesdames Robert Chandler of Shreveport, H. M. Robertson and Joseph H. Henderson, Jr., of Alexandria, Thomas W. Leigh and O. M. Grisham of Monroe, Walter C. Parlange and Mrs. Parlange, Jr., of Parlange Plantation, La.; Mrs. Edward G. Swartz of Georgetown, Ky.; Misses Mamie and Sarah Butler of St. Francisville, Mrs. E. W. Martin of New Jersey and a few others.

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
APR 28

SYMPHONY HERE MAY 4

Conductor Charles Munch and the Boston Symphony Orchestra will appear in the Shrine Auditorium May 4 in a program which will include Hector Berlioz Royal Hunt and Storm from "The Trojans."

The Berlioz number never has been heard in concert here.

Also programmed are the Symphony No. 7 in A Major by Ludwig van Beethoven; Prelude to "The Afternoon of a Faun" by Claude Debussy; Rapsodie Espagnole by Maurice Ravel; and the overture to "The School for Scandal" by the American composer, Samuel Barber.

Southern California Symphony Association is sponsoring the concert by the Boston Symphony, which is making the first transcontinental tour in its 72-year history.

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

APR 28 1953

Boston Symphony is off on a 7000-mile transcontinental tour, which is no joke for the man who plays the bass violin, and practically a vacation for the man who plays the piccolo, luggagewise, that is.

Cir. (D 177,641)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
APR 28 1953

THE COLUMN ON THE SQUARE

'Hamlet' Hit New High in Quality Drama on Video

By Ed Brooks

The television production Sunday of Shakespeare's "Hamlet," with Maurice Evans in the title role, hit a new high in quality drama on video.

All the advance information and lavish predictions about the production were no mere come-on. "Hamlet" got a sincere, sensible, moving production that held us spell-bound for two hours.

The play was cut some to get it into that time limit (although the two hours was the most ever devoted on TV to a dramatic presentation), but the omissions were well chosen. The result was a fine pace that helped keep interest high without sacrificing too many of the glories of the immortal tragedy..

Jolonius. Lesser roles also were well cast.

* * *

There's much to be said in praise of the production itself, the way the difficulties of scene change, etc., were surmounted. Sets were arranged in such a manner that the camera could bob to a different scene, get a more interesting view, with no loss of time or interest, pulling in for close ups, back for long shots with very good taste.

There was so much appropriate detail, so much thought and care apparent, that it just didn't seem like television.

* * *

An interesting innovation was in the costuming, which followed a

the same program which presented the wonderful TV production of Menotti's Christmas opera, "Amahl and the Night Visitors." Commercials, incidentally, were tastefully presented.

* * *

Radio fare for Tuesday includes: Recordings by the Boston Symphony on WTIX' Morning Symphony program (10:05 a. m.) in honor of the orchestra's 8:30 p. m. Tuesday appearance at Municipal Auditorium . . . Eddie Miller, famous New Orleans saxophonist now headquartering on the West coast, will be Tony Almerico's guest on WJMR (2:30 p. m.) . . . A Mickey Spillane crime drama on MBS-WNOE (7 p. m.) . . . Stars from Paris perform, via recording, on NBC-WDSU (7 p. m.) . . . Mr. and Mrs. North go "Looking for Trouble" on CBS-WWL (7:30 p. m.) . . . Ted Andrews calls the Pelicans-Little Rock game over WTPS (7:30 p. m.) . . . And America's Town Meeting discussion topic is the volatile "Modern Woman," via ABC-WSMB (8 p. m.).

U.S. TOUR REVUES

POPS

[150]

1952-
1953
SEASON

EVENING TRIBUNE
a-38 SAN DIEGO, CALIFORNIA
Thursday, April 30, 1953

AS IT SOUNDS

To Bruno Ussher

BOSTON SYMPHONY IN PERSON—It will not be surprising to find a good number of San Diegans in Pasadena Sunday night. The majority of them are discriminating collectors of phonograph records who wish to hear the Boston Symphony in person. It will be a [illegible] pleasurable and illuminating experience to hear this great band under Perre Monteux Sunday at 8:30 p.m. at the Pasadena Civic Auditorium. It will play at the same hour Monday in Shrine Auditorium, Los Angeles, under its regular director, Charles Muench.

Thanks are due concert manager Elmer Wilson, of the Crown City, for luring the Bostonians to his lair ahead of bigger Los Angeles when more dates for the first national tour of the Boston Symphony were in demand than the orchestra could fill. I shall report next week on both programs.

Program Details

Sunday night's Boston Symphony concert offers two short symphonies, the No. 2 by Beethoven and the second symphony of Paul Creston, New York composer.

The second half of the concert consists of Stravinsky's "Firebird" Suite and a series of excerpts from the Richard Strauss opera "Der Rosenkavalier." Incidentally, some 40 years will have passed since Monteux introduced the Stravinsky opus to the world as conductor of the Diaghileff Ballet Russe in Paris.

Muench opens his Monday concert with the same Samuel Barber "School for Scandal" overture which Werner Janssen gave two months ago with the San Diego Philharmonic. Muench then salutes the composers of his native France with the Berlioz's "Royal Hunt and Storm" music from "Les Troyens," following it with Ravel's "Rhapsodie Espagnole."

This program ends with Beethoven's Symphony 7 which the Boston Symphony recorded under him last year for RAC Victor. (The Los Angeles concert at the Shrine is sponsored by the Los Angeles Philharmonic.)

Toscanini Combines Elgar-Brahms Scores

Arturo Toscanini had perhaps his little joke when he put the Elgar "Enigma" variations and the Brahms "Variations on a Haydn Chorale" on the same long-playing disk. Of course, the recordings are produced with all the artistic seriousness proverbial of the maestro and duly carried through by RCA Victor engineers. One notes however how much Elgar is indebted to Brahms.

Pherhaps he is a little too serious to capture the Englishman's humor always. Sometimes, I think, the Italian sentimental-

---

Cir. (D 81,330)

This Clipping From
FT. WAYNE, IND.
NEWS-SENTINEL
APR 30 1953

Boston Symphony Orchestra To Play 3 Chicago Concerts

CHICAGO—The Boston Symphony Orchestra, one of America's most revered symphonic institutions, visits the Chicagoland area for the first time in a number of years for a May Festival of three symphonic concerts, to be held on Friday and Saturday evenings, and Sunday afternoon, May 15, 16 and 17, in Orchestra Hall, under the sponsorship of the Allied Arts Corp., Harry Zelzer, manager.

Charles Munch, music director of the Boston Symphony, and his equally distinguished French colleague, Pierre Monteux, will share the podium at alternate concerts in Chicago and throughout the orchestra's current transcontinental tour.

Munch

Monteaux

The opening concert, a benefit sponsored by the Women's Board of the University of Chicago Cancer Research Foundation, will see the orchestra under the baton of Charles Munch for a performance of Handel's "Suite for Orchestra" (From the Water Music), Honegger's Symphony No. 2 for String Orchestra, Ravel's "Rapsodie Espagnole" and Brahm's Symphony No. 1 in C minor, Op. 68.

Monteux Shares Podium

On Saturday evening the orchestra will be conducted by Pierre Monteux in Beethoven's Symphony No. 2, Creston's Symphony No. 2, Stravinsky's Fire Bird Suite, and Strauss' Suite from "Der Rosenkavalier."

Charles Munch will return to the podium at Orchestra Hall on Sunday afternoon to direct the men of Boston in Barber's Overture from "The School for Scandal," Berlioz's "Royal Hunt and Storm," Descriptive Symphony from "The Trojans," Debussy's "Prelude to the Afternoon of a Faun," Wagner's Excerpts from Act III, "Die Meistersinger von Nuremberg" and Beethoven's Symphony No. 7, in A major, Op. 92.

Now in its 72nd season, the Boston Symphony Orchestra is one of the oldest such organizations in the Nation. However, its being venerable is by no means synonymous with hardening of the musical arteries. On the contrary, a constantly higher standard of artistry has been achieved throughout the years of this unique orchestra's history.

The Boston Symphony's influence on the musical life of the United States has been incalculable, and its example has been the inspiration for the creation of many orchestral associations throughout the land. In addition to its regular Symphony concerts, the Boston Symphony participates in the Boston Pops, the Esplanade concerts, and in the famed Berkshire Music Festival. The orchestra's season lasts 46 weeks.

Taking over the Boston Symphony in 1950 upon the retirement of the late Serge Koussevitsky, the incumbent music director, Charles Munch, came to his new post in the prime of his life, leaving behind an illustrious European career.

Rich Musical Background

Born in Strasbourg in 1891 of a French mother and an Alsatian father, Munch grew up in a family of distinguished musicians and in an atmosphere of rich musical tradition. In France he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, became the regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic. He toured America in 1948 at the head of the Orchestre National de la Radiodifussion Francaise.

Pierre Monteux, guest conductor of the Boston Symphony, was born in Paris April 4, 1875. He graduated from the Paris Conservatory with first honors in violin. He acted as both first violin and first viola in the Paris orchestras. He has long been a musical pioneer, first making known the music of such composers as Stravinsky when he conducted Diaghilev's Ballet Russe.

As the conductor of the Boston Symphony Orchestra from 1919 to 1924 he gave that orchestra a new impetus and greatly broadened its repertory. In San Francisco he was the conductor of the orchestra for 17 years. Returning to Boston and the orchestra which was once his, he shared with Charles Munch the concerts of this orchestra's European tour last May, contributing notably to the triumphant success of the undertaking. Monteux has now relinquished his regular duties as orchestral conductor, devoting himself to guest engagements and maintaining his most cherished project, a summer school for conductors at Hancock, Me.

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
APR 30 1953

Beethoven Work Billed

Symphony No. 7 in A Major by Ludvig van Beethoven gets a featured spot in the program of the Boston Symphony's concert Monday night in Shrine Auditorium.

Conductor Charles Munch also has programed Samuel Barber's Overture to "The School for Scandal," Claude Debussy's prelude to "Afternoon of a Faun," Hector Berlioz' Royal Hunt and Storm from "The Trojans" and "Rapsodie Espagnole" by Maurice Ravel.

This is the first trans-continental tour of the noted musical group in its 75-year history.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
APR 30 1953

Boston Symphony to Feature May Music Week for S. L.

National Music Week will b observed in Salt Lake City fro May 4 to 11 and will feature concert by the Boston Symphony Orchestra, it was announced Wednesday.

The orchestra, making its first transcontinental tour, will perform in the Salt Lake Tabernacle May 11, final day of the observance.

Charles Munch, director of the Boston Symphony Orchestra, will conduct the Salt Lake program.

David S. Romney, managing director of the Utah Symphony rchestra, which is sponsoring e concert, said ticket requests ready have been received om throughout the Intermoun in region.

Mr. Romney urged all music eaders to encourage attendance at the concert.

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES
APR 30 1953

HOMECOMING—Los Angeles' Miss Doriot Anthony, solo flutist, is member of Boston Symphony Orchestra which will be heard here Monday night. She formerly was member of Los Angeles Philharmonic Orchestra.

L.A. Woman Sets Mark With Boston Symphony

It took a young Los Angeles woman to break down a 72-year tradition of the Boston Symphony Orchestra, which will be heard next Monday night in Shrine Auditorium, Charles Munch conducting.

Miss Doriot Anthony, a member of the flute section of the Los Angeles Philharmonic Orchestra for a number of years, last summer had an audition with the music director of the Boston Symphony Orchestra and was promptly engaged as solo flutist.

Bostonians Aghast

When she appeared at the first-flute desk for the opening concert of the 1952-53 season many staid Bostonians were aghast, for never in the history of the orchestra had a woman occupied the chair of a principal player in the orchestra.

The young flutist, however, broke down prejudice and before the season was in its second month had won her way into the hearts of the concertgoers. She pointed out that she was not establishing a precedent among orchestras for there are women principals in at least five of the nation's major groups.

Miss Anthony was born in Illinois and began her flute lessons when she was 8 with her mother as her teacher. She continued studies in Philadelphia and New York and played in orchestras there and in Washington before moving to Los Angeles to live with an aunt. She auditioned with Alfred Wallenstein, music director of the Los Angeles Philharmonic Orchestra, and was engaged as second flute, holding the position for six seasons.

The young artist's grandfather was a cousin of the illustrious Susan B. Anthony.

The concert next Monday night in Shrine Auditorium will include works by Debussy, Berlioz, Ravel, Samuel Barber and Beethoven.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS
APR 29 1953

MAESTRO—Charles Munch, conductor of the Boston Symphony, will appear with the celebrated orchestra Monday night, May 4, in a concert at Shrine Auditorium. Pierre Monteux will conduct a concert with the orchestra May 3 in Pasadena Civic Auditorium.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES
MAY 1 1953

Symphony Sponsors Announced

Additional patrons of the Boston Symphony Orchestra which will appear at 8 p. m. Friday in Liberty Hall are the following:

Mr. and Mrs. Louis S. Scott, Mrs. Ray Sherman, Mr. and Mrs. Leo Schuster, Dr. and Mrs. Frank Schuster, Dr. and Mrs. Stephen Schuster, Mr. and Mrs. Maurice Schwartz, Mrs. Ruby Stearns, Mr. and Mrs. John Stockmeyer, Mrs. Powell Stackhouse, Mr. and Mrs. Irvin Schwartz, Dr. and Mrs. T. J. Shanley, Dr. and Mrs. W. W. Schuessler, Mr. and Mrs. W. M. Simpson.

Dr. Lucinda T. Templin, Col. and Mrs. N. H. Tomlinson, Mrs. Scurry Terrell, Mrs. W. L. Tooley, Mrs. Sam Watkins, Mr. and Mrs. Dudley Waters, the Rev. and Mrs. William G. Wright, the Rev. B. M. G. Williams, Mr. and Mrs. Carter Womack, Mr. and Mrs. Sam D. Young, Mr. and Mrs. R. L. Zeigler, Mr. and Mrs. Luis Zork and Mr. and Mrs. W. M. Zuent.

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES
MAY 1 1953

Fete Planned for Orchestra From Boston

All of the 104 members of the Boston Symphony Orchestra which plays its first Los Angeles concert next Monday night in Shrine Auditorium will be luncheon guests of Frank Vitale Monday noon.

Vitale, patron of the arts, has announced that the luncheon he will host is scheduled to take place at 2142 E 49th St. The orchestra will arrive Sunday afternoon on the first transcontinental tour in its 72-year history.

Concert's Sponsor

The concert Monday night is being sponsored by the Southern California Symphony Association, sponsor of the Los Angeles Philharmonic Orchestra, and it has pointed out that a portion of the net proceeds will be used to purchase initial items for a Philharmonic Orchestra music library.

Charles Munch, music director of the Boston Symphony Orchestra since 1948, is to conduct the program Monday night. He has twice appeared as guest conductor of the Philharmonic here.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 2 1953

East Symphony On First Trip To Salt Lake

The Boston Symphony Orchestra, generally regarded as one of the three greatest symphony organizations in the world, will be making its first appearance in Utah when it performs in Salt Lake City and Provo May 11 and 12.

Only once before in its 72-year history has the famous ensemble even been West, local sponsors said Friday. That was early in the century when the orchestra attended a Pan-American Exposition in San Francisco for a series of concerts.

To Appear in Provo

The Salt Lake performance at the Tabernacle May 11 will be sponsored by the Utah Symphony Orchestra. Charles Munch, the brilliant French conductor and musical director of the Boston, will be on the podium.

At Provo, the orchestra will appear at the Joseph Smith Building on the Brigham Young University campjus under B Y U sponsorship May 12. Guest conductor Pierre Monteux, once permanent conductor of both the Boston and San Francisco symphony orchestras, will direct the program.

Beethoven Symphony

The Salt Lake program will include a first half of the contemporary American composer Samuel Barber's Overture to "The School for Scandal," the "Royal Hunt" and "Storm" from Berlioz' "The Trojans," Debussy's Prelude to "The Afternoon of a Faun" and Ravel's "Rapsodie Espagnole." The second half will be devoted to the Beethoven Symphony No. 7.

At Provo the orchestra will play the Beethoven Symphony No. 2 in D Major, Paul Creston's Symphony No. 2, Stravinsky's "Firebird" Suite and the "Rosenkavalier" Suite by Strauss.

Tickets for the Salt Lake concert are now available at 55 E. 1st South St., while Provo tickets may be secured at the treasurer's office on the B Y U campus.

U.S. TOUR REVUES

POPS

[152]

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES
APR 30 1953

HOMECOMING—Los Angeles' Miss Doriot Anthony, solo flutist, is member of Boston Symphony Orchestra which will be heard here Monday night. She formerly was member of Los Angeles Philharmonic Orchestra.

L.A. Woman Sets Mark With Boston Symphony

It took a young Los Angeles woman to break down a 72-year tradition of the Boston Symphony Orchestra, which will be heard next Monday night in Shrine Auditorium, Charles Munch conducting.

Miss Doriot Anthony, a member of the flute section of the Los Angeles Philharmonic Orchestra for a number of years, last summer had an audition with the music director of the Boston Symphony Orchestra and was promptly engaged as solo flutist.

Bostonians Aghast

When she appeared at the first-flute desk for the opening concert of the 1952-53 season many staid Bostonians were aghast, for never in the history of the orchestra had a woman occupied the chair of a principal player in the orchestra.

The young flutist, however, broke down prejudice and before the season was in its second month had won her way into the hearts of the concertgoers. She pointed out that she was not establishing a precedent among orchestras for there are women principals in at least five of the nation's major groups.

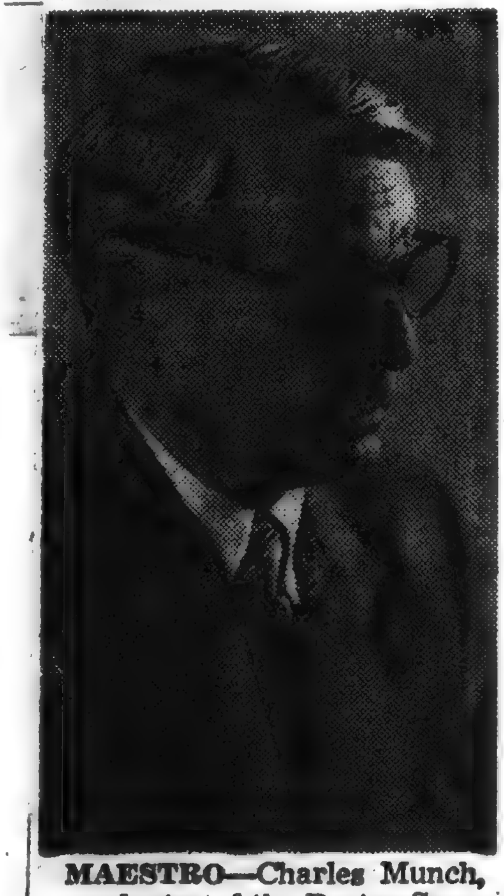
Miss Anthony was born in Illinois and began her flute lessons when she was 8 with her mother as her teacher. She continued studies in Philadelphia and New York and played in orchestras there and in Washington before moving to Los Angeles to live with an aunt. She auditioned with Alfred Wallenstein, music director of the Los Angeles Philharmonic Orchestra, and was engaged as second flute, holding the position for six seasons.

The young artist's grandfather was a cousin of the illustrious Susan B. Anthony.

The concert next Monday night in Shrine Auditorium will include works by Debussy, Berlioz, Ravel, Samuel Barber and Beethoven.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS
APR 29 1953



MAESTRO—Charles Munch, conductor of the Boston Symphony, will appear with the celebrated orchestra Monday night, May 4, in a concert at Shrine Auditorium. Pierre Monteux will conduct a concert with the orchestra May 3 in Pasadena Civic Auditorium.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES
MAY 1 1953

Symphony Sponsors Announced

Additional patrons of the Boston Symphony Orchestra which will appear at 8 p. m. Friday in Liberty Hall are the following:

Mr. and Mrs. Louis S. Scott, Mrs. Ray Sherman, Mr. and Mrs. Leo Schuster, Dr. and Mrs. Frank Schuster, Dr. and Mrs. Stephen Schuster, Mr. and Mrs. Maurice Schwartz, Mrs. Ruby Stearns, Mr. and Mrs. John Stockmeyer, Mrs. Powell Stackhouse, Mr. and Mrs. Irvin Schwartz, Dr. and Mrs. T. J. Shanley, Dr. and Mrs. W. W. Schuessler, Mr. and Mrs. W. M. Simpson.

Dr. Lucinda T. Templin, Col. and Mrs. N. H. Tomlinson, Mrs. Scurry Terrell, Mrs. W. L. Tooley, Mrs. Sam Watkins, Mr. and Mrs. Dudley Waters, the Rev. and Mrs. William G. Wright, the Rev. B. M. G. Williams, Mr. and Mrs. Carter Womack, Mr. and Mrs. Sam D. Young, Mr. and Mrs. R. L. Zeigler, Mr. and Mrs. Luis Zork and Mr. and Mrs. W. M. Zuent.

Cir. (D 394,134) (S 794,163)

This Clipping From
LOS ANGELES, CAL.
TIMES
MAY 1 1953

Fete Planned for Orchestra From Boston

All of the 104 members of the Boston Symphony Orchestra which plays its first Los Angeles concert next Monday night in Shrine Auditorium will be luncheon guests of Frank Vitale Monday noon.

Vitale, patron of the arts, has announced that the luncheon he will host is scheduled to take place at 2142 E 49th St. The orchestra will arrive Sunday afternoon on the first transcontinental tour in its 72-year history.

Concert's Sponsor

The concert Monday night is being sponsored by the Southern California Symphony Association, sponsor of the Los Angeles Philharmonic Orchestra, and it has pointed out that a portion of the net proceeds will be used to purchase initial items for a Philharmonic Orchestra music library.

Charles Munch, music director of the Boston Symphony Orchestra since 1948, is to conduct the program Monday night. He has twice appeared as guest conductor of the Philharmonic here.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 2 1953

East Symphony On First Trip To Salt Lake

The Boston Symphony Orchestra, generally regarded as one of the three greatest symphony organizations in the world, will be making its first appearance in Utah when it performs in Salt Lake City and Provo May 11 and 12.

Only once before in its 72-year history has the famous ensemble even been West, local sponsors said Friday. That was early in the century when the orchestra attended a Pan-American Exposition in San Francisco for a series of concerts.

To Appear in Provo

The Salt Lake performance at the Tabernacle May 11 will be sponsored by the Utah Symphony Orchestra. Charles Munch, the brilliant French conductor and musical director of the Boston, will be on the podium.

At Provo, the orchestra will appear at the Joseph Smith Building on the Brigham Young University campjus under B Y U sponsorship May 12. Guest conductor Pierre Monteux, once permanent conductor of both the Boston and San Francisco symphony orchestras, will direct the program.

Beethoven Symphony

The Salt Lake program will include a first half of the contemporary American composer Samuel Barber's Overture to "The School for Scandal," the "Royal Hunt" and "Storm" from Berlioz' "The Trojans," Debussy's Prelude to "The Afternoon of a Faun" and Ravel's "Rapsodie Espagnole." The second half will be devoted to the Beethoven Symphony No. 7.

At Provo the orchestra will play the Beethoven Symphony No. 2 in D Major, Paul Creston's Symphony No. 2, Stravinsky's "Firebird" Suite and the "Rosenkavalier" Suite by Strauss.

Tickets for the Salt Lake concert are now available at 55 E. 1st South St., while Provo tickets may be secured at the treasurer's office on the B Y U campus.

U.S. TOUR REVUES

POPS

engage-
his most
ummer
Hancock,

Feature
S. L.

sponsoring
ticket requests
een received
e Intermoun-

ed all music
e attendance

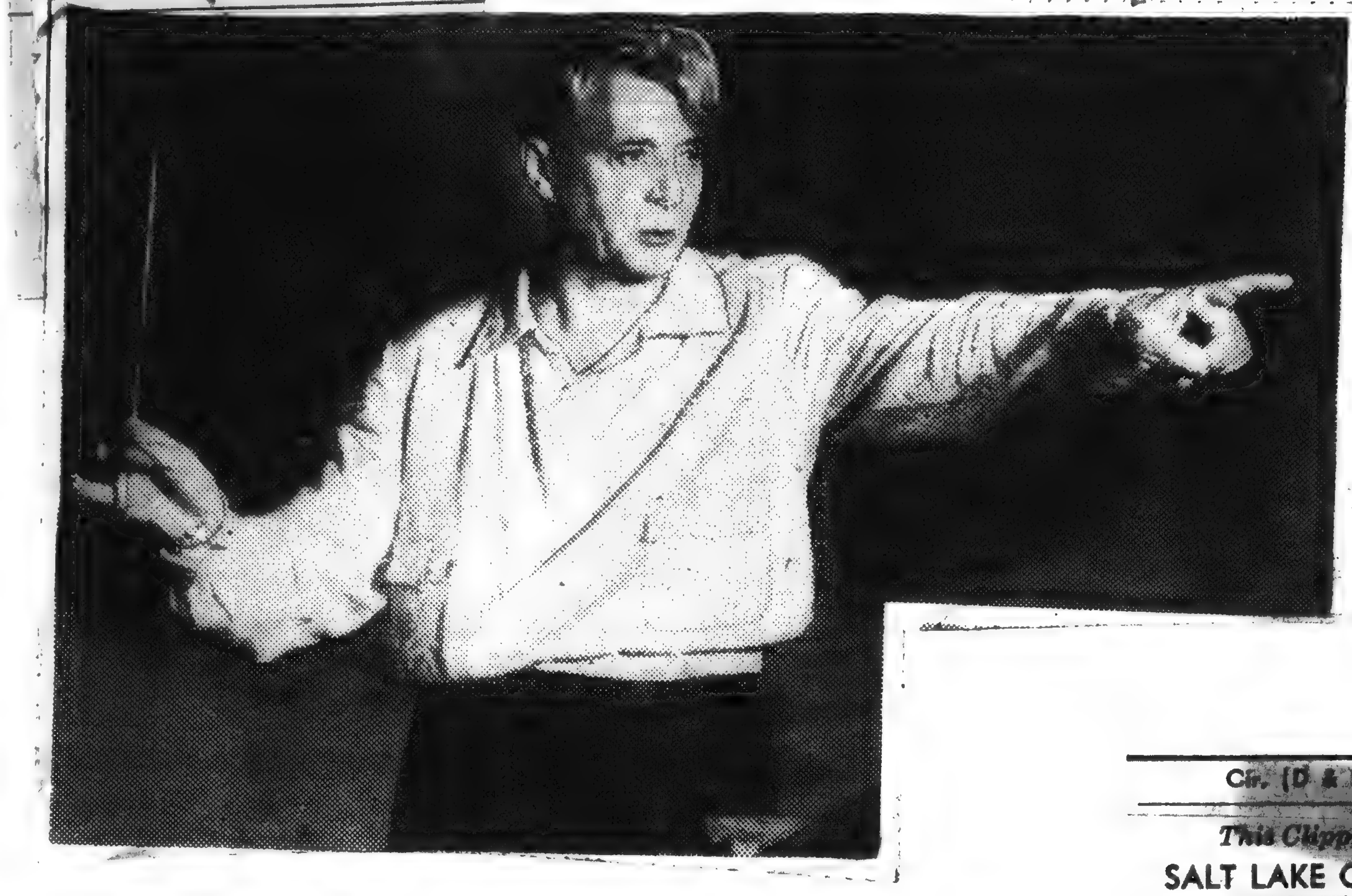
[152]

1952-1953 SEASON

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

MAY 3 1953



CHARLES MUNCH (left) will conduct his world-renowned Boston Symphony Orchestra at the Opera House, Saturday night. The orchestra last played here in 1915.

PIERRE MONTEUX (below) will return to the local scene of his many San Francisco Symphony triumphs, Thursday night as guest leader of the great Boston Symphony.

1952-1953 SEASON

Cir. (D 292,214) (S 363,835)

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

MAY 3 - 1953

Boston Symphony in Concerts at Chicago

The management of the St. Louis Symphony Orchestra has suggested that symphony lovers desiring to hear the great Boston Symphony will have their nearest opportunity when the orchestra appears in three concerts in Chicago, in Orchestra Hall, May 15, 16 and 17.

Charles Munch, music director of the Boston Symphony, and his equally distinguished French colleague, Pierre Monteux, will alternate on the podium at the Chicago concerts. The famous orchestra, now in its seventy-second season, is one year younger than the St. Louis Symphony.

It was announced that St. Louisans may order tickets by writing Allied Arts Corporation, 20 N. Wacker drive, Chicago 6, Illinois.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAY 4 1953

Noted Orchestra To Perform In S. L. May 11

Few Utah music fans can afford to go to the eastern seaboard to hear the great Boston Symphony Orchestra, so the Boston Symphony is coming to Utah music fans.

The Boston Symphony, under the baton of the great Charles Munch, will perform at the Salt Lake Tabernacle on Monday, May 11, under the sponsorship of the Utah Symphony.

This appearance will be the first time ever that the Boston orchestra has performed in Utah. In fact, it is the first time the Boston Symphony has made a transcontinental tour and Salt Lake City is one of the cities to be selected for the jaunt.

Tickets for the concert are now on sale at the Utah Symphony office, 55 W. 1st South, in Salt Lake City. Requests for tickets have come from all parts of Utah and also from neighboring states. Mail order tickets are being sent out daily. Fine seats are still available in every price range.

The Beethoven Symphony No. 4 will be featured at the concert but the works of Barber, Berlioz, Debussy and Ravelm also are scheduled, according to David S. Romney, managing director of the symphony.

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
MAY 4 1953

Munch to Conduct

Maestro Charles Munch conducts from the podium tonight in Shrine Auditorium the first Los Angeles appearance of the Boston Symphony Orchestra.

Critics have classified the ensemble as one of the finest symphonic organizations in the world.

For the concert tonight in the Shrine Auditorium, Munch will conduct the following:

Beethoven's Symphony No. 7 in A Major; Overture to "The School for Scandal" by Samuel Barber, contemporary American composer; Royal Hunt and Storm from "The Trojans," by Hector Berlioz; Prelude to "The Afternoon of a Faun" by Claude Debussy; and the Rapsodie Espagnole by Maurice Ravel.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 4 - 1953

Music Notes

Orchestral Diversions

With the Chicago Symphony Orchestra temporarily silent, we shall rely on visitors for Maytime orchestral diversion.

The first tourist contingent arrives in Orchestra Hall Saturday evening—the Gershwin Concert Orchestra, Lorin Maazel conducting—to play a benefit for the University of Chicago Settlement House. Also appearing that night will be pianist Jesus Maria Sanroma; baritone Theodor Uppman (TV's "Billy Budd" last Fall); and soprano Carolyn Long.

* * *

NEXT on the instrumental agenda will be the Boston Symphony's mid-month "May Festival" (May 15, 16 and 17). Charles Munch will lead his mighty 105 on Friday evening and Sunday afternoon. Guest-conductor Pierre Monteux will preside Saturday night. The programs look splendid on paper.

* * *

DO NOT, by the way, overlook Friday evening's concert in Orchestra Hall by the Greater Chicago Youth Orchestra, 100 strong. Herman Felber will conduct, and Stewart Liechti will be trumpet soloist.—R. D.

Cir. (D 351,436) (S 764,629)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

MAY 3 1953

Charles Munch conducts the Boston Symphony Orchestra tomorrow night in Shrine Auditorium concert.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

MAY 4 1953

BOSTON SYMPHONY PLAYS TONIGHT

With Charles Munch on the podium, the world-renowned Boston Symphony Ochestra tonight at 8:30 will perform a concert in Shrine Auditorium. The orchestra of 104 musicians arrived yesterday by special train. The famous organization now is on the first transcontinental tour in its 72-year history.

daily. Fine
in every

mphony No.
the con
of Barber,
d Ravelm
according
managing
phony.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 4 1953

Pierre Monteux . . . Conductor to perform May 12 at Provo.

Famed Boston Symphony Due at Provo

Special to The Tribune

PROVO—The smallest town in the United States ever to hear the famed Boston Symphony Orchestra in the 72 years of the orchestra's existence, will have that privilege Tuesday, May 12 at 8:15 p.m. in the Smith Auditorium at Brigham Young University.

The symphonic group will appear under the direction of Pierre Monteux, one of the world's most noted conductors of opera, ballet and symphony, and former conductor of the Boston Symphony Orchestra from 1919 to 1924.

During that time he gave the orchestra new impetus and broadened its repertoire. He also has conducted the San Francisco Symphony Orchestra for 17 years.

Last May he returned to the Boston Symphony Orchestra and shared with Charles Munch the concerts of the European tour taken by the group, contributing to its success.

Mr. Munch twice has conducted the French Nationale Orchestra at BYU.

Mr. Monteux, who will maintain a summer school for conductors at Hancock, Me., was born in Paris in 1875 and graduated from Paris Conservatoire of Music with first honors in violin.

Cir. (D 351,436) (S 764,629)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

MAY 4 1953

Arts Music Group Tea Set Today

TO COMMEMORATE the appearance of the Boston Symphony Orchestra in Santa Barbara, tomorrow, the women's board of the Community Arts Music Association will honor the regular Board of Directors of the group at a tea at Miraflores, today at 3:30 p. m.

Mrs. Norman Soreng Wright, newly elected president of the women's board, with Mrs. George Luton, Mrs. Horace Gray Sr., and Mrs. Harry McGuire have planned details.

William S. Hartshorn of Los Angeles, a member of the board of the Los Angeles Philharmonic Orchestra, will give a lecture before the tea. The Community Arts Music Association has sponsored the Los Angeles symphonies in Santa Barbara ever since the founding of the orchestra in 1919. Mrs. Francis Boyd is president.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

MAY 4 1953

Bostonians Play Tonight Here

With Charles Munch on the podium, the Boston Symphony Orchestra will play a concert in Shrine Auditorium tonight at 8:30.

The orchestra of 104 musicians arrived yesterday by a special train. The famous organization now is on the first transcontinental tour of its 72-year history.

Critics have classified the ensemble as the finest symphonic organization in the world. For tonight's concert, Munch will conduct the following.

Beethoven's Symphony No. 7 in A Major; Overture to "The School for Scandal," by Samuel Barber, contemporary American composer; Royal Hunt and Storm from "The Trojans," by Hector Berlioz; Prelude to "The Afternoon of a Faun," by Claunde Debussy; and the Rapsodie Espagnole by Maurice Ravel.

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS

MAY 4 1953

MAESTRO Charles Munch conducts the noted Boston Symphony Orchestra tonight in Shrine Auditorium.

Cir. (D 244,564)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

MAY 4 1953

Socialites await Boston Symphony, 'Carousel' tonight

Musically-minded members of the Southland socialite set will be obliged to divide forces tonight to take in two noted events—the single performance of the Boston Symphony at Shrine Auditorium and opening of the 16th annual Civic Light Opera season at the Philharmonic.

Launching the light opera season with a scheduled month run is Rodgers and Hammerstein's "Carousel."

Cir. (D 351,436) (S 764,629)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

MAY 4 1953

Boston Symphony Orchestra Here; Concert Tonight

One hundred and two musicians of the famed Boston Symphony Orchestra arrived in Los Angeles yesterday on the first transcontinental tour in the orchestra's 72-year history.

Carrying their instruments, the 100 men and two women stepped from a special train at Union Station, headed by their music director, Charles Munch.

Munch will conduct the orchestra in a performance tonight in Shrine Auditorium.

Conductor Pierre Monteux directed the musicians last night in a concert in Pasadena.

Cir. (D 126,176) (S 154,919)

This Clipping From
DAYTON, OHIO
NEWS

MAY 4 1953

* * * *

Orchestra In California

LOS ANGELES — The Boston Symphony orchestra arrived here yesterday in the course of its first transcontinental tour and played in Pasadena under the direction of Pierre Monteux. It will play seven concerts in California.

* * *

U.S. TOUR REVUES

POPS

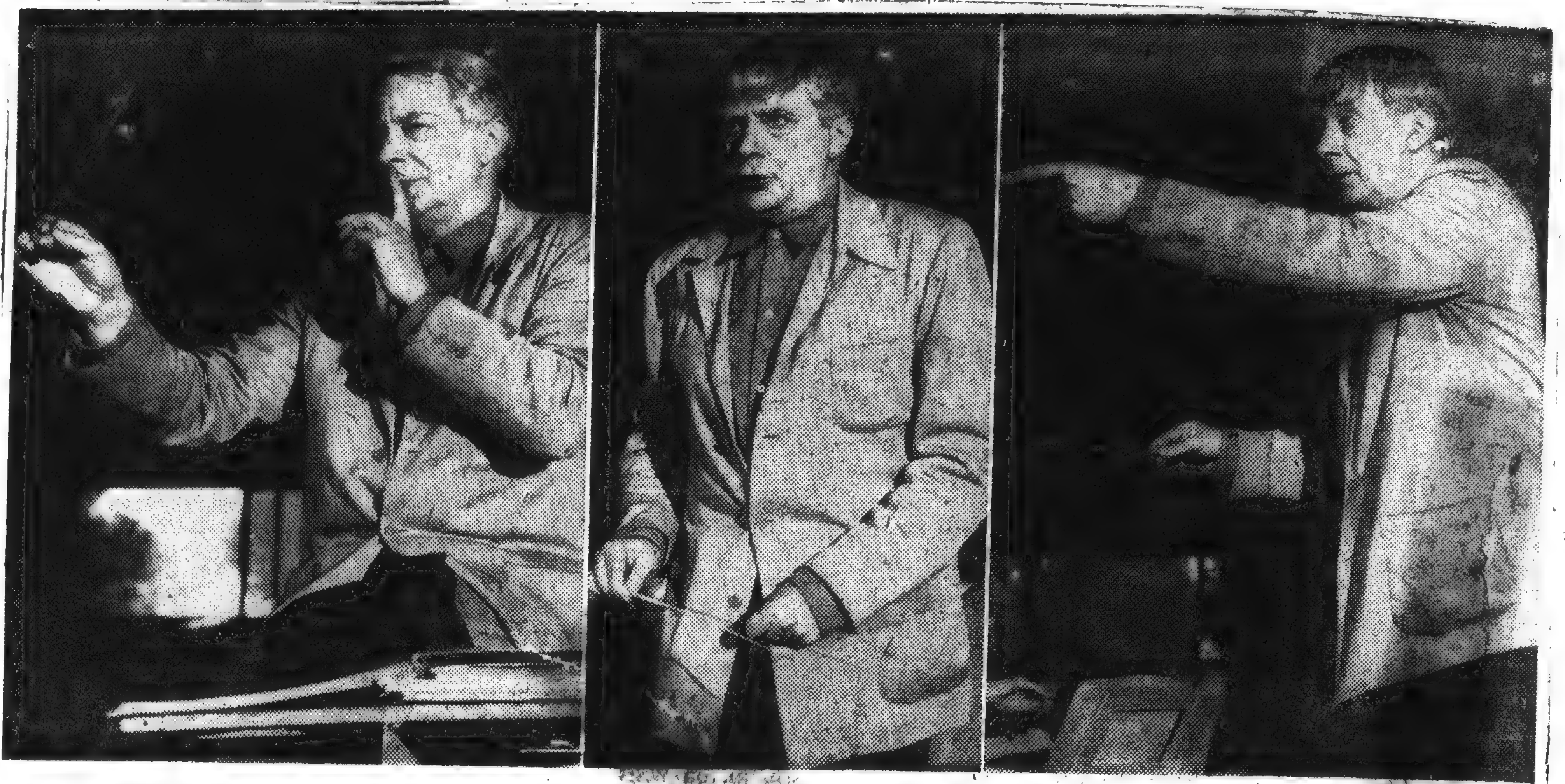
[154]

1952-
1953
SEASON

Cir. (S 453,102)

This Clipping From
ATLANTA, GA.
JOURNAL-CONSTITUTION

APR 19 1953


"Quiet, Very Soft" "Begin Crescendo" "Brasses, With Vigor"

Photos by Fred Fehl

CONDUCTOR MUNCH REHEARSES BOSTON ORCHESTRA FOR TOUR WHICH INCLUDES ATLANTA

Staff Photo—Ed Warren

MUSIC CLUB'S FESTIVAL
nist, Renata Lewy, Violinist

tle, 87 Fifteenth St., N. E. at 4 p. m. this Sunday. Powell Everhart, president, will preside over the session and the musical presentations.

* * *

MASTER PROGRAM — The Boston Symphony Orchestra, under ~~the baton~~ of Charles Munch, will offer a program consisting of "Suite for Orchestra," from "The Water Music," Handel, arranged by Sir Hamilton Harty; "Royal Hunt and Storm," from "The Trojans," Berlioz; "Rapsodie Espagnole," Ravel and the Brahms "Symphony No. 1 in C Minor." On its first transcontinental tour, the Boston Orchestra will be presented in concert here on the All Star Concert Series at 8:30 p. m. Monday, April 27, at the Municipal Auditorium.

1952-
1953
SEASON

BOSTON HERALD, TUESDAY, APRIL 21, 1953

Boston Symphony Orchestra Begins 5-Week Concert Tour

By ROBERT TAYLOR

The world's foremost symphony orchestra, true Bostonians, left South Station for Vermont last night—by way of California.

It was the first time in a 72-year history that the Boston Symphony Orchestra had launched a transcontinental tour. The five-week trip begins with a Detroit concert tonight, extends across the South and Southwest to Los Angeles and San Francisco, returns through Denver and Chicago to Canada, and closes in Burlington, Vermont, May 22.

TRESTLE BUFFET

The players, with the precision that brought them acclaim internationally, began to arrive at the train shed with time to spare. A crowd started to form. Except for the berets spotted through the group, the patois of dialects from every corner of Europe and America, you might have thought it was a gathering of commuters waiting for a late suburban express. They had the same air of patient stolidity as the hour of departure neared.

A trestle buffet table was set up near Track 9 Dishes of brownies covered it, sandwiches and cookies and the glistening roundness of coffee urns. Somebody clambered up a ladder and stretched a banner taut. It said "Boston Symphony Orchestra—First Transcontinental Tour," in red, white and blue letters.

At this, a spirit of holiday gayety began to spread through the crowd. They jammed against the table eating and chattering and for the first time they seemed less like a bunch of homeward - bound commuters than the special virtuosi they are.

But, as always, Pierre Monteux,, former conductor of the orchestra, stood like a rock planted in the midst of chaos. He was accompanied by his wife and his cropped French poodle "Mlle. Fifi." For Mr. Monteux, the trip was no novelty: he had gone from the Boston Symphony to the San Francisco Symphony in 1924. In this trip he will conduct 15 concerts and Dr. Charles Munch will conduct 15. As for Fifi, she's been across the Atlantic 8 times and across the country 15 times. "The photographers," said Mr. Monteux ruefully, "they come everywhere to photograph the dog instead of me."

'AND NOW THIS'

Inside the cars the aisles were jammed. Families examined roomettes and exchanged last minute instructions about feeding the family pets. The familar names of the players were tacked on white cards—Cardillo, Zasofsky, Mayes, Green, Portnoi, Zimbler, Burgin . . . Several lingered around Dr. Munch's spacious suite. "C'est Munch," someone whispered, "c'est formidable!"

And then Dr. Munch arrived, resplendent in black homburg and dark suit. "First Europe," he explained, "and now this!" He was beaming broadly as he greeted well-wishers by the score. "Thank you, thank you," he kept repeating, "it's a wonderful country we're going to see."

At last it was the hour. The whistle blew, the loudspeaker growled, the hiss of escaping steam filled the shed. For a while the crowd stood watching the train go. The table was a shambles of paper. Above it hung the banner limp and sagging. sagging. Then the crowd dispersed.

Los Angeles Sunday Times
April 19, 1953

Boston Orchestra to Play Here

Two of the principals in the Boston Symphony Orchestra formerly were members of the Los Angeles Philharmonic Orchestra. The Boston group will be heard in Shrine Auditorium Monday, May 4, at 8:30 p.m.

James Stagliango, solo horn with the Boston Orchestra, held the same post with the Los Angeles Philharmonic from 1936 to 1943 during the regime of Otto Klemperer and in the period of guest conductors.

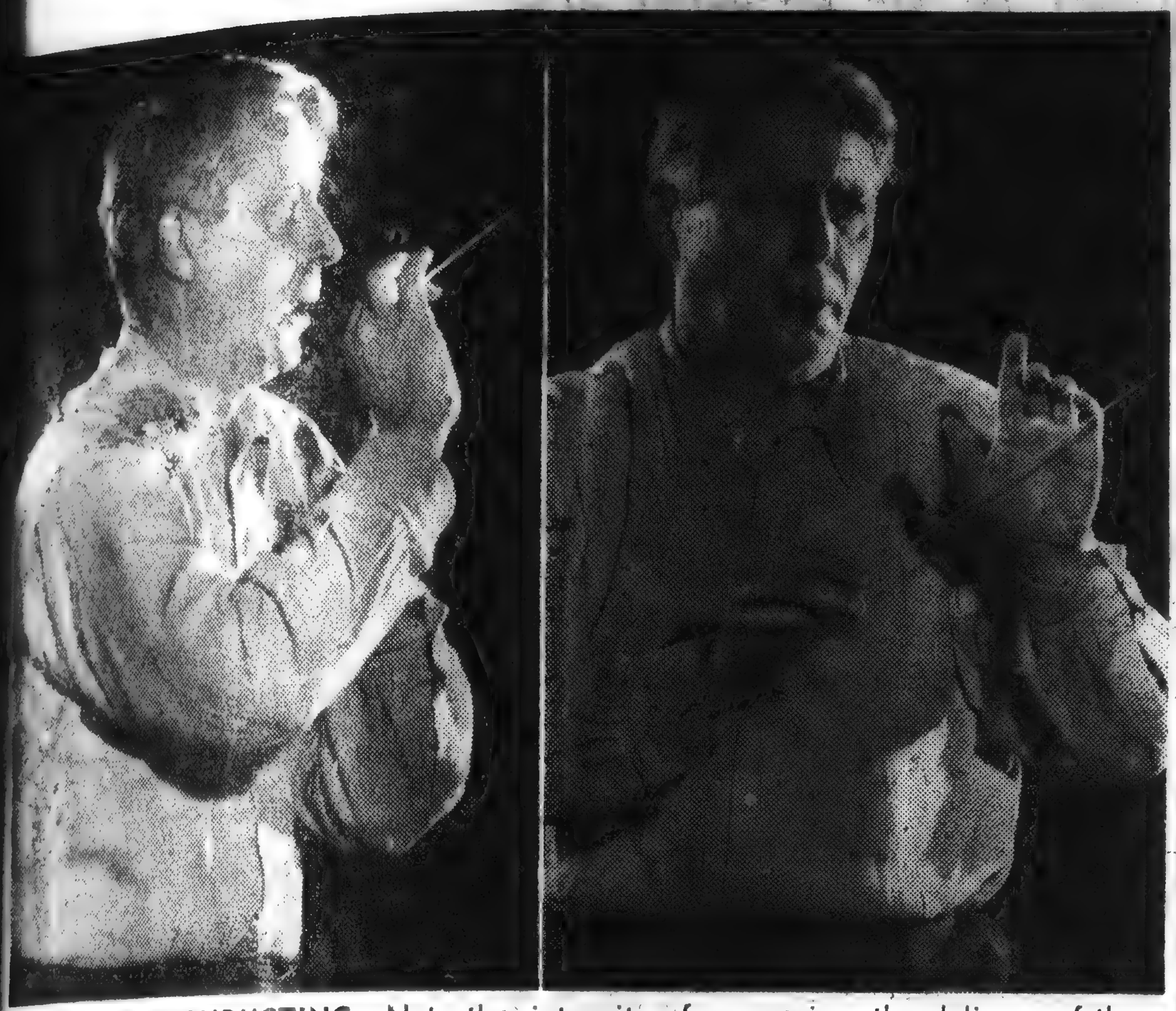
Doriot Anthony, solo flute, was second flute with the Philharmonic from 1946 through the 1951-52 season. She was given an audition by Charles Munch, regular conductor of the Boston Symphony, last summer and engaged for the solo place.

The Boston Symphony Orchestra is coming west on the first transcontinental tour in the orchestra's 72-year history. For the program here, Munch will conduct Barber's Overture, "The School for Scandal;" "Royal Hunt and Storm" from "The Trojans" by Berlioz; Debussy's "The Afternoon of a Faun," "Rapsodie Espagnole" by Ravel and Symphony No. 7 by Beethoven.

The program which the Boston Symphony Orchestra will play in Pasadena Civic Auditorium under the direction of Pierre Monteux; Sunday night, May 3, has been changed to Beethoven's Symphony No. 2 in D Major; Paul Creston's Symphony No. 2; Stravinsky's "Fire Bird" Suite and the suite from Strauss' "Der Rosenkavalier."

BOSTON CONDUCTOR—Charles Munch will direct Boston Symphony Orchestra in Los Angeles concert.

[155]



A STUDY IN CONDUCTING—Note the intensity of expression, the delicacy of the hands in these studies of Charles Munch, who will conduct the Boston Symphony Orchestra May 4 at Shrine Auditorium as stop on transcontinental concert tour.

Los Angeles Times 3
MONDAY, APR. 20, 1953—Part II

Boston Symphony to Play Here on May 4

The Boston Symphony Orchestra of 104 musicians will leave Massachusetts today on the first transcontinental tour in its 72-year history and will arrive in Los Angeles for a concert May 4 in Shrine Auditorium.

In its five-week tour of music-making the orchestra will be heard first tomorrow in Detroit and will continue its 7000-mile journey through the South and Southwest to California. It will return through the Middle West into Canada and end the tour May 22 in Vermont.

Charles Munch, music director of the Boston Symphony Orchestra, has invited Pierre Monteux to share the conducting honors as he did on the orchestra's first trip to Europe last May.

The concert in Shrine Auditorium is being sponsored by the Southern California Symphony Association (sponsor of the Los Angeles Philharmonic Orchestra) and a portion of the net proceeds will go toward purchase of a music library for the orchestra here.

Shortly before he was made music director of the Boston Symphony Orchestra in 1948, he made a tour of the United States as conductor of the Orchestra National de la Radiodiffusion Francaise and visited Los Angeles at that time. Two seasons he was guest conductor of the Los Angeles Philharmonic Orchestra, and is well known in Southern California.

---

april 24, 1953

INNATI ENQUIRER

Words and MUSIC

by Arthur Darack

Proper Bostonians In Town Tonight

CHARLES MUNCH

CHARLES MUNCH sat in his suite at the Terrace Plaza, yesterday afternoon, talking animatedly and candidly to the local press assemblage, which on its part was worrying about movie reviews, deadlines and one thing or another. Maestro Munch, who will conduct the world famous Boston Symphony Orchestra at Music Hall tonight, darted from English to French to German, in order to make clear the exact flavor of meaning he wished to convey. I gathered that Munch is as much a stickler for verbal meaning as he is when he confronts the Boston Orchestra on the podium and wishes to get a particular tone color or effect.

★ ★ ★

MUNCH SAID there is no problem in Boston when it comes to introducing new contemporary works. The proper Bostonians have been conditioned long since to expect a certain amount of music that does not sound like Tchaikovsky or Brahms and so they behave with the utmost propriety. The lorgnette set will overhear a symphony of Honegger without a murmur; on occasion they even indicate their pleasure or displeasure.

★ ★ ★

MUNCH was receiving the press less than an hour after he arrived in town and less than 10 minutes after the press arrived he was happy to point out one of the obligations which a music critic ought to feel. Munch said music critics should be on the lookout, constantly, for new music. They should bring worthwhile new music to the attention of the public. That is an obligation. He stressed the word obligation.

★ ★ ★

THE ONLY contemporary work on the program tonight is the Honegger Symphony for Strings, a work which, as I recalled, the Boston Orchestra played on its last trip here under Koussevitsky in 1948. The rest of the program is as conservative as Boston itself is reputed to be. It consists of the Brahms Fourth Symphony, and the Handel "Water Music" Suite.

★ ★ ★

MUNCH AND George Judd, manager of the Boston Orchestra, talked about some financial details of the orchestra. The minimum salary of the orchestra is $5700 and no more than one-fourth of the orchestra is "on minimum." Cincinnati's minimum is around $2600.

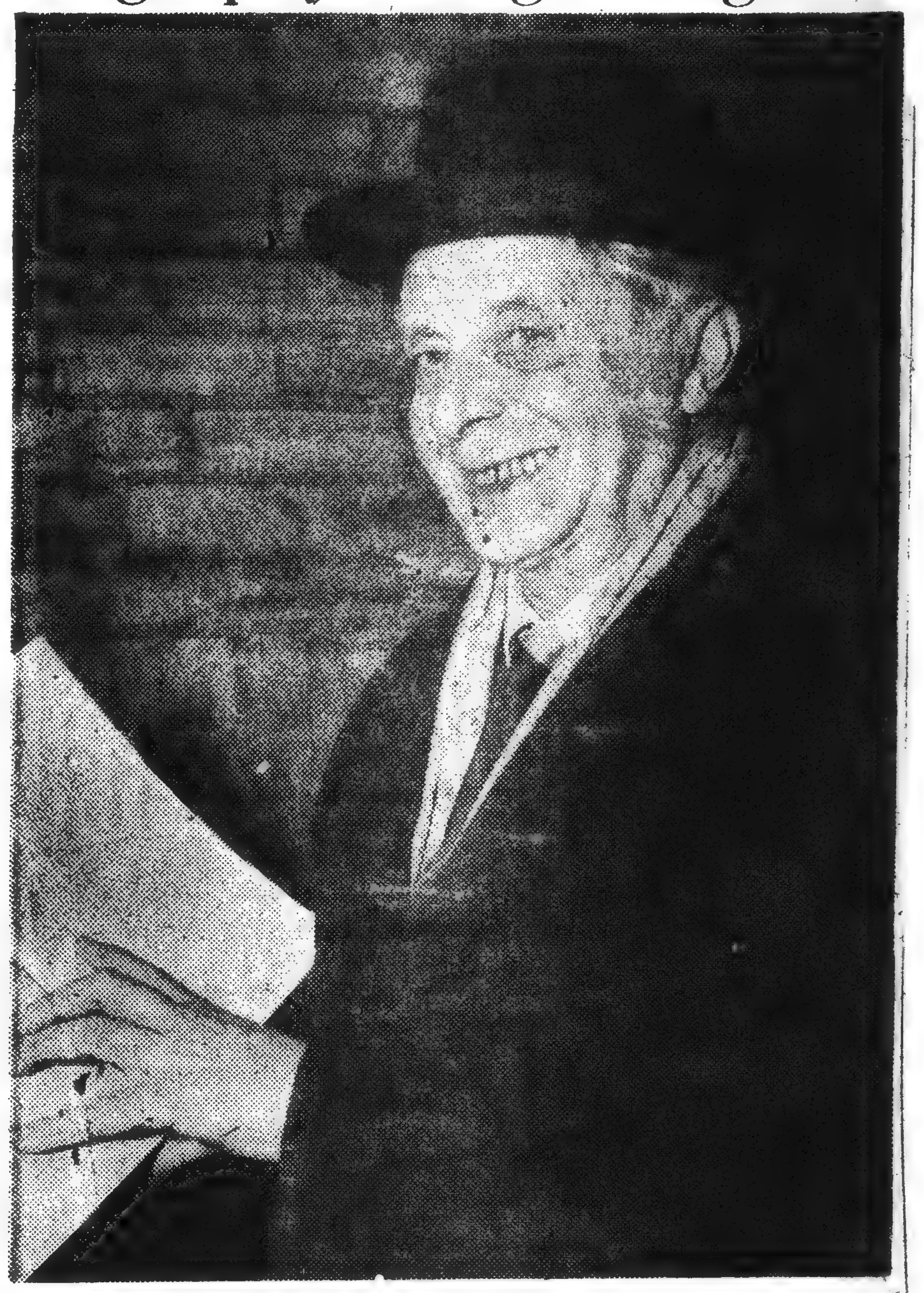
The Boston Orchestra has a season of 47 weeks, what with the pop concerts and the performances at Tanglewood and so no member of the orchestra has to worry about where his next meal is coming from. The orchestra gets no tax money of any sort and, in fact, must pay the city of Boston $34,000 a year for tax on Symphony Hall.

★ ★ ★

MUNCH was proud of the fact that three of the works which won the New York Music Critic's Award this past year were premiered by the Boston Orchestra. These were a symphony by Piston, a piano concerto by Haieff and a symphony by Toch. See you tonight.

Times-Star april 24

Biography Brings Laugh—



DR. CHARLES MUNCH, 62, Boston Symphony conductor, laughs at an error in a biographical sketch saying he was born in 1841—112 years ago.

Orchestra Triumphs—

Boston's Beloved "Bombs" Arrive for Concert Here

By CHARLES LUDWIG

,Charles Munch, famed director of the Boston Symphony Orchestra, which plays in Music Hall Friday night, had a good laugh on arriving at Union Terminal Thursday afternoon.

A Times-Star reporter who had interviewed every symphony conductor here for the past 50 years showed Munch a "Who's Who" that said "Munch was born in Alsace-Lorraine in 1841."

"That makes you 112 years old, Dr. Munch, and the world's oldest conductor; compared with whom Toscannini, at 87, is a youngster." Munch broke out in laughter. "That's grossly exaggerated," he exclaimed, and denied any claim to being the world's oldest conductor. He was born in 1891.

George Judd, Boston Symphony Orchestra manager who came with Munch, then showed Craig Hutchinson, manager of the Cincinnati orchestra that is sponsoring the Bostonians' concert Friday in Music Hall, clippings from newspapers in Detroit. The orchestra played there last night, and won a triumph. One critic wrote "a musical A-bomb hit Detroit last night—no other words can describe the magnificent tones of the Boston Orchestra under Dr. Munch." Here Dr. Munch with a merry twinkle in his eye, said. "What's that, what's that? Does it say I am a bum?

"No indeed, they speak of you as a musical A-bomb, producing magnificent tones."

This pacified Dr. Munch, and he added with a laugh: "If the orchestra and I are an A-Bomb is is purely a bomb of joy and happiness."

Dr. Munch halted to enjoy the architecture of the Union Terminal and exclaimed:

"This is the most beautiful railroad terminal in the world—an architectural symphony."

As he stepped outside he saw Cincinnati bathed in sunlight and warmth and said: "Glad to be welcomed with summer in the Queen City."

The noted conductor began his musical career as violinist, the studied conducting under Furtwaengler. He conducted Paris orchestras during the German occupation of France and then quietly turned all his fees over to the French resistance movement.

U.S.
TOUR
REVUES

POPS

1952-1953
SEASON

Cd. Juárez, Chih., Domingo 26 de Abril de 1953 — EL FRONTERIZO

Llegará a El Paso la Orquesta Sinfónica de Boston

Se Presentará en el Liberty Hall, el día Primero de Mayo

El día primero de Mayo será una fecha memorable en la historia musical de El Paso, Texas y Ciudad Juárez, en virtud de la presentación en el Liberty Hall de la vecina Ciudad de la afamada Orquesta Sinfónica de Bostón, siendo este el acontecimiento artístico de más resonancia que se haya efectuado en esta frontera desde hace muchos años.

Esta gran orquesta está efectuando su primera jira transcontinental en sus 72 años de vida, ciertos en diversos estados de la durante la cual ofrecerá 29 con-Provincias del Canadá. En el Es-Unión Norte Americana y en dos tado de Texas solamente las ciudades de Dallas y El Paso, tendrán el privilegio de escuchar a esta famosa orquesta, bajo la di-y del señor Pierre Monteux, co-rección del señor Charles Munch mo director huésped.

Dado la gran trascendencia de este acontecimiento, se han organizado Comités en las diversas poblaciones circunvecinas para hacer un recibimiento al personal de la orquesta a su llegada, en la estación de El Paso, a donde arribarán por tren especial, el día 1o. de Mayo a las 3:30 p. m. (hora de El Paso).

Este concierto se presentará bajo los auspicios de la señora Hallett Johnson. El señor licenciado Oscar Soto Maynez, gobernador del Estado y su distinguida esposa, han sido invitados como huéspedes de honor para asistir a este magno acontecimiento, y el Comité Patrocinador de Ciudad Juárez, esta encabezado por el señor Ing. Pedro N. García y su distinguida esposa, señora María Teresa M. de García, formando parte además, las siguientes personas: señor Gral. Marcelo Caraveo y señora, Sr. Cayetano Becerra y señora, Sr. Lic. Clemente Bolio y señora, Sr. Jesús F. Vallina y señora, Sr. Julián M, Gómez y familia, señor José Gómez y señora, Sr. Arturo Chávez y señora, Sr. Daniel Delgado y señora, Sr. Fernando Borreguero y señora, Sr. Antonio Echegaray y Señora, Sr. Manuel F. Mora y señora, Sr. Lic. José Amador y Trias y señora, Sr. Francisco Baca Gallardo y señora, Sr. Avelino Bermúdez y familia, señor Raúl Yáñez Loria y señora, señor Lic. Aureliano González Vargas y señora, señor Felipe Fornelli Jr. y señora, Sr. Prof. Enrique Ledesma y señora, señor Fernando E. Fernández y señora. Coronel Raúl Michel y señora. Cónsul General de México en El Paso, Texas.

La Orquesta Sinfónica de Bostón presentará un único concierto la noche del 1o. de Mayo, en el Liberty Hall de la vecina Ciudad, dando principio a las 8:00 (hora de El Paso), bajo el siguiente programa:

Overtura "The School for Scandal" de Barber.

Sinfonía No. 2 para Cuerdas de Honegger.

Rapsodia Española de Ravel.

Sinfonía No. 4 de Brahms.

La Orquesta hará su arribó en El Paso, Texas, a las 3:30 P. M. por tren especial. Los Comités Patrocinadores de las diversas ciudades circunvecinas les harán un recibimiento a su llegada, en la estación de la vecina Ciudad.

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

APR 26 1953

BY BURDETTE WESTFELDT

Another milestone will be added to the city's long musical history on Tuesday, when the Boston Symphony Orchestra, conducted by Charles Munch, will make ~~its initial~~ appearance in New Orleans. The concert, to be held in the Municipal Auditorium at 8:30 o'clock, is sponsored by the New Orleans Opera Guild, Inc., of which Mrs. Edward B. Ludwig is president.

The guild recently closed its 1952-'53 season, and this event is a special concert.

The officers of the guild, besides Mrs. Ludwig, are John C. Dodt III, Mesdames Hamilton Polk Jones, Edmund E. Richardson, Bryan Bell, Jefferson D. Hardin, Jr., Charles E. Starts, Loraine Penrose Smoot, John L. Porter, Rufus E. Foster, Kurt Bernstein, Henry H. Vatter and Benedict M. Grunewald.

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

APR 27 1953

Reception for Boston Conductors

HONORING Mr. and Mrs. Pierre Monteux and Charles Munch, a reception will be given on May 8 at the Bohemian Club by Newell Armsby, Mrs. Leonora Wood Armsby, E. S. Heller and Mrs. Stanley Powell. Mr. Monteux and Mr. Munch will each conduct at the Boston Symphony performances here in May.

THE CINCINNATI POST, FRIDAY, APRIL 24, 1953.

Music

Celebrated Conductor Smiles on World

BY ELEANOR BELL

Charles Munch, celebrated conductor of the celebrated Boston Symphony Orchestra, relaxed in his hotel suite and smiled on the world. Spring affects Frenchmen.

"So beautiful," he sighed. "Our first warm spring day." Mr. Munch, who will conduct his orchestra in Music Hall tonight, said Boston was covered with snow when the orchestra pulled out Monday in its special train, and that cold weather, gray days have plagued them ever since.

The orchestra played in Detroit Tuesday, Columbus Wednesday, Dayton last night. Alternating as conductor with Pierre Monteux, Mr. Munch will accompany the orchestra to Knoxville, Chattanooga, New Orleans, Dallas, El Paso, Tucson, Los Angeles, Pasadena, Santa Barbara, Fresno, Oakland, San Francisco, Sacramento, Salt Lake City, Provo, Denver, Chicago, Ann Arbor, Toronto, Montreal and home.

Mr. Munch, known in Paris as "le beau Charles" and in Boston as "Mr. Munch," says he loves it.

"Everything here is so young and new. There is such vitality in this country. It is magnifique." He said he inherited an orchestra that had a reputation for playing modern music and he intends to keep it that way.

An Alsatian by birth, Mr. Munch is the son of a renowned Alsatian conductor, Ernest Munch. His sister is the wife of Albert Schweitzer, the organist, medical mssionary, organist and Bach authority.

Mr. Munch lives in Milton, Mass., "Not in the city," he said, "and not a grand house, but there are trees." His English is halting, and he lapses into French occasionally. Even the orchestra's travel instructions lapse into French.

Under Notes and Observations, the mimeograph states: "Some cities are on Daylight Saving Time and some aren't. En garde, la montre!" In other words, "don't trust your watch."

George E. Judd, manager of the orchestra, gave out some interesting facts and figures. Minimum salary for an orchestra player is $125 a week for 47 weeks. Pensions pay half a retired man's salary. Only one-fourth of the orchestra is paid the minimum, the rest are above.

770

ston

ara Cuerdas de

ola de Ravel.
e Brahms.
á su arribó en
las 3:30 P. M.
Los Comités
las diversas
nas les harán
su llegada, en
vecina Ciudad.

THE CITIZEN

On the Town

YOUR WEEK END AMUSEMENTS

TUCSON DAILY CITIZEN SATURDAY EVENING, APRIL 25, 1953 PAGE 2

Boston Symphony Here Next Week

BOSTON SYMPHONY ORCHESTRA REHEARSES FOR TUCSON CONCERT UNDER DIRECTION OF CHARLES MUNCH

Musical Events In Spotlight Next Week

It's definitely a musical week in Tucson, with dance and drama present in smaller amounts.

Tonight Mary MacMurtrie's Children's theater presents its major show of the year—Shakespeare's "A Midsummer Night's Dream"—at the Temple of Music and Art. It will be given again at 3 p.m. tomorrow.

The Phoenix Union Oratorio society will present Mendelssohn's "Saint Paul" at 8:30 p.m. today in the university auditorium, with several well known Tucson singers as guest soloists. The performance is open to the public without charge.

THE POPULAR third annual Festival art exhibit, sponsored by the Tucson Fine Arts association, closes tomorrow. The gallery, 80 S. Stone ave., will be open from 2 to 5 p.m. and Artist Harrison Moore will speak on "Color" at 3 p.m. There is no charge.

This week's Sunday Evening forum, scheduled for 8:15 p.m. tomorrow at the Tucson high school auditorium, will present the financial authority, Harry C. France, speaking on "The Groggy Dollar." It is open to the public without charge.

Also free of charge is the Tucson Little Theater's Monday night lecture-demonstration on theater-in-the-round, directed by Peter Marroney who heads the Corral theater and University of Arizona drama department. It will be held at 7:30 p.m. in the Visitors room of the Chamber of Commerce building.

TUESDAY the Tucson All-Girl A Capella choir will be presented in a program of popular music at the UA liberal arts auditorium, 8:15 p.m. Again—no charge.

Wednesday the Tucson high school symphonic band will give a concert at the high school under the direction of Paul L. Grimes. Time is 8 p.m.

Also scheduled for Wednesday is the annual spring dance concert by members of advanced modern dance classes at the University of Arizona, directed by Anne Gruenwald Natonek. It will be held at the university auditorium, 8:15 p.m.

THURSDAY evening brings the annual Orchestra Festival of the Tucson public schools at the university auditorium. Featured will be the Tucson high school orchestra and the 200-piece All-City junior high school orchestra. The concert will be free of charge.

Then Saturday evening comes the long awaited Boston Symphony orchestra concert at the university auditorium.

No new exhibits are scheduled at the art galleries next week, and the Gallery of Southwestern Art has announced new summer hours of 1 to 5 p.m. Mondays through Saturdays, and 3 to 7 p.m. on Sundays.

At the movies, Bob Hope's latest opus is visible now at the Catalina theater—"Off Limits," a comedy in which Hope shares honors with Marilyn Maxwell and Mickey Rooney. Three new shows come to town next Wednesday: "House of Wax," a three-dimensional thriller with Vincent Price at the Fox Tucson; "Gunsmoke," an Audie Murphy western at the Paramount; and "The Importance of Being Earnest," a British import version of Oscar Wilde's play at the Park

Beethoven Is On Concert Program

By BYRD STANLEY

Music by Handel, Honnegger, Roussel and Beethoven will be included on the Boston Symphony orchestra's program at the University of Arizona auditorium next Saturday.

Conducted by Charles Munch, the orchestra will play Handel's Suite for Orchestra from "Water Music," transcription by Sir Hamilton Harty; Honnegger's Symphony No. 2; Roussel's Suite from "Bacchus et Ariane; and Beethoven's Symphony No. 7.

THE FIRST TRANSCONTINENTAL tour of the organization's 72-year history began last Tuesday with a concert in Detroit. Tonight the orchestra will play in Knoxville, Tenn. Then comes Chattanooga, Atlanta, New Orleans, Dallas, El Paso—and Tucson.

The 104 orchestra members, two conductors (Munch invited Pierre Monteux to share conducting honors, as he did on the orchestra's European trip last May), two business managers and a baggage manager are traveling by special train with five sleeping cars, a dining car and a baggage car.

The Tucson concert is sponsored jointly by the Tucson Festival society and Tucson Symphony association. The university auditorium with a seating capacity of 2,500 has been completely sold out for several weeks. This is the orchestra's only concert in Arizona.

BESIDES SCHEDULED CONCERTS in 26 cities, many auditions will be held for promising instrumental talent for the six-week student course at the Berkshire Festival's music center at Tanglewood during July and August.

The 7,000-mile tour will carry the orchestra through the south and southwest to California, returning through the middle west to Canada and ending in Vermont May 22.

The 1952-53 season, which will end Aug. 16 at the Berkshire Festival, will have been the Boston Symphony orchestra's most active, with 325 concerts in 103 cities of the United States and Canada.

U.S. TOUR REVUES

POPS

1952-
1953
SEASON

Cir. (D 930,890) (S 1,488,409)

This Clipping From
CHICAGO, ILL.
TRIBUNE

APR 26 1953

A historic moment in Boston's music, and the nation's as well, with the gathering not long ago of three symphonic leaders. Pierre Monteux, left, conducted the Boston Symphony for five years before moving to San Francisco. The late Serge Koussevitzky, center, succeeded Monteux and put his stamp on the orchestra during the next quarter century. Charles Munch took the post upon Koussevitzky's retirement. When the Boston orchestra visits Chicago May 15, 16 and 17, Munch will lead two concerts and Monteux one in Orchestra hall.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS
MAY 1 - 1953

Mutual Anticipation Thursday By Dallas, Monteux, Orchestra

By **RUAL ASKEW**

Thursday began normally enough for most of working Dallas, though among the ticketholders there was a growing swell of anticipation for the evening's first Dallas concert by the renowned Boston Symphony Orchestra and its famed guest conductor, Pierre Monteux. His closest approach to the city before Thursday had been in 1947 in Denton with his San Francisco Symphony Orchestra and the year before he retired as its permanent conductor.

The six-car special train bearing the 108-member orchestra (of which only the first flutist and second harpist are female) and additional tour personnel were nearly an hour late pulling into Union Terminal, having lost time in departing from their New Orleans engagement Wednesday. Once in town, however, about 10 a.m., many of the personnel drifted off to see the sights, breakfast or relax on the air-conditioned train.

Mr. Monteux, who is accompanied on the orchestra's first national tour by Mrs. Monteux and their prized French poodle Fifi, rested until nearly noon, then the trio strolled in the park, sunned, chatted with other personnel and went for a late lunch at the Jefferson Hotel Coffee Shop, after Fifi had been bedded down in the Monteux train suite.

◆

QUESTIONED during lunch, the 78-year-old maestro beamed his famous good spirits in discussing his three engagements with the Metropolitan Opera Company in New York next season, the revival of Debussy's "Pelleas et Melisande" and productions of Gounod's "Faust" and Bizet's "Carmen."

He disclosed that he will conduct the Boston Orchestra in Ithaca and Rochester, N.Y., during its fall tour. To date on the national tour he has conducted in Detroit, Dayton, Knoxville, Chattanooga and Dallas. Still to come are Pasadena, Santa Barbara, San Francisco, Provo, Denver, Chicago, Montreal and Burlington, Vt.

He is sharing the podium with Charles Munch, the Boston's regular music director, who passed through Dallas Thursday by plane enroute to El Paso for the orchestra's concert there Friday. Mr. Munch was accompanied by George E. Judd, the orchestra's manager, who rejoined the train in Dallas. Both were met at the airport by Walter Hendl and Morgan Knott, conductor and manager respectively of the Dallas Symphony Orchestra.

◆

MR. MONTEUX was particularly enthused Thursday to renew his warm friendship for the Rev. Achilles Taliaferro of Dallas, his former conducting pupil. His eyes gleamed like a 10-year-old's over forthcoming conducting appearances, which include a three-week festival of all choral and orchestral works of Beethoven with the Amsterdam Concertgebouw next spring, concerts in England and Brussels, all capped by the May Festival in Florence, which will be given over to works inspired by the Faust legend, with operas by Busoni, Gounod, Boito and others, orchestral works by Wagner, Berlioz, Liszt and the rest.

As to why the switch in Dallas programming from the Brahms to the Sibelius symphony, he said simply: "There was not enough time for us to prepare it properly for the tour." And that was that.

During the day Stanley Benson, a violinist in the orchestra, tended to other business affairs, as did other players. Benson is the official representative for the Boston Chamber Recording Artists, Inc., or Boston Records, whose disks feature many solo players of the Boston archestra and are highly regarded by critics. The Benson rounds Thursday included most of Dallas' retail record houses.

◆

THE DAY which had begun so like most others ended for Dallas music lovers Thursday evening in State Fair Auditorium in salvos of applause and bravos for a memorable experience in "felt" artistry. Among the regional conductors noted in the audience were Walter Hendl, Dallas Symphony Orchestra, Karl Kritz, Fort Worth Civic Opera, Joseph Kirshbaum, East Texas Symphony Orchestra, and Dr. Paul van Katwijk, former Dallas Symphony conductor.

By 1 a.m. Friday the vast musical caravan was on its way to El Paso and the remainder of its tour dates. For Dallas it left an indelible musical imprint shared by ensemble and the kindly little man with the walrus moustache who is among the world's bare handful of great conductors.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD
APR 26 1953

The Music Stand

The Magnificent Monteux

By Dr. Jack Frederick Kilpatrick
The Times Herald Music Critic

We admit that we are duly impressed with the prospect of the blueblooded Boston Symphony coming to town Thursday. It is an organization with a pedigree the size of a roll of wallpaper, and, moreover, it can play like all get out—but we think that maybe the big news is the fact that Pierre Monteux is coming along to tell these boys how and when to give out.

We do not know whether or not Monteux has ever demonstrated his prowess here in Dallas. It has been only seven short years since the county tax-assessor began to take a personal interest in us. Monteux has not put in an appearance in that length of time, but we seem to recall on one occasion he got as close as Denton.

Like everybody else, we sometimes play the popular parlor game of totting up the world's greatest conductors. We start with somebody like Toscanini, then add Ansermet, then Monteux—after that things get rather confused. We usually just wind up with Walter Hendl and Antal Dorati in order to be on the safe side.

◆ ◆ ◆

Quick-Change Artist.

We can't tell you what it is that makes us think that Maestro Schweinhauser is a greater conductor than Maestro Zitterkopfer. A great conductor has to know something more than what the score is. Any conductor of a major symphony must be a quick change artist and play a large variety of different roles, any one of them at a moment's notice. He must be a politician, a diplomat, a disciplinarian, a financier—to name but a few. He may be all these things to perfection and in addition terrific on the podium and still not be a great conductor.

PIERRE MONTEUX
. . . among the greatest.

We recall a minor incident that points up the difference between a Pierre Monteux and just any good director of a symphony orchestra. It borders on the timid, but evaluated right it speaks whole libraries.

◆ ◆ ◆

A Student's Piece.

A young student, carried away with the joy of having found at least some means of expressing himself, brewed up an indiscretion that he hoped was a piece of orchestral music. With the fearlessness of immaturity he wrote about his fancied achievement to the renowned Pierre Monteux, then conductor of the San Francisco Symphony. It was in the summertime, between seasons, when conductors relax and try not to think about music. Conductors, unlike bears, hibernate in the heat of summer, but their tempers are usually about the same.

To the student's intense astonishment Monteux wanted to see the score, and when he had done so, he painstakingly wrote a letter in longhand telling that young man—in language tinged with a delicate courtesy that was itself art—exactly what he thought of the piece.

Monteux created for himself a sanguine admirer that day. It may be that we have the letter yet.

Those humble and unassuming people who play in orchestras are consecrated to art to a degree rarely found elsewhere in this world. They toil like galley slaves and they do not make much money, they do not get any glory and they expect none. Gentle souls that they are, they have a keen nose for podium-quacks nevertheless and when the mood is on them they can make that gentleman with the sticks, whatever his reputation,

Continued From Page One

as uneasy as a sack of cats at a dog show.

These people that actually make all that linked sweetness long drawn-out have a cynical tendency to divide up the millrun conductors into two equally odious classes: The baton-breaking tyrants and the jolly good fellows who substitute heartiness for knowledge. Both are likely to get the business with laudable impartiality.

Fortunately there is, in their books, another category, and they are under a deep conviction that it is by no means full to overflowing. In it they place first and foremost the rotund figure of Pierre Monteux. For the opportunity of playing under him or his kind, concertmasters are quite happy to saw away seated on the last stand and solo wind players discover new thrills playing second chair for a change.

This is not due to the excellent stick-technique of Monteux—although that is certainly one of his strongest points; it is not due to his scholarship and musical understanding—although it is most profound. It is not even due to his solicitude about the state of health of the youngest son of the second bassoon player—although his interest is real.

Maybe it can be explained this way. Pierre Monteux proceeds on the assumption that every man under him is a proud and peerless artist, eager and willing to do his best. His philosophy on directing musicians is very closely akin to that of Robert E. Lee on directing soldiers; give each man as much opportunity as possible to do things in his own way within the over-all limitations clearly defined beforehand. It is the Jeffersonian principle as applied to musical performance; the best direction is that which directs the least.

Even with mediocre performers the result from such a method is sometimes wonderful; with an organization the caliber of the Boston Symphony the result is sometimes fabulous.

Cir. (D 5,980)

This Clipping From
KEARNEY, NEB.
HUB

MAY 1 1953

Boston Symphony To Play at Denver

DENVER — Reservations from four states have already been received in Denver for tickets to the concert to be given here May 13 by the Boston Symphony Orchestra. Ticket requests have been received from Santa Fe, N.M.; Grand Junction, Colo.; Cheyenne, Wyo.; and several towns in Nebraska.

PASTE OVER

WEDNESDAY, MAY 6, 1953.

THE NEW YORK TIMES,

LOS ANGELES GETS THREE LIVE SHOWS

First-Nighters Hard Put as 'Carousel,' Bostonians and 'Point of No Return' Open

By HOWARD TAUBMAN

[illegible] NEW YORK TIMES.

LOS ANGELES, May 5—Live [illegible] has a future. Even [illegible] community, film capital of [illegible] there was excitement [illegible] when three major at[illegible] at the same time. [illegible] own Civic Light [illegible] opened its sixteenth season [illegible] revival of "Carousel." The Boston Symphony made its first appearance in the city proper. [illegible] Fonda and the touring [illegible] No Return" started a [illegible]

[illegible] were hard put to [illegible] to take their patron[illegible] Albert Goldberg, writing [illegible] The Los Angeles Times, com[illegible] of the lack of foresight in [illegible] arrangements that visited this sort of congestion on a city [illegible] could afford to spread out [illegible] appearance of stellar attractions.

Playing in the largest auditorium, the Shrine, the Boston Symphony was the evening's big draw. It attracted more than 6,000 listeners who paid a gross of $18,397 to hear Charles Munch and the orchestra in a program by Barber, Berlioz, Debussy, Ravel and Beethoven, and it gave the performers so thunderous an ovation at the end that they responded with two encores.

This tourist took his trade to the Civic Light Opera, though he managed, thanks to a brisk taxi driver who would have done New York proud, to be at the Shrine in time for the end of the Beethoven symphony.

The Civic Light Opera, which is directed by Edwin Lester, who has brought several of his productions to New York in the past is a firmly entrenched institution here. Los Angeles may not have a major opera company of its own, but it brings to bear a concentrated community effort on the maintenance of Mr. Lester's organization.

The production of "Carousel," which follows the main lines of the New York original, is nonetheless a quality affair. It has a strong cast headed by Jan Clayton, William Johnson, Murvyn Vye, Betta St. John, Kaye Connor, Earl William, Muriel O'Malley and Robert Pagent, and the staging, sets and costumes have the polish and imagination you would expect from sound craftmanship.

The musical end of the show is particularly impressive. Louis Adrian has a pit band that includes members of the Los Angeles Philharmonic Orchestra, and there are several able singers in the cast. The chorus does some fine singing in "June Is Bustin' Out All Over" and "Blow High, Blow Low."

It is right that this should be so, for "Carousel" has perhaps the most ambitious and original score composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2d. One realizes that there are such rival products as "Oklahoma!" and "South Pacific," but heard in the perspective of time, "Carousel" emerges as a singularly touching piece.

The story, of course, does its share to make this effect, but it is the musical numbers— such fresh inspirations as "You're a Queer One, Julie Jordan," Billy's long soliloquy at the end of the first act (where Mr. Rodgers and Mr. Hammerstein dared to place a long number that is nothing less than a full-length aria) and "You Never Walk Alone"—which give the piece its poignance and durability.

"Carousel" will play at the Philharmonic Auditorium for four weeks. Then will come "The Great Waltz" with Dorothy Kirsten and John Charles Thomas, a pre-Broadway showing of "Carnival in Flanders" and a world premiere of "Kismet" with Alfred Drake. The Civic Light Opera, as you can see, thinks big in its field.

Patrice Munsel Has Daughter

Patrice Munsel, Metropolitan Opera soprano, became the mother of a seven-pound seven-ounce daughter yesterday at Polyclinic Hospital. It was the first child for Miss Munsel and her husband, Robert Schuler, a television director.

Rise Stevens in Israeli Concert

Rise Stevens, Metropolitan Opera mezzo-soprano, will be featured at the fifth annual "Music Under the Stars" concert at Ebbets Field to be presented by the American Fund for Israeli Institutions on Wednesday evening, June 17.

This Clipping From
PHILADELPHIA, PA.
DISPATCH

MAY 3 - 1953

RECORD NOTES

The Boston Symphony Orchestra, one of the country's major musical organizations, will undertake the first transcontinental tour in its 72-year history when it leaves its home city on April 20th. Commencing with a performance in Detroit on April 21st, the orchestra will play a total of 29 concerts in 26 different cities, with conductors Charles Munch and Pierre Monteux sharing the podium.

Less than a year after its initial tour of western Europe, during which it was praised for the "rich treasury of its brass," its "intelligent virtuosity," its "absolute unity," and "the exactitude of its strings," the orchestra will again be on the move. The Boston Symphony has journeyed west of the Mississippi only once previously, when it went to San Francisco in 1915 to participate in the Panama-Pacific Exposition, and on its current tour it will perform mostly in cities which it has never visited before.

Long known for its beauty of tone and vigor of expression, the Boston Symphony has thrilled countless music lovers, both in the concert hall and on RCA Victor records. Its combination of musicianly talent and conductorial skill has made popular favorites of such recordings as Charles Munch's conducting of the Braham **B-flat Piano Concerto** with soloist Artur Rubinstein, and of Pierre Monteux's interpretation of Stravinsky's **Rite Of Spring.**

In undertaking its coast-to-coast trip, the Boston Symphony is following a pattern set by the Boston Pops Tour Orchestra, which has recently concluded a highly succesful first tour of the country under the baton of Arthur Fiedler—having presented 65 concerts in 68 cities.

The current Boston Symphony tour will take the orchestra as far south as Atlanta, New Orleans, and Dallas; and as far west as Los Angeles and San Francisco. The itinerary includes two performances in Toronto and Montreal, and the trip will come to an end on May 22nd, with a concert in Burlington, Vermont.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

MAY 1 - 1953

MUSIC

By RAYMOND KENDALL

BOSTON SYMPHONY DUE HERE

When an American city manages to induce those responsible for such matters to name its major concert hall "Symphony" then culture presumably has arrived.

Boston is such a city, and its symphony orchestra, currently on a transcontinental tour, is due to arrive in Los Angeles on Sunday, with concerts scheduled the same evening in Pasadena's Civic Auditorium, and on Monday evening in the Shrine Auditorium.

Pierre Monteux will conduct the Pasadena appearance, and permanent Conductor Charles Munch the Shrine concert.

KENDALL

There are few orchestras like the Boston Symphony, which boasts of being the oldest symphony in America. Like old cheese or rare wine, it has matured slowly, most recently and longest under the watchful eye of Serge Koussevitzky, its musical director until his retirement two years ago. Koussevitzky tended to let the orchestra create its own ensemble, reserving his interpretation for matters of style and momentum. Consequently, it is not surprising that the orchestra plays well under any competent conductor. This is not to depreciate the remarkable musical gifts of Monteux or Munch; but merely to observe that the Boston aggregation has developed its own minimum standards, and will not play less well for anyone.

✓ ✓

As the closing event of its Spring Festival of Music last week, the UCLA Opera Workshop presented Puccini's "Il Tabarro" and "The Jumping Frog of Calaveras County" by visiting Composer Lucas Foss.

While the Puccini score has all the cliches and lacks most of the inspired flavor of other "verismo" operas by this master, there are moments of intense beauty.

Joan Spafford (Georgette) and Donald Combs (Michele) negotiated the major roles with ability.

[illegible] cast are [illegible] Phyllis Althof as Pamina, Conrad Schultz as Tamino, Joy Kim as Papagena and Grace Lynn Martin as the Queen of the Night. Basso Fred Guthrie is cast as Sarastro.

✓ ✓

Musical Director Thor Johnson has announced the programs for the 1953 Ojai Festival. Included will be two world premieres—Peter Jona Korn's Concertino for Horn and Strings with Joseph Eger, French horn, and Wallace Berry's Canticle on a Judaic Text.

Lucas Foss' "A Parable of Death" will have its West Coast premiere as well.

Guest ensemble for the festival will be the Pomona College Glee Clubs under William F. Russell.

Cir. (D 272,693)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

MAY 3 - 1953

THE COLUMN

Music, one of the oldest of its kind in the nation, rounds out a decade during which 42 programs of new music written for all media will have been presented.

The festival began modestly in 1944 and 1945 with two programs in the spring of each year and has increased to where, since 1950, a series of six programs has made up the annual spring series. New music, never heard before in the community, has made up the programs for 10 years.

New Orleans, incidentally, has supplied a lot of talent for these programs and the final program Sunday will find Warren Easton High school represented by a chorus of 90 young New Orleanians. Works of Ralph Vaughn Williams, Ernst Bacon, Paul Hindemith and Elliott Carter will be heard, all fresh to the ears of the area.

Enjoyed by Some

This is a highly praiseworthy series and the university deserves warm commendation for affording young people an opportunity to play and sing contemporary works.

Even the Boston Symphony couldn't make us like Honegger's Symphony No. 2 for String Orchestra—with its droning like an airplane warming up at the end of the runway—but we're glad they played it because it gave it a chance to find its audience and some certainly enjoyed it.

That's the important thing about playing contemporary music. Music isn't good just because it's new, but unless it's played it will never find a receptive audience, nor will anyone be able to decide whether it's good or bad. The LSU group is giving it deserved hearing in a well planned program.

Square

Brooks

who drummed up plenty of Opera House Association sea[illegible]w," this week past, has long it not as a singer.

[illegible]ck to 1909, but until recent[illegible] been in his line. He con[illegible] leaped a few seasons ago at stage production of "Naughty

[illegible]ernor of Louisiana and he didn't [illegible] they fooled him.

[illegible]nale comes the big song, "Neath [illegible]he Square. "Well, I found that [illegible] number and had to end my [illegible]ine of the song.

[160]

U.S. Tour Revues

POPS

PASTE OVER

WEDNESDAY, MAY 6, 1953

THE NEW YORK TIMES,

LOS ANGELES GETS THREE LIVE SHOWS

First-Nighters Hard Put as 'Carousel,' Bostonians and 'Point of No Return' Open

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LOS ANGELES, May 5—Live entertainment has a future. Even in this community, film capital of the nation, there was excitement last night when three major attractions played at the same time. Los Angeles' own Civic Light Opera opened its sixteenth season with a revival of "Carousel." The Boston Symphony made its first appearance in the city proper. And Henry Fonda and the touring "Point of No Return" started a local run.

First-nighters were hard put to decide where to take their patronage, and Albert Goldberg, writing in The Los Angeles Times, complained of the lack of foresight in booking arrangements that visited this sort of congestion on a city that could afford to spread out the appearance of stellar attractions.

Playing in the largest auditorium, the Shrine, the Boston Symphony was the evening's big draw. It attracted more than 6,000 listeners who paid a gross of $18,397 to hear Charles Munch and the orchestra in a program by Barber, Berlioz, Debussy, Ravel and Beethoven, and it gave the performers so thunderous an ovation at the end that they responded with two encores.

This tourist took his trade to the Civic Light Opera, though he managed, thanks to a brisk taxi driver who would have done New York proud, to be at the Shrine in time for the end of the Beethoven symphony.

The Civic Light Opera, which is directed by Edwin Lester, who has brought several of his productions to New York in the past is a firmly entrenched institution here. Los Angeles may not have a major opera company of its own, but it brings to bear a concentrated community effort on the maintenance of Mr. Lester's organization.

The production of "Carousel," which follows the main lines of the New York original, is nonetheless a quality affair. It has a strong cast headed by Jan Clayton, William Johnson, Murvyn Vye, Betta St. John, Kaye Connor, Earl William, Muriel O'Malley and Robert Pagent, and the staging, sets and costumes have the polish and imagination you would expect from sound craftmanship.

The musical end of the show is particularly impressive. Louis Adrian has a pit band that includes members of the Los Angeles Philharmonic Orchestra, and there are several able singers in the cast. The chorus does some fine singing in "June Is Bustin' Out All Over" and "Blow High, Blow Low."

It is right that this should be so, for "Carousel" has perhaps the most ambitious and original score composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2d. One realizes that there are such rival products as "Oklahoma!" and "South Pacific," but heard in the perspective of time, "Carousel" emerges as a singularly touching piece.

The story, of course, does its share to make this effect, but it is the musical numbers— such fresh inspirations as "You're a Queer One, Julie Jordan," Billy's long soliloquy at the end of the first act (where Mr. Rodgers and Mr. Hammerstein dared to place a long number that is nothing less than a full-length aria) and "You Never Walk Alone"—which give the piece its poignance and durability.

"Carousel" will play at the Philharmonic Auditorium for four weeks. Then will come "The Great Waltz" with Dorothy Kirsten and John Charles Thomas, a pre-Broadway showing of "Carnival in Flanders" and a world premiere of "Kismet" with Alfred Drake. The Civic Light Opera, as you can see, thinks big in its field.

Patrice Munsel Has Daughter

Patrice Munsel, Metropolitan Opera soprano, became the mother of a seven-pound seven-ounce daughter yesterday at Polyclinic Hospital. It was the first child for Miss Munsel and her husband, Robert Schuler, a television director.

Rise Stevens in Israeli Concert

Rise Stevens, Metropolitan Opera mezzo-soprano, will be featured at the fifth annual "Music Under the Stars" concert at Ebbets Field to be presented by the American Fund for Israeli Institutions on Wednesday evening, June 17.

This Clipping From
PHILADELPHIA, PA.
DISPATCH
MAY 3 - 1953

RECORD NOTES

The Boston Symphony Orchestra, one of the country's major musical organizations, will undertake the first transcontinental tour in its 72-year history when it leaves its home city on April 20th. Commencing with a performance in Detroit on April 21st, the orchestra will play a total of 29 concerts in 26 different cities, with conductors Charles Munch and Pierre Monteux sharing the podium.

Less than a year after its initial tour of western Europe, during which it was praised for the "rich treasury of its brass," its "intelligent virtuosity," its "absolute unity," and "the exactitude of its strings," the orchestra will again be on the move. The Boston Symphony has journeyed west of the Mississippi only once previously, when it went to San Francisco in 1915 to participate in the Panama-Pacific Exposition, and on its current tour it will perform mostly in cities which it has never visited before.

Long known for its beauty of tone and vigor of expression, the Boston Symphony has thrilled countless music lovers, both in the concert hall and on RCA Victor records. Its combination of musicianly talent and conductorial skill has made popular favorites of such recordings as Charles Munch's conducting of the Braham **B-flat Piano Concerto** with soloist Artur Rubinstein, and of Pierre Monteux's interpretation of Stravinsky's **Rite Of Spring.**

In undertaking its coast-to-coast trip, the Boston Symphony is following a pattern set by the Boston Pops Tour Orchestra, which has recently concluded a highly succesful first tour of the country under the baton of Arthur Fiedler—having presented 65 concerts in 68 cities.

The current Boston Symphony tour will take the orchestra as far south as Atlanta, New Orleans, and Dallas; and as far west as Los Angeles and San Francisco. The itinerary includes two performances in Toronto and Montreal, and the trip will come to an end on May 22nd, with a concert in Burlington, Vermont.

Cir. (D 184,472)
This Clipping From
LOS ANGELES, CAL.
MIRROR
MAY 1 - 1953

MUSIC

By RAYMOND KENDALL

BOSTON SYMPHONY DUE HERE

When an American city manages to induce those responsible for such matters to name its major concert hall "Symphony" then culture presumably has arrived.

Boston is such a city, and its symphony orchestra, currently on a transcontinental tour, is due to arrive in Los Angeles on Sunday, with concerts scheduled the same evening in Pasadena's Civic Auditorium, and on Monday evening in the Shrine Auditorium.

Pierre Monteux will conduct the Pasadena appearance, and permanent Conductor Charles Munch the Shrine concert.

There are few orchestras like the Boston Symphony, which boasts of being the oldest symphony in America. Like old cheese or rare wine, it has matured slowly, most recently and longest under the watchful eye of Serge Koussevitzky, its musical director until his retirement two years ago. Koussevitzky tended to let the orchestra create its own ensemble, reserving his interpretation for matters of style and momentum. Consequently, it is not surprising that the orchestra plays well under any competent conductor. This is not to depreciate the remarkable musical gifts of Monteux or Munch; but merely to observe that the Boston aggregation has developed its own minimum standards, and will not play less well for anyone.

KENDALL

✓ ✓

As the closing event of its Spring Festival of Music last week, the UCLA Opera Workshop presented Puccini's "Il Tabarro" and "The Jumping Frog of Calaveras County" by visiting Composer Lucas Foss.

While the Puccini score has all the cliches and lacks most of the inspired flavor of other "verismo" operas by this master, there are moments of intense beauty.

Joan Spafford (Georgette) and Donald Combs (Michele) negotiated the major roles with ability.

the cast are

Phyllis Althof as Pamina, Conrad Schultz as Tamino, Joy Kim as Papagena and Grace Lynn Martin as the Queen of the Night. Basso Fred Guthrie is cast as Sarastro.

✓ ✓

Musical Director Thor Johnson has announced the programs for the 1953 Ojai Festival. Included will be two world premieres—Peter Jona Korn's Concertino for Horn and Strings with Joseph Eger, French horn, and Wallace Berry's Canticle on a Judaic Text.

Lucas Foss' "A Parable of Death" will have its West Coast premiere as well.

Guest ensemble for the festival will be the Pomona College Glee Clubs under William F. Russell.

U.S. TOUR REVUES

Cir. (D 272,693)
This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
MAY 3 - 1953

THE COLUMN

Music, one of the oldest of its kind in the nation, rounds out a decade during which 42 programs of new music written for all media will have been presented.

The festival began modestly in 1944 and 1945 with two programs in the spring of each year and has increased to where, since 1950, a series of six programs has made up the annual spring series. New music, never heard before in the community, has made up the programs for 10 years.

New Orleans, incidentally, has supplied a lot of talent for these programs and the final program Sunday will find Warren Easton High school represented by a chorus of 90 young New Orleanians. Works of Ralph Vaughn Williams, Ernst Bacon, Paul Hindemith and Elliott Carter will be heard, all fresh to the ears of the area.

Enjoyed by Some

This is a highly praiseworthy series and the university deserves warm commendation for affording young people an opportunity to play and sing contemporary works.

Even the Boston Symphony couldn't make us like Honegger's Symphony No. 2 for String Orchestra—with its droning like an airplane warming up at the end of the runway—but we're glad they played it because it gave it a chance to find its audience and some certainly enjoyed it.

That's the important thing about playing contemporary music. Music isn't good just because it's new, but unless it's played it will never find a receptive audience, nor will anyone be able to decide whether it's good or bad. The LSU group is giving it deserved hearing in a well planned program.

Square

Brooks

who drummed up plenty of Opera House Association season," this week past, has long it not as a singer.

ck to 1909, but until recent been in his line. He con leaped a few seasons ago at stage production of "Naughty

ernor of Louisiana and he didn't they fooled him.

nale comes the big song, "Neath he Square. "Well, I found that the number and had to end my line of the song.

POPS

[160]

1952-
1953

Farmacia MODERNA
★SURTIDO
★CALIDAD
★SERVICIO
Contamos con la confianza de su Médico.
Esq. 16 de Septiembre y Mariscal.
TELEFONO 2-92.

Viernes 1o.
de Mayo
de 1953.

SocialeS
EL FRONTERIZO

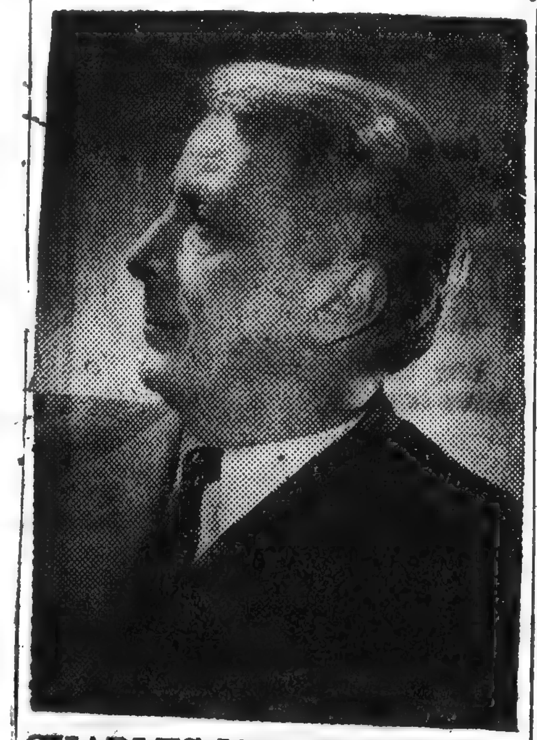
Por la
Srita.
JOSEFINA
ASUNSOLO

VENECIANAS Flex-i-lux
LAS MEJORES
• PERSIANAS VENECIANAS DE ALUMINIO.
• CORTINEROS AUTOMATICOS.
• PERSIANAS DE BAMBU.
Ignacio de la Peña y Constitución. TELEFONO 13-80.

Llegará hoy la Gran Orquesta Sinfónica de Boston a El Paso, Tex.

Esta Noche Ofrecerá un Gran Concierto en el Liberty Hall

La gran Orquesta Sinfónica de Bostón hará su arribo a la Ciudad de El Paso, Texas, hoy viernes a las 3:30 P. M., (hora de El Paso) por tren especial, habiéndose dado cita en la estación Unión de la vecina ciudad, los Comités de El Paso, Ciudad Juárez y poblaciones circunvecinas, con objeto de dar la bienvenida a los componentes de la Orquesta citada. Por la noche, a las ocho ofrecerán un concierto en el Liberty Hall, bajo el programa siguiente:



CHARLES MUNCH, director de la famosa Orquesta Sinfónica de Bostón formada por 110 músicos, que hoy llegará a El Paso, Texas y esta misma noche presentará un gran concierto en el Liberty Hall a las 20 horas

Obertura "The School for Scandal", de Barber.

Sinfonía No. 2 para Cuerdas, de Honegger.

Rapsodia Española de Ravel.

Sinfonía No. 4 de Brahms.

Esta magnífica orquesta, que se fundó en el año de 1881, está efectuando su primera jira trascontinental, y en el Estado de Texas solamente las ciudades de Dallas y El Paso tendrán el privilegio de escucharla. Este será sin duda el mas grandioso acontecimiento artístico se haya efectuado en esta frontera, ya que la Orquesta Sinfónica de Bostón esta conceptuada como la mejor orquesta del mundo, en la actualidad. El año pasado efectuó una extensa jira por Europa, habiendo sido aclamada delirantemente.

La Orquesta esta formada por 110 músicos, bajo la dirección del señor Charles Munch y del señor Pierre Monteux, como Director Huésped.

Sin duda el Liberty Hall se verá pletórico de selecta concurrencia que asistirá a este magno acontecimiento, que quedará grabado con letras de oro, en la historia musical de ambas poblaciones fronterizas.

Una representación de Ciudad Juárez, encabezada por el Presidente Municipal Ing. Pedro N. García y señora, el Admor, de la Aduana, Gral. Marcelo Caraveo y Sra., dará la bienvenida a la Sinfónica. También asistirán a la recepción el Cónsul Gral. de México en El Paso, Cor. Raúl Michel y su esposa.

La señora Johnson, organizadora del concierto, ha hecho especial invitación, para que se sirva asistir, al C. Gobernador de Chihuahua, Lic. Oscar Soto Máynez.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN
MAY 7 1953

Symphony Fare For Tonight

Here is the program whi the Boston Symphony Orchestra will ~~play~~ tonight at th Opera House under baton Pierre Monteux, for 17 year conductor of the San Francisc Symphony Orchestra until h retirement last year:

Stravinsky's "Firebird Suite."

Paul Creston's Symphony No. 2.

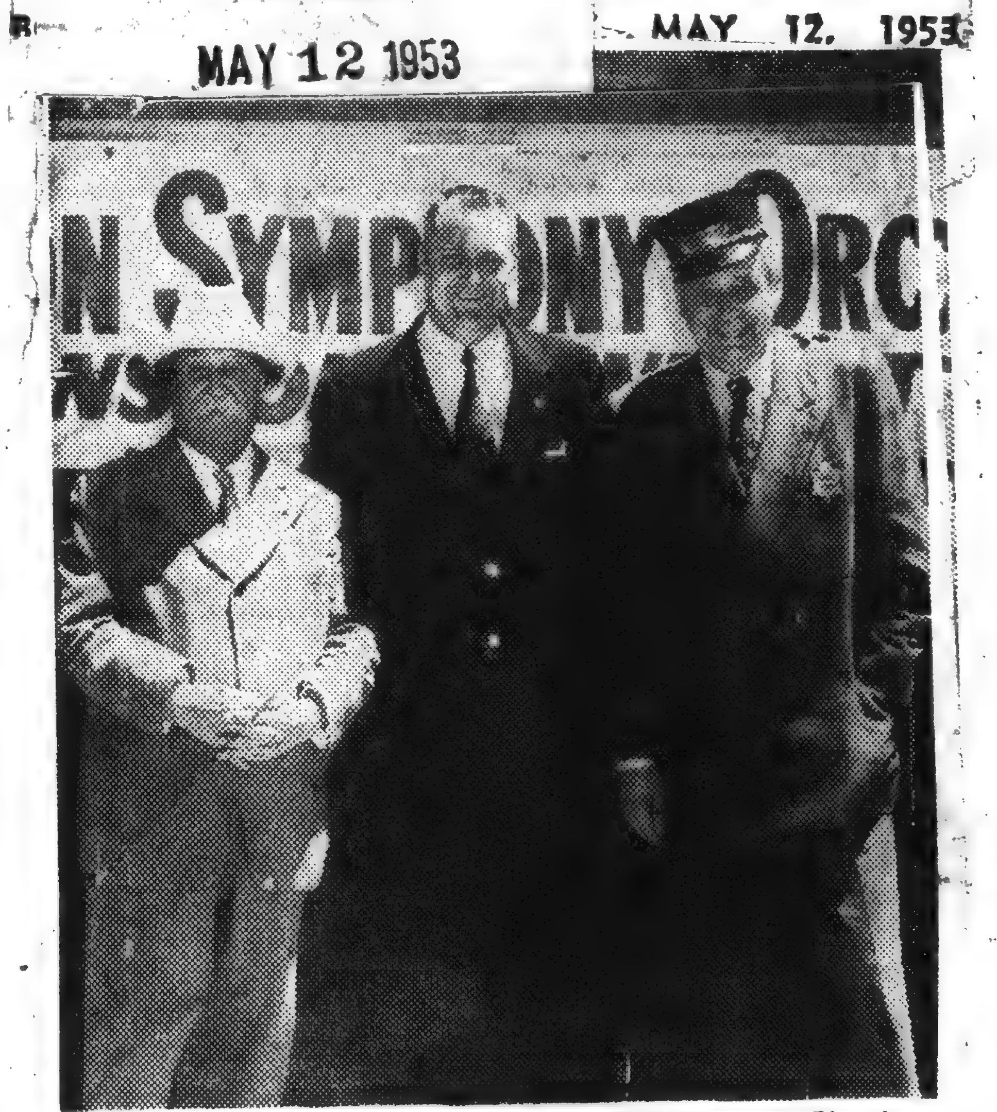
Beethoven's Second Symphony.

Suite from Richard Strauss "Der Rosenkavalier."

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER
MAY 12 1953

MAY 12, 1953



INTRODUCING THREE CONDUCTORS — Charles Munch, right, famous conductor of the Boston Symphony, takes time from his first transcontinental tour to try on the pullman conductor's hat and sheriff's badge, while guest conductor Pierre Monteux, left, is disguised as a westerner. The willing conductor in the middle is George La Fontaine of West Roxbury. Photo was snapped by Symphony viola player George Humphrey of Arlington and mailed from Fresno, Calif.

[161]

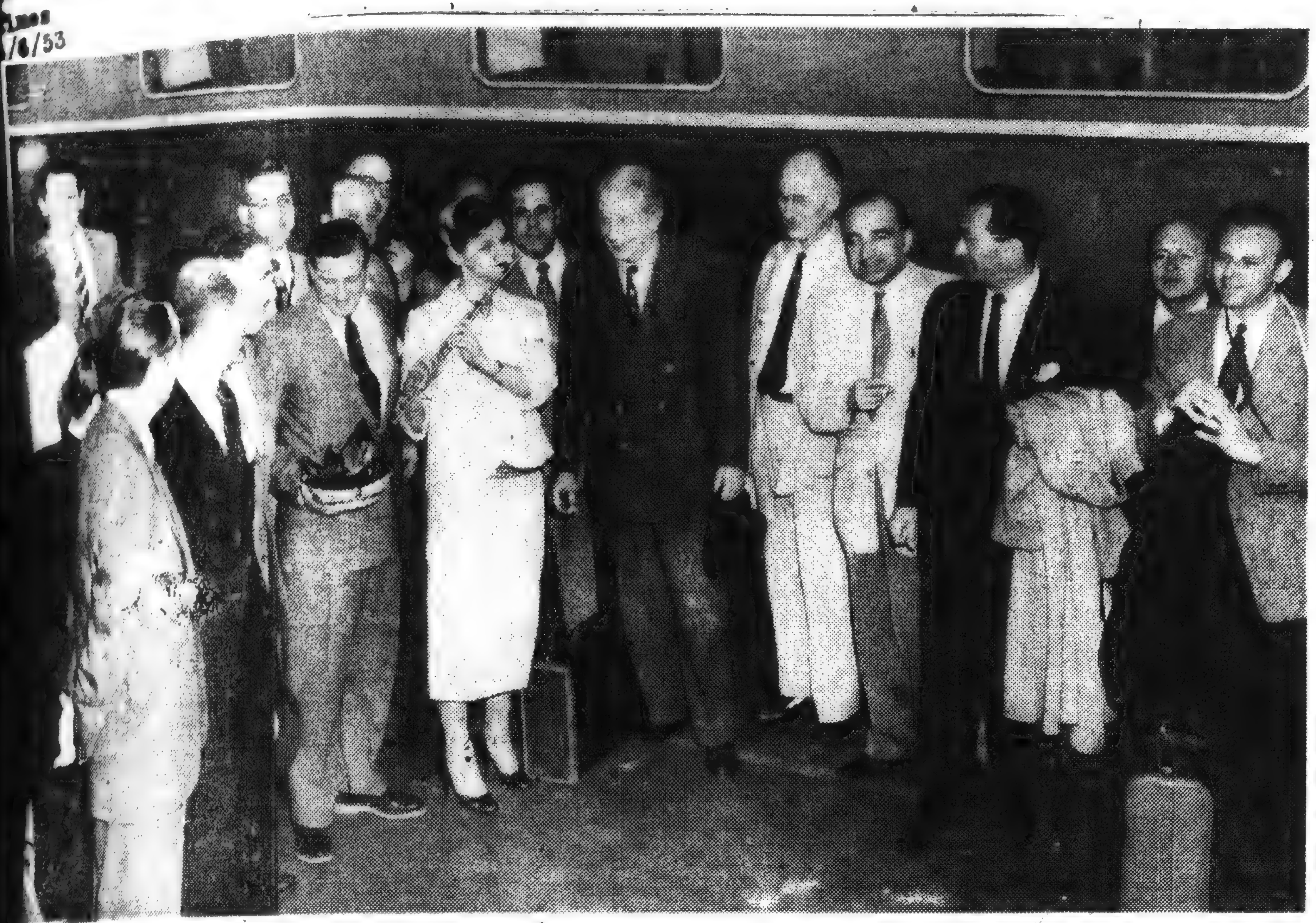
badge, while guest conductor Pierre Monteux is disguised as a westerner. The willing conductor in the middle is George La Fontaine of West Roxbury. Photo was snapped by Symphony violaplayer George Humphrey of Arlington and mailed from Fresno, Calif.

y Sra., dará la bienvenida a la Sinfónica. También asistirán a la recepción el Cónsul Gral. de México en El Paso, Cor. Raúl Michel y su esposa.

La señora Johnson, organizadora del concierto, ha hecho especial invitación para que se sirva asistir, al C. Gobernador de Chihuahua, Lic. Oscar Soto Máynez.

---

eles, Calif.
imes
/8/53



BOSTONIANS ARRIVE.—Members of Boston Symphony shown on arrival at Union Station include trio in center, James Stagliano, solo horn (holding magnolia); solo Flutist Doriot Anthony, both former members of Los Angeles Philharmonic, and Charles Munch, musical director, who will conduct concert at Shrine tonight.
Times photo

BOSTON SYMPHONY AT SHRINE TONIGHT

The Boston Symphony Orchestra arrived yesterday for a series of seven California concerts as part of the first transcontinental tour in the 72-year history of the famed organization.

With Musical Director Charles Munch on the podium, the orchestra will perform tonight in Shrine Auditorium. Pierre Monteux conducted the first concert of the series last night in Pasadena.

Among the 100 men and two women musicians who stepped from a special train at Union Station yesterday were James Stagliano, solo horn, and Doriot Anthony, solo flute, formerly members of the Los Angeles Philharmonic Orchestra.

On hand to greet the orchestra were representatives of the Los Angeles Junior Chamber of Commerce and Alice Taylor, manager of the Southern California Symphony Association, which is sponsoring tonight's concert.

Following a luncheon today with Frank Vitale as host, members of the orchestra will be guests of the Junior Chamber on a tour of Los Angeles and vicinity.

Tonight Munch will conduct the Overture to "The School for Scandal," by Samuel Barber; Royal Hunt and Storm from "The Trojans," by Berlioz; the prelude "The Afternoon of a Faun," by Claude Debussy; "Rhapsodie Espagnole," by Ravel and Symphony No. 7 in A Major by Beethoven.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 8 - 1953

WITH THE BOSTON SYMPHONY ORCHESTRA ON TRANSCONTINENTAL TOUR—Pierre Monteaux (center in photo at left) wears a serape presented him in El Paso, Tex. With him are Commandant Jean Faugere, French liaison officer at Ft. Bliss and Mrs. Monteaux. At right first harpist Bernard Zighera adjusts tie in mirror in his instrument case. He also uses case to hang his clothes. "There are many conveniences in a case like this," he says. Photos were made by George Humphrey, viola player with the orchestra.

[162]

U.S. TOUR REVUES

POPS

1952-1953
SEASON

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

MAY 7 1953

MAESTRO AND MME. MONTEUX WITH FIFI
"We Are Joyed To Be Here," Pierre Told The Press
—Call-Bulletin Photograph.

Monteux, Bostonians Here For Concerts

(Photos Page 1, Green Flash.)

By MARIE HICKS DAVIDSON

The story of the arrival in San Francisco of the august Boston Symphony Orchestra to give ~~two~~ concerts — tonight under Pierre Monteux and Saturday night under baton of Charles Munch — divides itself into two motifs.

There is the "Return of the Native" aspect. That concerns the welcome to Maestro Monteux, Madame Doris Monteux and the poodle, Fifi.

Then there is the arrival this morning of the big 110-piece orchestra in its private train at Oakland mole with its regular conductor, Charles Munch, French as the Place de Concorde.

The Monteux party drove from Santa Barbara with Howard Skinner, manager of the San Francisco Orchestra, which Monteux directed for 17 years. It was a thrilling night ride after Monteux had conducted in Santa Barbara. The Monteux group arrived at noon yesterday.

IN DISHABILLE

Because they feel at home in San Francisco, Maestro Monteux and Doris received the press in dishabille shortly after their arrival.

"We are joyed to be here," said Pierre in his delightful broken English.

Whereupon Doris took over in her usual voluble manner.

"The tour is so marvelously well managed that we have had no discomfort whatever except for the dust storms in Texas. We wore seersucker and nylons most of the time, dropped our laundry in several cities and will retrieve it here. Since Munch and Monteux are French that was the language of the caravan.

"And never let it be said that Bostonians have no sense of humor. Listen to this":

She read from the booklet provided each musician.

"If you have lamentation, report it to the chaplain in the car ahead of the locomotive."

She spoke highly of the executive ability of George Judd, Thomas Perry and Leslie Rogers, impresarios of schedules and stations. Also of Rosario Mazzeo, manager of personnel.

another story. The five-ca train, kitchen, sleeping quarter and observation car, pulled i this morning. The venerabl Dr. Munch was resting late.

RESTIVE INSTRUMENTS

The instruments, packed i a baggage car at the tail en of the train, were a bit restive They had not been tuned an they felt neglected.

"Looks like the last outpost of empire," sighed the big bass fiddle, leaning out of a window to glimpse Coit Tower.

"Call it what you like" cooed the first violin, a haughty Stradivarius, from its flannel lined box, "I've heard nice things about its taste in music. You've been complaining all across the continent. Look at the tuba there. Never a sound out of him. Or the viola."

"Since we're letting down our hair," snipped the 'cello, "I'm sore at being relegated to the baggage car. What would those higher ups do without us? We're insured. Do they rate insurance?

The near-riot was quelled b Dr. Munch in a Burberr camel's hair overcoat an Homborg hat. He gazed cold ly at the plaintiffs and the froze into silence.

Yes, as Doris Monteux sai the Bostonians are certainl august as Back Bay and yo salaam three times when yo speak of them.

Then she launched into Pierre's future commitments. He will conduct "Faust," "Carmen" and "Pelleas" in the Met season which begins November 11.

Then back to Boston, Montreal, Minneapolis, then to Brussels and Amsterdam.

In the latter city he will conduct in a three-week stretch every note which Beethoven ever wrote.

24 FAUST VERSIONS

Then to Florence, where 24 versions of "Faust" in as many tongues, will be given. He will conduct the Gounod "Faust." Then at Milano, where he can choose his own ticket, naming anything he wants to conduct. All this from Doris, the while Pierre sat in his nylon lounging robe and smiled at old friends.

At the Oakland mole it was

San Francisco Examiner May 7-53

Monteux Returns; Will Lead Boston Symphony

By ALEXANDER FRIED

Along a fifth floor corridor in the Fairmont Hotel, a door. . . . Beside the door, two service wagons loaded with the debris of a major meal. . . . From within, in answer to a knock, the brief sound of a canine yelp (that was Fifi!). . . . Inside the door, a suite banked with flowers and gifts, and filled with the happy, talky crowd of a press conference.

Thus was Pierre Monteux, together with Mrs. Monteux, welcomed back to this city, yesterday afternoon, after a season's absence.

Long revered as conductor of the San Francisco Symphony, Monteux is on a tour as guest leader of the great Boston Symphony. He'll conduct the orchestra in the Opera House tonight.

Why, you may ask, the heavy meal in late afternoon, with the two Monteux in dressing gowns? The main reason is that they were so eager to see San Francisco once more that they drove all night with Howard Skinner, local symphony manager, to get here.

"After my Santa Barbara concert Tuesday night, we thought we'd just drive a couple of hours and then stop and finish the trip comfortably in the daytime," said Monteux, in one brief interlude in which the enthusiastic Mme. Monteux allowed him to take over his share of the press conference.

"And the more we drove," said Mrs. Monteux, "the more we all said, 'Let's keep going. Let's not stop.' We kept right on until early morning and had a good sleep and here we are."

Mrs. Monteux's account of Monteux's future schedule was proof aplenty that though he in a way regrets giving up his permanent San Francisco post, he is having a marvelous time, seeing the world and enjoying guest triumphs all over this country and Europe.

"We have some summer dates," she said, "and then go to the Metropolitan Opera for 'Faust,' 'Pelleas' and 'Carmen.' Then we have Boston, Montreal, Minneapolis; then Brussels, then an Amsterdam festival of every orchestral or choral piece Beethoven ever wrote; then England (where I myself won't go because the law won't let Fifi in); then performances at a big Florence festival on the theme of 'Faust.' Oh yes, and the Milan La Scala—Pierre can conduct there any opera he chooses. It will be 'Parsifall.'"

"My dear," smiled the amiable Maitre, "who is being interviewed, you or I?" But what Doris said was true and detailed and excited, and his smile confirmed every word of it.

PAGE 28 Thursday, May 7, 1953
THE SAN FRANCISCO CHRONICLE CCCCAAB

Boston Symphony Tour

Pierre Monteux Is Back for a Visit

The Pierre Monteux and their 7-year-old poodle Fifi arrived at the Fairmont Hotel yesterday after an all-night drive from the Santa Barbara heat.

San Francisco's beloved former conductor is here to direct a concert with the Boston Symphony tonight, part of that orchestra's current nation-wide tour.

The Monteux received the press in a room jammed with flowers from local friends. "You see, it was so hot in Santa Barbara, where Pierre had conducted, we started to drive and look for one of those cabins to stay in," said Madame Monteux.

"We're so adventurous.

"But at King City we decided to come all the way. When we got here I gave the Maestro a sleeping pill and told him it was a vitamin tablet. I could poison him and he wouldn't guess."

"But you haven't, my dear," said Monteux.

BUSY YEAR

And as Monteux watched and smiled, his wife gave a bubbling and detailed account of their activities last year and their schedule for the next.

"We went to Florence. It was so exciting to see the Ghiberti doors. We used to go to Fiesole every day for lunch and look down on the city."

Mme. Monteux was very impressed by the Boston symphony musicians and the elegance of their tour arrangements.

These include four railroad cars, instrument cases lined with plush, and a minute schedule with information on hotels, time changes and laundry, which Mme Monteux read aloud.

"They take such good care of their orchestra in Boston. Before you mention the words 'Boston Symphony,' you must salaam three times, turn around twice and whisper.

"But it's an absolutely magnificent instrument and the people are so nice to work with."

HAPPY TO BE BACK

Mm. Monteux was interrupted by a critic who asked the conductor how it felt to be back in San Francisco.

"I'm awfully happy to come back and see my own orchestra," he said.

Then Mme. Monteux continued.

This year her husband will end his tour with the Boston Symphony May 22. "Pierre is conducting 15 concerts, and Charles 14." (Charles is Charles Munch, permanent Boston symphony conductor.)

After four weeks in Boston, the Monteux will go to Montreal, Minneapolis, Brussels, then Amsterdam for a massive Beethoven festival.

"It's called the Greatness and Weakness of Beethoven. Everything he wrote for orchestra and orchestra and chorus. Everything."

"I would like to have done such a festival here, but could not," said Monteux, getting a sentence in edgewise.

Then, Madame continued, they will go to Italy. "Pierre will go to England, but I won't, because I can't take Fifi."

Then in the fall, he will conduct four operas at the Metropolitan.

"Don't I talk nicely," said Monteux with a smile and waved the press goodbye.

to Lead Symphony Tomorrow

By ALEXANDER FRIED

Like the busman who takes a bus ride on his day off, Charles Munch, Boston Symphony conductor, looked forward eagerly to a singular pleasure yesterday when he arrived here from a concert in Fresno.

The prospect that pleased him was this: He was going to the Opera House last night to hear his Boston Symphony.

He himself was not to be the conductor. On the orchestra's national tour, Munch is alternating with his guest colleague, Pierre Monteux. Last night it was Monteux' turn on the podium. Munch's turn will come tomorrow night.

CHINESE DINNER.

"Surely there will be a great manifestation for the homecoming of M. Monteux!" said Munch. "That will be something to see!"

Meantime a **"specialite de la region"** that also held out its charm to the French visitor was a good Chinese dinner. Because of the curious schedule of his travels, he was planning to try out his baton hand on a pair of chopsticks at the irregular afternoon hour of 4:15.

Although he is French, Munch—who is tall, heavily built and gray-haired—yesterday showed some resemblance to the mythical Englishman who **"takes his pleasure sadly."**

As a matter of fact, he didn't say one single glum thing, during his brief sentences, and long pauses, in a press conference. He was decidedly enthusiastic about his new trip across the broad United States, and about the amazing musical development of the country. But his enthusiasm never made him voluble.

LAUDS U. S. VARIETY.

"This is beautiful!" he exclaimed in heavily-accented English, as he looked out from his hotel suite at a vista of the hills of San Francisco. "There are so many cities of interest, and all so different, in America! Boston, San Francisco, Dallas, New Orleans, Atlanta—there lies the greatness of a country, in such variety."

Munch visited San Francisco for the first time in 1947, at the head of the Paris National Orchestra. As a youth, he was concert master for such conductors as Bruno Walter and Furtwaengler, in Strasbourg and Leipzig. Soon he won renown as a leader himself, in France and other countries. He first came to the United States in 1946, and has been Boston Symphony conductor for four seasons.

(Alexander Fried's review of last night's Boston Symphony performance appears on page 26.)

San Francisco Examiner 16
Friday, May 8, 1953 ★ CCCC*

MAESTRO VISITOR—Charles Munch, conductor of the Boston Symphony, takes advantage of his visit to San Francisco to eat a Chinese meal—with chopsticks.
—San Francisco Examiner Photo.

Los Angeles, Calif.
Times
5/3/53

IN SANTA BARBARA

Rancheros to Ride, Alamos to Meet, Orchestra Awaited

BY ROSARIO CURLETTI

May probably means flowers and dances in other cities and towns of the Southland, but in Santa Barbara it means the colorful ride of Los Rancheros Visitadores and the annual fun meeting of the Society of Los Alamos. The added attraction of the concert by the Boston Symphony Tuesday comes as an extra pleasure.

A brotherhood of men bent on the pleasures of a bygone era, going from rancho to rancho, being blessed at Mission Santa Barbara as they set out on their trek and giving thanks at Mission Santa Ynez at the end of their holiday—that's the ride of the Visitadores.

'Horsehacienda' Party

Highlight of the entire trip (the women don't accompany the men on the ride) will be the "horsehacienda" party hosted by the John J. Mitchells at their little Spanish cottage high in the Coast Range.

Enjoying their stay at Alisal Ranch, where the recreation hall provides a place of assembly for Rancheros chatter, we have found Mrs. Lucien Wulsin of Cincinnati (who has many friends throughout Southern California) and, from Pasadena, Mrs. Thomas Wolfe, Miss Betty Caspers, Mrs. William Caspers, Mrs. Tom Neblett and Mrs. Fred Lynn Walter with her daughter Alice.

Symphony Awaited

Music highlight of the Channel City season occurs Tuesday when Maestro Pierre Monteux will conduct the Boston Symphony at the Fox Arlington Theater.

The blinking stars of the theater will look down on an elegant gathering, including Mrs. Constance Rogers Wash with her mother, Mrs. Harry M. Gorham of Ojai Valley; the T. Allen Lombards, who journey in from Saticoy with the John Lloyd-Butlers and Dr. and Mrs. Artemas Strong of Santa Paula; Mr. and Mrs. Odin Buell of Buellton, and Dr. and Mrs. Norman Soreng Wright.

Los Alamos to Meet

Third attraction these early May days is the annual meeting of the exclusive society of Los Alamos, established in 1910 and nicknamed the 49ers because the membership is limited to that number of men originally residing in the Santa Ynez Valley or having interests there.

Jack Hollister is giving this year's barbecue at Winchester Canyon next Sunday. Traditionally, a dinner is held at Mattei's Tavern the Saturday preceding the barbecue.

On the rosters of the society are great rancheros of the area: Samuel de la Cuesta, Dibblee Poett, Richard Bard, William H. Cooper, Harold H. Davis, William F. Luton, Dwight Murphy, Alfredo Orena, Howard G. Park, John A. Parma, Evan S. Pillsbury II, Charles Elliott Perkins Jr., Francis M. Sedgwick and Garrett Van Horne.

THE GRAPEVINE — George Carey, who successfully began the sports car road races in Palm Springs, Torrey Pines and Pebble Beach, is thinking of starting the same glamorous affairs in Santa Barbara . . . Two Howard School classmates —Sally McKinstry (now Mrs. George Johnson Hall) and Venetia Taft (now Mrs. John Downs Gleason) — each had twins, one in Santa Barbara and the other in Tucson.

Neither girl had twin history —but they did go to school together.

U.S.
TOUR
REVUES

POPS

[164.]

PAGE FIFTY-FOUR THE BOSTON HERALD, FRIDAY, MAY 8, 1953

THE TOURING BOSTON SYMPHONY ORCHESTRA, making its first transcontinental trip with a complement of 102 men and two girls, continue group and individual rehearsals aboard the Symphony Special. At left, Richard Burgin, associate conductor and concertmaster, goes over a score aboard the train, proving the Symphony musicians are good because they practice continually. In center panel, the orchestra's two distaff members, second harpist Olivia Luetcke, left, and Doriot Anthony, first flute, chat before warming up on stage for concert. At right, concertmaster Richard Burgin, left, and Alfred Krips, his assistant, go over the violin part of an orchestral score to be played by the orchestra.

THE TIMES-PICAYUNE, MONDAY, APRIL 27, 1953

Famed Boston Symphony Touring to New Orleans

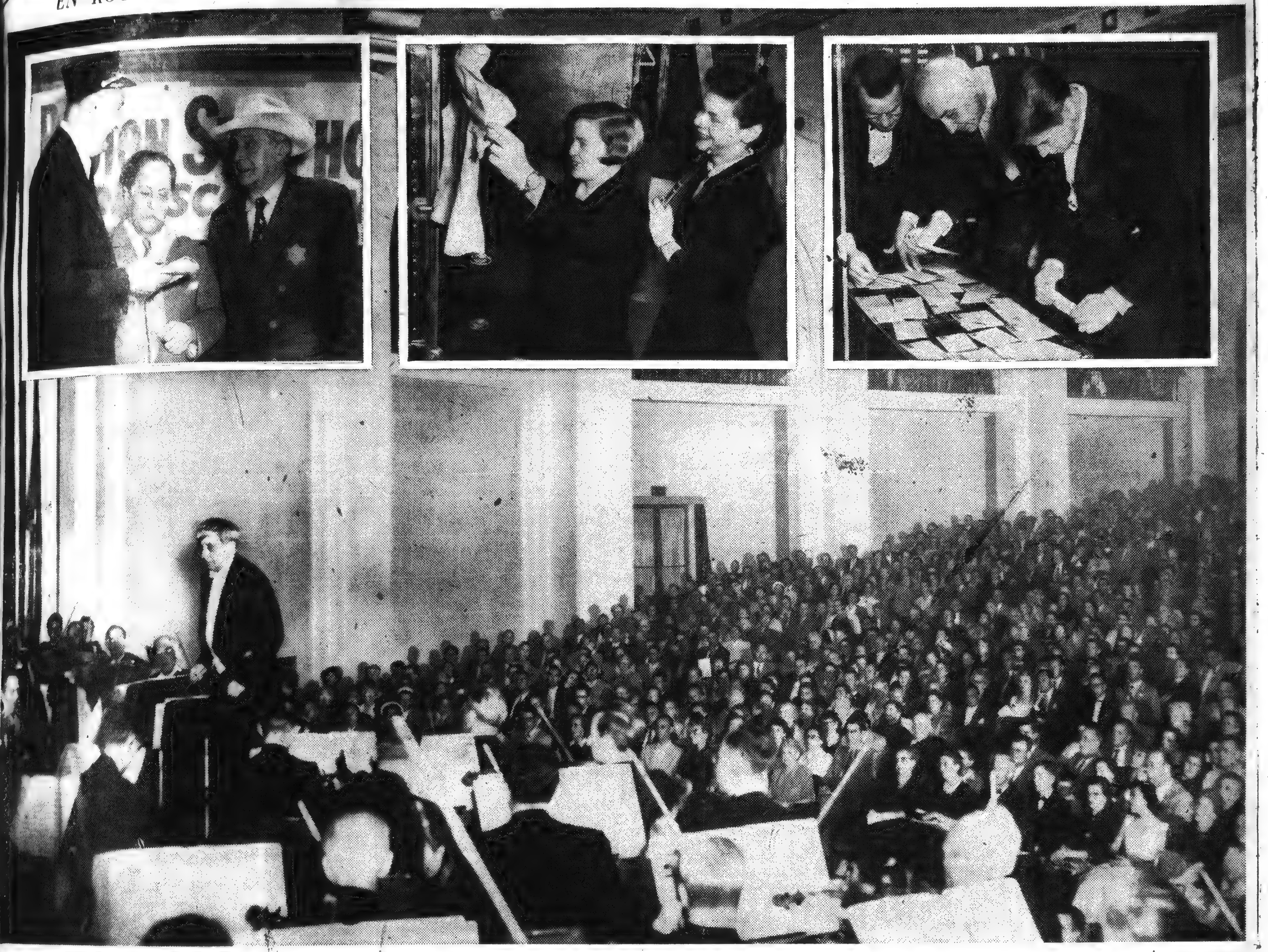
IT WAS CONDUCTOR MEET CONDUCTOR when Boston Symphony conductor Charles Munch (third from left) met the conductors of the orchestra's special train last week as it began the first transcontinental tour in its 72-year history, which will bring it to New Orleans for a concert at 8:30 p. m. Tuesday in Municipal Auditorium. Greeting the trainmen are (from left) associate conductor Richard Burgin, Pierre Monteux (conductor of the Boston from 1919 through 1924), Munch and Mrs. Monteux. Munch will conduct the concert here, sponsored by the New Orleans Opera Guild, Inc. The orchestra will play 29 concerts in 26 cities on its historic tour.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 10

EN ROUTE WITH THE BOSTON SYMPHONY ON ITS FIRST TRANSCONTINENTAL TOUR



Pietro Balestrero

The orchestra, traveling on a special train, began its trip on April 21. One of the stops last week was Tucson, Ariz., where a concert, conducted by Charles Munch, was presented in the auditorium of the University of Arizona (large photo). In insets: left, three conductors hold a consultation (l. to r.): George La Fontaine, Pullman conductor, and Pierre Monteux and Mr. Munch, who share the podium during the tour. Center, the only two ladies of the ensemble, Doriot Anthony, flutist, and Olivia Luetcke, harpist, attend to unpacking. Right, three members of the orchestra pick up mail backstage.

THE BOSTON TOURS

Trip Aids the Orchestra And Cities It Visits

By **HOWARD TAUBMAN**

SAN FRANCISCO.

IT is a valuable thing to have our major musical organizations tour the country. One needs to travel with such an ensemble only for a little while to realize how useful such an undertaking can be. It is not only the communities visited that are benefitted, but the traveling groups themselves.

To one who has trekked across the United States with the Metropolitan Opera and the N. B. C. Symphony Orchestra, under Arturo Toscanini, in recent years, the current journey of the Boston Symphony is a fresh reminder of the good that is done for musical life in this country by such ambitious enterprises.

Make no mistake about it. Touring is generally expensive. The Boston Symphony is filling a crowded schedule, playing twenty-nine concerts in twenty-six cities in the United States and Canada in a period between April 21 and May 22. Business has been first-rate nearly everywhere and promises to be good along the rest of the itinerary. Nevertheless, the Boston Symphony probably will end with a net loss of about $30,000 for the tour.

The supporters of the Boston Symphony who must find the funds to meet this added deficit should not feel too distressed about this fresh burden. The orchestra has made a host of new friends who might even turn up in Boston or Tanglewood some day, and the sale of recordings by the ensemble should be stimulated.

Intangible Benefits

The benefits to the orchestra need not be that tangible to stamp the tour as worthwhile. Something happens to an orchestra and its conductor—in this case conductors, since Charles Munch, permanent director, and Pierre Monteux, guest leader, are sharing the podium duties in this trip—when they travel and perform for audiences far from their usual routine.

The musicians sense the eagerness and responsiveness of the public in these distant places even before they begin to play. They meet the local people before and after the concert—both formally at official ceremonies and informally in the streets, hotels, restaurants and shops. They are made welcome by individuals who have little interest in music and who have no plans to attend the performances.

The result is immediately evident in the performance. The Boston Symphony, of course, is too well disciplined and proud an orchestra to play perfunctorily, in any case, but there is a quality of electricity at each concert on tour.

The gain to the cities en route is equally marked and certainly of no less importance. The Boston Symphony is playing in some cities for the first time in its seventy-two year history. Among these are El Paso, Tucson, Los Angeles, Pasadena, Santa Barbara, Fresno, Salt Lake City and Provo, Utah.

It has been instructive to watch the reaction of audiences in towns like El Paso and Tucson, which do not get many visits from major orchestras. Each of the cities has its own civic ensemble, and there is in each a devoted nucleus of citizens determined to build its cultural life. These activities are worth maintaining, but it is helpful when an orchestra like the Boston Symphony pauses to show what it can do.

One sees many young people in the audiences. A few may be students of music; the majority are laymen with an interest in the art. In El Paso one overheard the remark of a young man to a knot of friends: "Did you ever hear strings sound like that before?" When Mr. Munch led his brilliant interpretation of Ravel's "Rapsodie Espagnole," which he projects with a flexibility of rhythm and a subtlety of coloring that bring the piece and its feeling for the spirit and perfume of Spain to palpable life, it was clear that this was an almost explosive experience to the audience.

Helps Raise Standards

What the Boston Symphony has been accomplishing, it seems to this observer, is to fill the ears and minds of audiences in far-flung corners of the country with the living sound of fine music, sparklingly performed. It has been giving these listeners a measuring rod with which to weigh the music they hear in their own communities. Not that the Boston Symphony wishes to make people in the smaller communties unhappy with what they have. But its appearances should stimulate these communities to seek improvement.

One suspects that the local conductors are delighted that this experience in hearing a first-class ensemble is available to their communities. It should strengthen their own hands, if one is to judge by talking to a vigorous young conductor like Frederic Balazs of the Tucson Symphony. He has been driving to raise standards in his own bailiwick. He makes ambitious programs; recently he did Liszt's seldom-performed "Christus." If the Boston Symphony's standards helped a young man like Mr. Balazs to get more determined efforts from his own musical flock, the visitors will have done a great deal. In the last analysis, music via radio, television and records is all right, but it cannot replace the impact of the personal, living experience.

U.S. TOUR REVUES

POPS

1952-1953 SEASON

BOSTON SUNDAY GLOBE, MAY 10, 1953

Boston Symphony, Coast to Coast

Conductors and conductors. Left to right: Associate Conductor Richard Burgin, Guest Conductor Pierre Monteux (who formerly headed orchestra), Conductor Charles Munch, Mrs. Monteux, two conductors of Symphony Special Train.

Boston Symphony Orchestra is on a 33-day transcontinental tour during which it will give 29 concerts in 26 cities. Traveling by special train, the orchestra of 112 men and two women will swing south as far as New Orleans, west to the edge of the Pacific, and north to Toronto and Montreal, ending the tour at Burlington, Vt. The tour will bring "live music" by the magnificent orchestra to many communities which know great orchestral music only through radio and records. Beside being a boon to music lovers the tour will remind many areas that New England still leads in many fields it pioneered.

Jacobus Langendoen, 'cellist, bids goodby to his wife. "Jake," as everyone calls him, is last of group of Dutch members of orchestra.

Violinist Paul Federovsky and his wife, soprano Olga Averino, at track gate.

The famous Georges Laurent, retired first flute player of the Boston Symphony, says goodby to his successor, Doriot Anthony.

Paul Keaney (left), French horn, and Sam Diamond, violin, relax on board Symphony Special.

Conductor Charles Munch gets a smile from second harpist Mrs. Olivia Luetcke (right) and Mrs. Georges Laurent.

Cir. (D 244,564)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS
MAY 3 – 1953

Concert Calendar

BOSTON ENSEMBLE ARRIVES

No finer beginning to National Music Week could be asked than the **Boston Symphony Orchestra's** arrival here on its initial visit. With the first of seven California concerts scheduled for tonight (Sunday) in Pasadena Civic Auditorium, the ensemble—104 musicians strong—will arrive in the Southland today from Tucson. **Pierre Monteux** will be on the podium tonight; and Monday night **Charles Muench,** music director, will conduct in Shrine Auditorium, Los Angeles. Both concerts are at 8:30.

Mr. Muench, who has been music director of the Bostonians since 1948, will conduct the following numbers: Overture "The School for Scandal," by Samuel Barber; Royal Hunt and Storm from "The Trojans," by Hector Berlioz; Prelude to "The Afternoon of a Faun," by Claude Debussy; Rapsodie Espagnole by Maurice Ravel; and the Symphony No. 7 in A Major by Ludvig van Beethoven.

On its first trans-continental tour in the 72-year history of the famous orchestra, the group has scheduled 29 concerts for the period from April 21 to May 23 in 26 cities of the United States and Canada.

CHAMBER MUSIC programs are always an integral part of every Ojai Festival series and the 1953 **Ojai Festivals** will be no exception. This year the **Walden Quartet** of the University of Illinois will make its Southern California debut in two concerts to be presented in Nordhoff Auditorium on May 22 and 23. The group comprises four American-born and American-trained musicians, Homer Schmitt and Bernard Goodman, violins; John Garvey, viola; and Robert Swenson, cello.

Founded some 15 years ago in Cleveland, where three of the group were members of the Cleveland Symphony, the Walden Quartet has played extensive concert tours throughout the nation, at such places as Yaddo and the Library of Congress, and at such events as the Harvard Symposium of Music Criticism in 1947, the Columbia University Festival of Contemporary Music, Cornell Festival of Contemporary American Art. They have also participated in programs for the League of Composers and the International Society for Contemporary Music.

Their affiliation with the University of Illinois followed a tenure as the Quartet in Residence at Cornell University.

JANET COLLINS, premiere danseuse of the Metropolitan Opera, will be presented in recital this afternoon (Sunday) in Wilshire Ebell Theatre by Irwin Parnes. She will be assisted by Fred Thomas, baritone, Alexander Cambrelen, drummer, and Kenneth McGuire, pianist.

The recital will include "Blackamoor," depicting the court life of Louis XIV, and Mozart's "Eine Kleine Nachtmusik," as interpreted by Miss Collins and Mr. McGuire.

Three Psalms of David and two scenes from New Orleans will also be performed. The concert will close with Miss Collins' dance interpretations of three spirituals.

THE APPEARANCE of Sir William Walton, the distinguished British composer, will be a highlight of the 1953 season of **Symphonies Under the Stars** at Hollywood Bowl. Sir William will conduct the Los Angeles Philharmonic Orchestra, with the Roger Wagner Chorale, in a performance of his own cantata, "Belshazzar's Feast," on Aug. 13.

The composer is coming to the United States in response to an invitation from the Hollywood Bowl Association, and will conduct a program devoted to his own works, among them the American premiere of his new Coronation march, "Orb and Sceptre," which is dedicated to Queen Elizabeth II.

The 32nd Bowl season opens July 14 with Bruno Walter on the podium, and Margaret Harshaw, Metropolitan Opera soprano, as soloist. During the eight-week season, the Symphonies Under the Stars will be given Tuesday and Thursday nights, and the "Pops" Saturday nights. Hollywood Bowl Association and the Southern California Symphony Association will co-sponsor the series.

THE FIFTH ANNUAL harbor area Festival of Music in commemoration of National Music Week will be held May 8 in San Pedro High School Auditorium. Fourteen choirs and choruses from harbor churches, schools and civic groups will participate in the event, which is sponsored by the San Pedro Philharmonic and Artists Assn.

U.S. TOUR REVUES

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER
MAY 3 1953

Boston Symphony Visit to Awaken Local Memories

RANKED AS ONE of the world's greatest orchestras of all time, the Boston Symphony will awaken a variety of pleasant memories when its five-week transcontinental tour brings it to the Opera House, Thursday and Saturday evenings.

For one thing, it will recall the time the eminent Karl Muck conducted it in thirteen unforgettable concerts at the Civic Auditorium during the Panama-Pacific Exposition of 1915.

For another, it will bring back as a guest conductor Pierre Monteux, who was San Francisco's own symphony leader for seventeen years. And the return of its regular conductor, Charles Munch, will recall his brilliant single visit here in 1948 with his Paris National Symphony.

The Muck concerts of 1915 were so thrilling that they inspired the San Francisco Symphony to enter an entirely new, ambitious era by taking on Alfred Hertz as its permanent director.

Munch, engaged as Boston conductor in 1949, took up a baton hallowed by the traditions not only of Muck but also of such outstanding Boston conductors as Gericke, Nikisch, Monteux and Koussevitzky.

For Thursday's program, Monteux has chosen Beethoven's Second Symphony, a Second Symphony by Paul Creston, American composer, and Suites from Stravinsky's "Fire Bird" and Stauss' "Rosenkavalier."

Munch on Saturday will conduct the Handel-Harty "Water Music," Brahms' Fourth Symphony, Honegger's Symphony No. 2, for strings, and Roussel's "Bacchus et Ariane."

* * *

Folk songs of their native South Africa, and of other lands, will be sung by the popular Joseph Marais and Miranda, with guitar accompaniment, tomorrow night at the Veterans' Auditorium.

* * *

Carlos Vazquez, Mexican pianist, in his Marines' Theater recital Wednesday night will play Sonatas of Beethoven (Opus 10 No. 3) and Scriabin (Opus 30 No. 4); Bach's "Italian Concerto" and pieces by Ponce, Chopin and Prokofieff. Vazquez has studied here with Egon Petri.

* * *

A joint recital Tuesday night by Alexine Cazassa, harpist, and Kathleen Ettinger, soprano and a concert by the Phalen Tas Singing Quartet on Thursda night will open a Marines' Theater series by Musical Artists of America, under Mrs H M. Tipton's management.

The former program will range from Bach and Handel to Ernest Bloch's vocal "Historiettes au Crepuscule" and modern American songs of Samuel Barber, Howard Swanson and Griffes. Mertianna Towler will accompany.

Members of the Singing Quartet—Patricia Velsir, Lois Blair Johnson, William Gurr and John Howard—will be heard in solos and in Cadman's "Morning of the Year" quartet, accompanied by Vera Frazier.

* * *

Portland-born Leonor Myers, who has divided her studies between violin and voice will give a Marines' Theater song recital Friday night She'll sing lyric-coloratura arias of "Barber of Seville" and Puccini's "Rondine," and songs of Handel, Paradies, Rimsky - Korsakoff, Bizet, Cyril Scott. She now lives in San Leandro. Last summer she gave concerts in Switzerland.

New Art Exhibits

CARTER'S GALLERY
Richard Stephens watercolors to May 29.

DE YOUNG MUSEUM
Preview of "Treasure Hunt" auction; today, tomorrow, Tuesday. Actual sale on May 7, 8, 9.

LOS GATOS ART ASSOCIATION
Non-juried arts and crafts show, Villa Montalvo, to May 15. (Open daily, 1 to 6 p.m.; also evenings of May 6 to 9)

MILLS COLLEGE GALLERY
French nineteenth-twentieth century prints, to May [illegible].

PALACE OF LEGION OF HONOR
"Prized Possessions," a collection of privately owned art works of many types; assembled by the Florence Crittenton Home Auxiliary; to May [illegible].

SAN FRANCISCO MUSEUM
Loren MacIver and I. Rice Pereira paintings, from Tuesday to June 7.
Art Association annual of prints and drawings, from Thursday to May 31.

SAN FRANCISCO MUSEUM PARKMERCED BRANCH
"What Makes Art Work?" to May 31.
"Color in Prints," to May 31.

POPS

[168]

1952
1953
SEASON

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

APR 26 1953

Program Notes

By JOHN ROSENFIELD

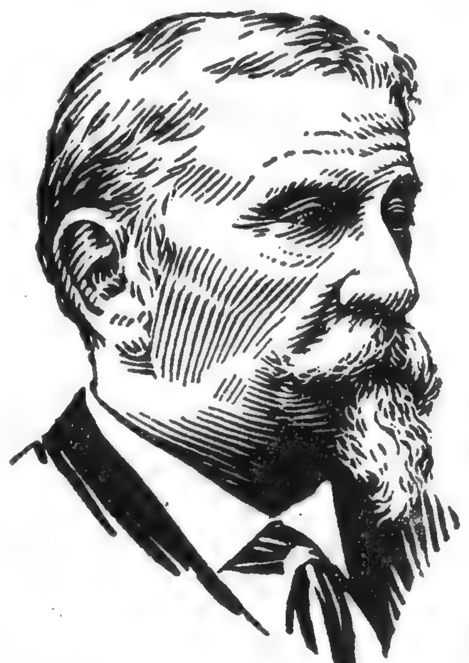
When Major Higginson Supported Boston Symphony All by Himself

The distinguished visitors of the Dallas music week, the Boston Symphony Orchestra, is America's perfect model of a major symphony. Its story from 1881 to the present is virtually the socio-economic history of the country as well as the artistic.

The Boston Symphony today is probably the finest ever developed anywhere with a system of operation that is 100 per cent American and with an artistic program that is ideally eclectic. Alone of United States orchestras it does not publish its budget, but this is known to be more than $1,000,000 annually and higher than that of the Philadelphia or Philharmonic-Symphony by enough to run another good-size symphony in another good-size town.

It is an orchestra of 108 or more artists whose well-paid jobs continue for eleven months, from October in the winter season, through May and June in the Boston "Pops" under Arthur Fiedler, in the July Esplanade Concerts on the Charles River Embankment; and through July and August at the Berkshire Festival.

As record fanciers know, the Boston Symphony is not only virtuosic but also has a personality, one that is mellow but also bright. It is not the pipe organ simulations with strings of the great Philadelphia Orchestra nor has it only the silver-tin sheen of the New York Philharmonic-Symphony.



Major H. L. Higginson. . . . Sole owner of the Boston Symphony from 1881 to 1918.

* * *

THE BOSTON SYMPHONY was founded in 1881 by Major Henry Lee Higginson, banker and goateed Civil War veteran given to brandishing a gold-headed cane when aroused, which was often.

For thirty-seven years, or until 1918, Major Higginson sustained the orchestra himself with an outlay of untold millions. His ambition was to give Boston "the finest instrument to play the finest music" at prices that could be met at the box office. Nothing else mattered.

Nothing else except the new economy that dawned with the entrance of the United States into the first World War. Three factors brought Higginson to the decision of relinquishing the orchestra to a board of trustees.

One was old age, he died a year later. Another was the adamant demand of unionizing the orchestra which, to Higginson, spelled regimentation, outside control, outside conditions, and nothing comparable in salaries and terms. Nevertheless it came.

The third was the intolerant treatment of Karl Muck, the conductor, a German with a prototypical gift of supercilious insult. There was a hassle over whether Muck would or would not play the "Star-Spangled Banner." Muck's position was "How could Americans stand a German leading their National Anthem."

* * *

THERE WERE UNJUST charges of espionage ending with Muck's Internment in Fort Oglethorpe, Ga., as an enemy alien. Fifteen per cent of the orchestra were also German and targets of embattled emotions. Major Higginson, as American as greenbacks, fife and drum, had had enough.

Since 1918 the Boston Symphony has been run by its trustees with a slight modification of the Higginson system. A ratio of 85 per cent gifts from dwindling personal fortunes and 15 per cent from corporations had to be changed, almost reversed, to line up with new tax laws and restrictions on personal wealth. This was a lesson taught Dallas as early as 1925.

We understand that Boston is successfully changing the orchestra's financial structure. One does not hear from the erstwhile Hub pleas for state subsidies or appeals to the rest of the country to save Boston's orchestra. Only New York seems to have this predatory idea.

There has been an idea that the Boston Symphony of Muck became something less during 1918 to 1924 when the Frenchmen took charge, Pierre Monteux and Henri Rabaud in 1918-19 and Monteux from 1919 to 1924—the same Monteux who has come back after so many seasons and will, at the age of seventy-eight, conduct the orchestra in Dallas.

* * *

BUT REVIEWS of the period, by the late H. T. Parker and Olin Downes (before going to New York), reveal nothing of the sort. The orchestra never lost its quality, according to two exacting critics, during those years of replacements and the inexorable march of the Musicians Union.

The first conductor was a singer not an instrumentalist, the German-born baritone, Georg Henschel. He presided for the first three seasons. Later he became Sir George Henschel, an ornament of London vocal pedagogy.

The next, also German, was Wilhelm Gericke who remained from 1884 to 1889. His successor from 1889 to 1893 was one of the genuine notables of the turn of the century, Artur Nikisch. Emil Paur, a personage in concert and opera in New York, followed Nikisch from 1893 to 1898.

Gericke returned from 1898 to 1906 and brought the orchestra into Symphony Hall, erected in 1900 and the first auditorium designed specifically for orchestra use. Audience and orchestra are under a common roof and the stage is backed by a large pipe organ array.

* * *

MUCK FOLLOWED Gericke in 1906 for two seasons. His successor was another Teutonic perfectionist, Max Fiedler. Max was not the father of Arthur Fiedler, new conductor of the "Pops" series. Arthur is descended from another Fiedler, Emmanuel, a player in the symphony.

Max Fiedler went back to Germany in 1912 and Muck returned t remain until the psychological lynchings of the war. With him ended the long German tradition of the Boston Symphony.

France took over and is still in control. Rabaud had his half-year and Monetux the five seasons of 1919 to 1924.

Next came the strangest, lengthiest, and most fruitful regime of the orchestra's history. Serge Koussevitsky, a Russian contrabass virtuoso who had married a fortune, was engaged from Paris, where he had been holding forth with the new music concerts that he had paid for.

* * *

KOUSSEVITSKY was Boston's conductor for the next twenty-five seasons, from 1924 to 1929. The controversy over him will not cease as long as a contemporary is alive.

How good a musician was he? Members of the orchestra, in candid moments, may say he was "a joke." Could he read a partitur or conductor's score? Not unless Jesus Maria Sanroma and, later, Lukas Foss, played over the music first on the piano.

If he could not conduct, how could he teach conducting? These are things that Leonard Bernstein, Thor Johnson and Walter Hendl should answer.

But under Koussevitsky the orchestra was whipped into its present, unduplicated estate. Koussevitsky's readings could be ludicrously wrong but more often so sweeping and incandescent that audiences were lifted out of their seats.

* * *

NO OTHER CONDUCTOR of his time so illuminated the standard works. No other introduced so many new works and so many of worth. No other conductor of a major American symphony was so hospitable to American composition—and he could speak only broken English.

Koussevitsky resigned and was to die not many months later.

Charles Munch, an Alsatian from the Paris Conservatoire and Philharmonic Orchestras was elected resident conductor.

About the same time Monteux brought a long reign to close in San Francisco. He has shared the podium with Munch for the last two years.

Principals of major musical events this week. . . . At left is Pierre Monteux, who will conduct the Boston Symphony Orchestra at the State Fair Auditorium Thursday. . . . Right, Paul Vellucci with three of the costumed cast members preparing for the Monday and Tuesday Lyric Theater production of "Suor Angelica." They are, left to right, Margaret Larson, Mary Duncan and Michele Baran.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD

APR 30 1953

Boston Symphony Here Thursday

The Boston Symphony Orchestra, under the guest conductorship of Pierre Monteux, will play one concert in Dallas at 8:30 p. m. Thursday in the State Fair Auditorium.

The distinguished symphony orchestra, now in its 72nd season, is on its first transcontinental tour.

The featured work will be Symphony No. 2 by Sibelius. Other works on the program are Berlioz' Roman Carnival Overture, Richard Strauss' "Don Juan" and Wagner's "Siegfried's Rhine Journey."

Hal Rogers, of the Christian Science Monitor, who is doing an article on the Boston Symphony tour, arrived with the group this morning.

[169]

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES
MAY 3 19

Boston Symphony Gets Ovation

A tremendous ovation greete Charles Munch, director, and th 104 musicians of the Boston Symphony Orchestra at their concert i Liberty Hall on Friday evening.

Thunderous applause at the concert's conclusion brought Munc back for bows time and again and finally wrung from him and the orchestra two delightfu lencores "Dance of the Apprentices" from Wagner's Die Meistersinger and a excerpt from Handel's "Wate Music."

The great musical organization by stopping in El Paso on a rar cross-continental tour, made musica history here and the big audienc appeared aware of the fact. The ai seemed charged with exhilerate expectancey from the momen Munch stepped on the podium.

Barber's Overture to "The Schoo for Scandal," which opened th program, presented an interestin example of the work of a contemporary American composer o stature.

Followed a symphony for strin orchestra by another contemporary Honegger. The pening portion o the music was characterized by sad and haunting mood with over tones of oppression and brutalit of war. A spine-tingling experienc was the reading of the third movement climaxed by a chorale o strings with a solo trumpet adde

The full orchestra was employe in the "Rapsodie Espagnole" b Ravel, including two concert harp and such woodwinds and strings a we have never heard. A simpl theme, iterated and reiterated, progressing into fluid rhythms an more complicated melodies, reaching finally a thunderous climax.

There is a dynamic quality to the directing of Charles Munch and the orchestra responds to his expressive and potent leadership as though it were a single instrument —a great organ, perhaps, whose stops are touched by a master hand.

Dramatic and authoritative reading was given to the first and third movements of the Brahms Fourth Symphony, which closed the program. Highlight of the evening was the tender beauty of the second movement with the singing strings depicting themes of delicate sweetness.

One seemed to turn away from worldly joys and cares as the Brahms music assumed in the last movement a religious quality of devotion, then fervor.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES
APR 29 19

Boston Symphony Patrons Include Officials Of Juarez, El Paso

Mrs. K. D. Lynch, chairman of the patrons for the Boston Symphony Orchestra on Friday Night, announces a partial list of patrons and out-of-town chairman and their committees. This group and the remainder of the list, will meet the special train on which they arrive on Friday afternoon, to welcome the orchestra at the station.

Included in Mrs. Lynch's list are representatives of the governor of Chihuahua, and mayor of Juarez, Consul Gen. Raul Michel, Judge and Mrs. R. E. Thomason, Consul Gen. and Mrs. Robert Young Brown, Gen. and Mrs. Stanley Mickelsen, Col. and Mrs. Abner Zehm, Gen. and Mrs. Terry Allen, Gen. and Mrs. G. Ralph Meyer, Col. and Mrs. James Hill, Col. and Mrs. Jess Boykin, Col. and Mrs. M. H. Thomlinson, Capt. and Mrs. Ian Benton, Judge and Mrs. Hugh McGovern, Mr. and Mrs. Fernando Fernandez of Juarez, with their committee; Mr. and Mrs. Hollister Jones, of Carlsbad and large committee; Mrs. Iklka Feather of Las Cruces and her committee consisting of Mr. and Mrs. Aureliano Armendaris, Dr. and Mrs. Andrew Babey, Mrs. E. E. Schaffer, and Mrs. Ralph Skaggs; Mrs. Marshall R. Sanguinet of Alamogordo and her committee including Mr. and Mrs. John Rolland, Mr. and Mrs. William Rhodes, Mr. and Mrs. J. T. Foley and Miss Virginia Sipple.

Other El Paso patrons are Mrs. A. P. Coles, Mr. and Mrs. Enrique Acevedo, Mr. and Mrs. Calvin Adams, Miss Birdie Alexander, Mrs. John G. Barry, Mrs. C. N. Bassett, Mrs. W. L. Brown, Miss Ann Bucher, Mr. and Mrs. Hal Brunner, Mrs. Henry Beach, Mr. and Mrs. M. L. Burleson, Mr. and Mrs. Bruce Barnard, Mrs. Orlando Barera;

Mr. and Mrs. A. A. Brown, Mr. Mrs. E. F. Cameron, Mrs. T. B. and Mrs. Rudolf Cornehl, Dr. and Mrs. David Cameron, Mr. and Cunningham, Mr. and Mrs. Colbert Coldwell, Mrs. Gates Davis, Mr. and Mrs. Earl Donahue, Mr. and Mrs. H. M. Daugherty, Dr. and Mrs. Wilson Elkins, Mrs. Eugene Fox, Mrs. Helen Farrington, Mr. and Mrs. Felipe Fornelli Jr., Maj. and Mrs. Jean Fougert;

Mr. and Mrs. Arthur Gale, Mr. and Mrs. Joe Goodell, Mr. and Mrs. Charles Gabriel, Mrs. W. H. Glasier, Mr. and Mrs. Charles Given, the Very Rev. Lawrence E. Gaynor, Mr. and Mrs. W. J. Hooten, Mr. and Mrs. Dorrance D. Roderick and Mr. and Mrs. Dorrance Roderick Jr.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS
APR 30 1953

First Dallas Welcome For Boston Symphony

The unrivaled Boston Symphony Orchestra will arrive by train at 8:15 a.m. Thursday at Union Terminal on the first national tour of its 72-year existence and its first Dallas appearance at 8:30 p.m. Thursday at State Fair Auditorium. Pierre Monteux, the eminent French conductor who led the orchestra from 1919 to 1924, will serve as guest conductor for the Dallas engagement.

Traveling in six special cars, the orchestra with a 108-man playing strength will arrive on the Louisiana Eagle from New Orleans and will be housed on the train, since the total entourage of some 200 persons will depart for El Paso at 1 a.m. Friday, not long after their Dallas concert. George E. Judd, the orchestra's manager, and Thomas D. Perry Jr. will be in charge of the contingent.

The country's second oldest orchestra began its first coast-to-coast trek in Detroit on April 21, followed by concerts in Columbus, Dayton, Cincinnati, Knoxville, Chattanooga, Atlanta and New Orleans. After Dallas, the tour will proceed to El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, San Francisco, Sacramento, Salt Lake City, Provo, Denver, Chicago, East Lansing, Ann Arbor, Toronto, Montreal and will end in Burlington, Vt., on May 22.

Of these cities, fifteen have never heard what is generally considered the world's greatest orchestra.

JUDD, who is managing the tour, sent out letters to local orchestras throughout the country asking if they would like to present the Boston Symphony under their auspices. In some cities the local orchestra is including the Boston appearance as part of its own series, while others are offering it separately. In Dallas it will be an Auditorium presentation.

On the current tour Monteux will lead a number of concerts at the invitation of Charles Munch, the orchestra's regular musical director. For Dallas Monteux has programmed Sibelius' Symphony No. 2 in D Major; Overture to Berlioz' "Le Carnaval Romain," "Siegfried's Rhine Journey" from Wagner's "Die Goterdaemmerung" and Strauss' "Don Juan."

Cir. (D 244,564)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS
MAY 3 - 19

DORIOT ANTHONY is first flute with the Boston Symphony Orchestra Monday, Shrine Auditorium. Charles Muench conducts.

Cir. (D 151,208)

This Clipping From
SAN FRANCISCO, CAL.
NEWS
MAY 2 - 1953

Music for Next Week

Monteux With Boston Symphony

A busy week of music starts Monday night with the return of the popular pair of folk song specialists, Josef Marais and Miranda. They are repeating their New York program which featured African songs.

Tuesday night brings Artur Rubinstein in an all-Chopin program.

Also on Tuesday night, comes the first of the Musical Artists of America recitals in the Marines Memorial Theater. It will introduce Alexine Cazassa, harpist, and Kathleen Ettinger, soprano.

Another Pianist

The other pianist of the week will be Carlos Vazquez—young Mexican pianist.

Major events of the week, of course, are the two concerts by the Boston Symphony Orchestra—with Pierre Monteux sharing the baton with Charles Munch. On Thursday night, Monteux will direct Stravinsky's Firebird Suite, Paul Creston's Symphony No. 2, Beethoven's No. 2 and Strauss' "Der Rosenkavalier" suite.

Saturday night's program—conducted by Charles Munch—will offer Honegger's Symphony No. 2, Roussel's "Bacchus et Ariane," Handel's "Water Music" and Brahms' Symphony No. 4.

S. F. Debut

Between the Boston Symphony's two programs, on Friday night Leonore Myers makes her San Francisco debut as a singer.

The Phalen Tassie Singing Quartet will offer some musical consolation to those who can't get into the Opera House to hear the Boston Symphony on Thursday ~~night. The~~ four—Lois Blair Johnson, Patricia Velsir, William Gurr and John Howard—will introduce Cadman's song cycle—"The Morning of the Year"—and also offer solo groups in the Marines Memorial Theater,

U.S. TOUR REVUES

POPS

1952
1953
SEASON

1952-
1953
SEASON

Cir. (D 440,317) (S 604,779)

This Clipping From
DETROIT, MICH.
TIMES

APR 2 0 1953

Detroit Times Photo

French Consul Donat A. Gauthier and his wife inspecting recordings of the lovely music they will hear when the famous Frenchman, Pierre Monteux, conducts the Boston Symphony Orchestra which plays at Masonic Auditorium tomorrow evening.

French Consul, Wife Hosts at Concert

FRENCH CONSUL DONAT A. GAUTHIER and Mrs. Gauthier will be hosts at a box party as Masonic Auditorium tomorrow evening for the Boston Symphony Orchestra Concert.

●

Afterwards they will take their friends backstage to meet the renowned French conductor Pierre Monteux, and the equally famous music director of the orchestra, Charles Munch.

●

This is the first coast-to-coast tour in the 72-year history of the Boston Symphony Orchestra.

●

The Gauthiers' guests will be: Mrs. Louise Chevrolet, Mrs. Walter R. Maier, Mr. and Mrs. Maurice Dumesnil, Paul L. Guigant and Georges Miquelle.

●

Reservations also have been made for Dr. and Mrs. Hugh Stalker, Rear Adm. and Mrs. Charles Williams, Miss Christine Symington, Mrs. Donald Bleakley, Mrs. Edward P. Hammond, Mr. and Mrs. Daniel Wells.

●

Also Mr. and Mrs. Walter J. Gessell, Mr. and Mrs. George H. Klein, Mr. and Mrs. Philip D. Dexter, George Fredericks, Mr. and Mrs. C. S. Goodell and a great many others.

Cir. (D 83,135) (S 105,845)

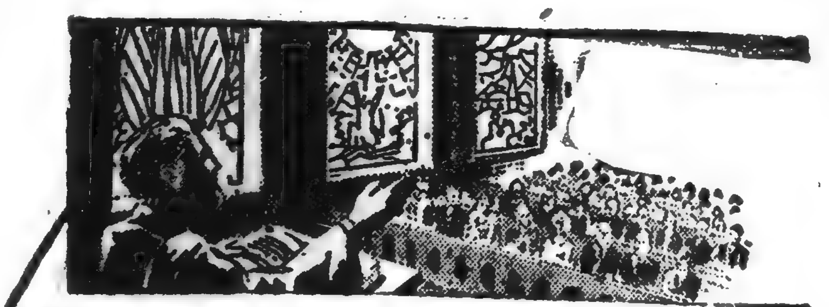
This Clipping From
COLUMBUS, OHIO
CITIZEN

APR 19 1953

KEY MAN OF THE BOSTON SYMPHONY is its conductor, Charles Munch, who will lead this sterling ensemble in concert at 8:30 p. m. Wednesday in Memorial Hall under Symphony Club sponsorship. His program: "School for Scandal" Overture, by Barber; "Royal Hunt" and "Storm" from Berlioz' "The Trojans;" Debussy's Prelude to "The Afternoon of a Faun;" excerpts from Wagner's "Die Meistersinger," and Brahms' First Symphony. Munch and the Boston have recorded a new performance of the Brahms Second Piano Concerto, with Arthur Rubinstein, soloist (Victor).

This Clipping From
Los Angeles Calif.
Sentinel

APR 3 0 1953



A-6 ***LOS ANGELES SENTINEL***
THURSDAY, APRIL 30, 1953

MUSIC and the ARTS

By REV GEORGE ROBERT GARNER III

A Thought for the Week
Self is the only prison that can ever bind the soul.
—Henry Van Dyke

Dr. K. Morgan Edwards

Dr. K. Morgan Edwards has been elected member of the board of directors of Pasadena Civic Music Association, filling the post held by the late Mrs. John H. Hardin. Dr. Edwards is pastor of First Methodist church.

Mrs. James G. Newcomb, association president, also announced appointment of Mrs. Lawrence Bulkley as chairman of the office volunteers' committee, assisted by Mrs. F. O. Sawyer, Mrs. Howard A. Topp, Mrs. Gordon Hall, Mrs. Genevieve Van Dugteren, Mrs. John W. Holmes, Mrs. Lewis E. Kimball and Cholmondeley Nelson.

Treasurer Godfrey Rueger, Jr., reported a deficit of $1800 in the season so far, because the public had demanded an extra performance of "The Messiah," plus the "Parsifal" production Palm Sunday. The latter performance, Mrs. Newcomb reported, had brought a near-capacity audience, plus scores of letters in praise. It was in memory of Franklin Thomas.

Dr. Lert said two more concerts will complete the association's 25th anniversary: May 17 and May 24.

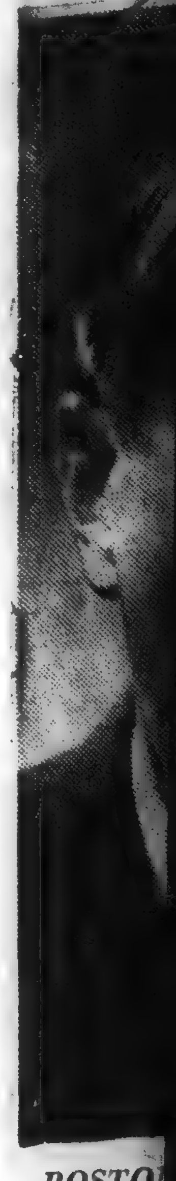
Philip S. Fogg, Pasadena industrialist, has been elected to the Pasadena Playhouse Association board of trustees, it was announced yesterday by Charles F. Prickett, executive vice-president.

Mr. Fogg, president of Consolidated Engineering Corp., is recognized as an expert on taxation and finance and will be helpful to the Playhouse College of Theatre Arts in broadening its program of endowments, scholarships and fund raising, Mr. Pickett said.

PIERRE MONTEUX

Pierre Monteux, guest conductor of the Boston Symphony Orchestra in Pasadena Civic Auditorium May 3, looks back upon a long and honorable career as one of the world's most important conductors in symphony, opera, and ballet. He has been a pioneer in each of these fields, first making known the music of such composers as Stravinsky when he conducted Diaghileff's Ballet Russe. As the conductor of the Boston Symphony Orchestra from 1919 to 1924, he gave that orchestra a new impetus and greatly broadened its repertory. In San Francisco he was the conductor of the orchestra for 17 years, in which time he made it one of the foremost in the country. Returning to Boston and the orchestra which was once his, he shared with Charles Muench the concerts of this orchestra's European tour last May, contributing notably to the triumphant success of the undertaking. Monteux has now relinquished his regular duties as orchestral conductor, devoting himself to guest engagements and maintaining his most cherished project, a summer school for conductors at Hancock, Maine.

Los
Times
5/3/5



BOSTO
tomorro

BOS
TO

The Bos
chestra of
arrive toda
the first o
California.
teux condu
be heard to
dena Civic
der Charle
at 8:30 p.m
rium, Los
On the f
tour in the
the orchest
scheduled
April 21 to
of the Unit
da.
The Los
morrow ni
torium is
Southern C
Association
Angeles P
tra). A por

1952-
1953
SEASON

Cir. (D 443,317) (S 664,779)

This Clipping From
DETROIT, MICH.
TIMES

APR 20 1953

Detroit Times Photo

French Consul Donat A. Gauthier and his wife inspecting recordings of the lovely music they will hear when the famous Frenchman, Pierre Monteux, conducts the Boston Symphony Orchestra which plays at Masonic Auditorium tomorrow evening.

French Consul, Wife Hosts at Concert

FRENCH CONSUL DONAT A. GAUTHIER and Mrs. Gauthier will be hosts at a box party as Masonic Auditorium tomorrow evening for the Boston Symphony Orchestra Concert!

◆

Afterwards they will take their friends backstage to meet the renowned French conductor Pierre Monteux, and the equally famous music director of the orchestra, Charles Munch.

●

This is the first coast-to-coast tour in the 72-year history of the Boston Symphony Orchestra.

●

The Gauthiers' guests will be: Mrs. Louise Chevrolet, Mrs. Walter R. Maier, Mr. and Mrs. Maurice Dumesnil, Paul L. Guigant and Georges Miquelle.

●

Reservations also have been made for Dr. and Mrs. Hugh Stalker, Rear Adm. and Mrs. Charles Williams, Miss Christine Symington, Mrs. Donald Bleakley, Mrs. Edward P. Hammond, Mr. and Mrs. Daniel Wells.

●

Also Mr. and Mrs. Walter J. Gessell, Mr. and Mrs. George H. Klein, Mr. and Mrs. Philip D. Dexter, George Fredericks, Mr. and Mrs. C. S. Goodell and a great many others.

Cir. (D 83,135) (S 105,845)

This Clipping From
COLUMBUS, OHIO
CITIZEN

APR 19 1953

KEY MAN OF THE BOSTON SYMPHONY is its conductor, Charles Munch, who will lead this sterling ensemble in concert at 8:30 p. m. Wednesday in Memorial Hall under Symphony Club sponsorship. His program: "School for Scandal" Overture, by Barber; "Royal Hunt" and "Storm" from Berlioz' "The Trojans;" Debussy's Prelude to "The Afternoon of a Faun;" excerpts from Wagner's "Die Meistersinger," and Brahms' First Symphony. Munch and the Boston have recorded a new performance of the Brahms Second Piano Concerto, with Arthur Rubinstein, soloist (Victor).

This Clipping From
Los Angeles Calif.
Sentinel

APR 30 1953

A-6 **LOS ANGELES SENTINEL**
THURSDAY, APRIL 30, 1953

MUSIC and the ARTS

By REV GEORGE ROBERT GARNER III

A Thought for the Week
Self is the only prison that can ever bind the soul.
—Henry Van Dyke

Dr. K. Morgan Edwards

Dr. K. Morgan Edwards has been elected member of the board of directors of Pasadena Civic Music Association, filling the post held by the late Mrs. John H. Hardin. Dr. Edwards is pastor of First Methodist church.

Mrs. James G. Newcomb, association president, also announced appointment of Mrs. Lawrence Bulkley as chairman of the office volunteers' committee, assisted by Mrs. F. O. Sawyer, Mrs. Howard A. Topp, Mrs. Gordon Hall, Mrs. Genevieve Van Dugteren, Mrs. John W. Helmes, Mrs. Lewis E. Kimball and Cholmondeley Nelson.

Treasurer Godfrey Rueger, Jr., reported a deficit of $1800 in the season so far, because the public had demanded an extra performance of "The Messiah," plus the "Parsifal" production Palm Sunday. The latter performance, Mrs. Newcomb reported, had brought a near-capacity audience, plus scores of letters in praise. It was in memory of Franklin Thomas.

Dr. Lert said two more concerts will complete the association's 25th anniversary: May 17 and May 24.

Philip S. Fogg, Pasadena industrialist, has been elected to the Pasadena Playhouse Association board of trustees, it was announced yesterday by Charles F. Prickett, executive vice-president.

Mr. Fogg, president of Consolidated Engineering Corp., is recognized as an expert on taxation and finance and will be helpful to the Playhouse College of Theatre Arts in broadening its program of endowments, scholarships and fund raising, Mr. Pickett said.

PIERRE MONTEUX

Pierre Monteux, guest conductor of the Boston Symphony Orchestra in Pasadena Civic Auditorium May 3, looks back upon a long and honorable career as one of the world's most important conductors in symphony, opera, and ballet. He has been a pioneer in each of these fields, first making known the music of such composers as Stravinsky when he conducted Diaghileff's Ballet Russe. As the conductor of the Boston Symphony Orchestra from 1919 to 1924, he gave that orchestra a new impetus and greatly broadened its repertory. In San Francisco he was the conductor of the orchestra for 17 years, in which time he made it one of the foremost in the country. Returning t Boston and the orchestra whic was once his, he shared wit Charles Muench the concerts o this orchestra's European tou last May, contributing notably t the triumphant success of the undertaking. Monteux has now relinquished his regular duties as orchestral conductor, devoting himself to guest engagements and maintaining his most cherished project, a summer school for conductors at Hancock, Maine.

[171]

Los Angeles, Calif.
Times
5/3/53

BOSTON SYMPHONY CONDUCTORS—Charles Munch, left, regular conductor, directs tomorrow's Los Angeles concert. Pierre Monteux conducts in Pasadena tonight.

BOSTON SYMPHONY TO ARRIVE TODAY

The Boston Symphony Orchestra of 101 musicians will arrive today from Tucson for the first of seven concerts in California. With Pierre Monteux conducting, the group will be heard tonight at 8:20 in Pasadena Civic Auditorium, and under Charles Munch, tomorrow at 8:30 p.m. in Shrine Auditorium, Los Angeles.

On the first transcontinental tour in the 72-year history of the orchestra, there have been scheduled 29 concerts from April 21 to May 23, in 26 cities of the United States and Canada.

The Los Angeles concert tomorrow night in Shrine Auditorium is sponsored by the Southern California Symphony Association (sponsor of the Los Angeles Philharmonic Orchestra). A portion of the proceeds will be used by the association to buy music for a vitally needed music library for the orchestra. Since 1934 the orchestra has been obliged to obtain music from other libraries.

For the local program Munch, music director of the Bostonians since 1948, will conduct "The School for Scandal," by Samuel Barber; Royal Hunt and Storm from "The Trojans," by Berlioz; "The Afternoon of a Faun," by Debussy; "Rapsodie Espagnole" by Ravel and the Symphony No. 7 in A Major by Beethoven.

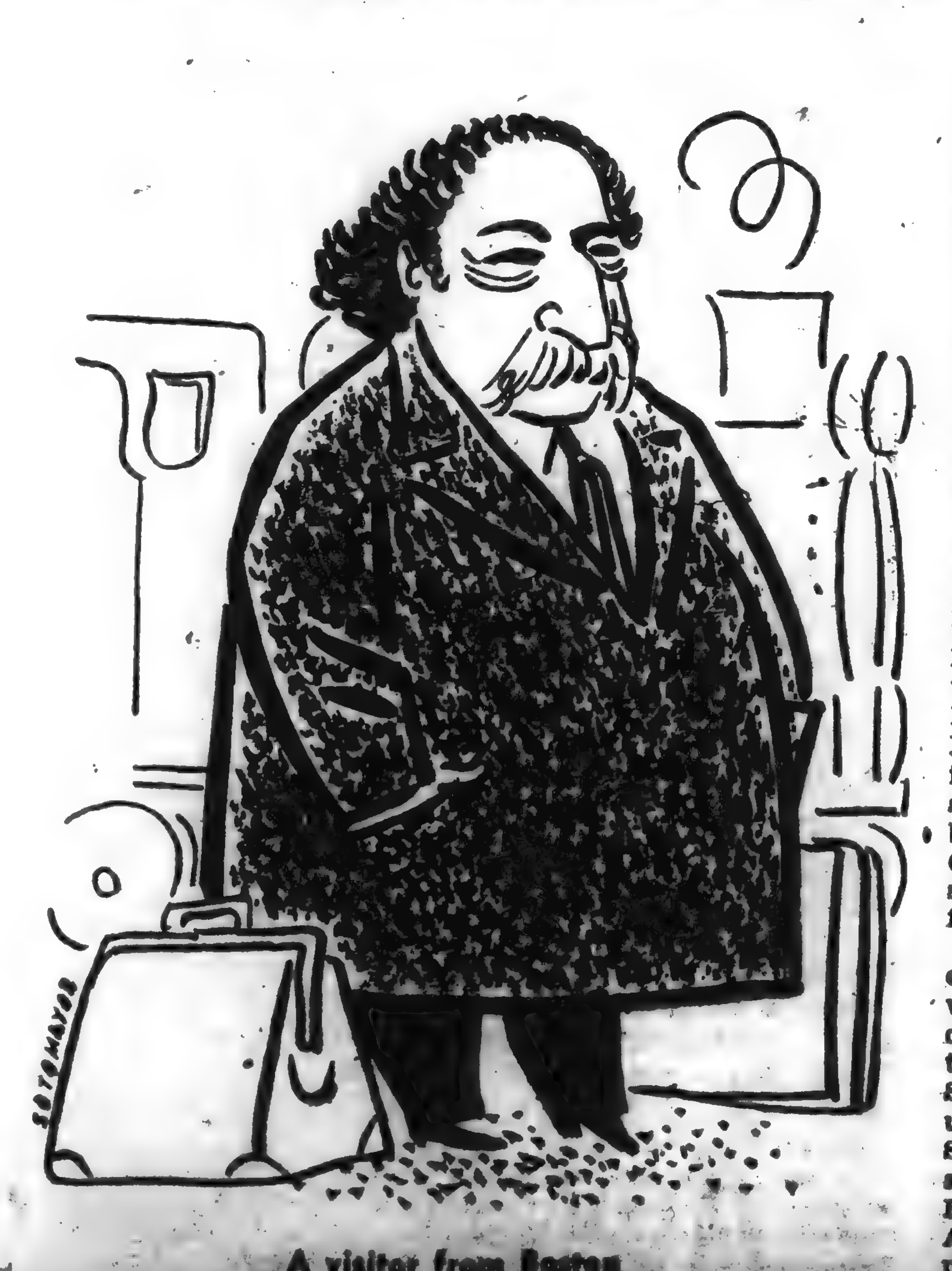
The program which Pierre Monteux will conduct tonight in Pasadena Civic Auditorium lists Beethoven's Symphony No. 2 in D Major; Paul Creston's Symphony No. 2, Opus 35; the suite from Stravinsky's "Fire Bird" and the suite from Strauss' "Der Rosenkavalier."

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

MAY 3 1953

Boston's Symphony Returns After 38 Years---Monteux, After 1 Year



A visitor from Boston

THE BOSTON SYMPHONY orchestra needs as little introduction to musical audiences as the gentleman whose portrait is printed herewith, although it has not been heard in San Francisco since it came here for the Panama-Pacific Exposition in 1915. But this world-famous organization, now engaged on the most extensive tour in its long history, will return to San Francisco for two concerts at the War Memorial Opera House next Thursday and Saturday nights.

The conductorship of the Boston Symphony has been shared through the greater part of the present season by Pierre Monteux and Charles Munch, and Monteux and Munch will direct the San Francisco performances. Monteux is the first to be heard. His program for Thursday night includes Beethoven's second symphony, the second symphony by the American composer, Paul Creston, the suite from Stravinsky's "Fire Bird," and the suite from Strauss' "Rosenkavalier."

Munch, one of the leading conductors of France, has previously appeared in San Francisco only with the French National Orchestra. His program Saturday evening includes Samuel Barber's overture to "The School for Scandal," Honegger's second symphony, the suite from Roussel's ballet, "Bacchus and Ariane," and the fourth symphony of Brahms.

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

MAY 7 1953

Boston Symphony Tour

Pierre Monteux Is Back for a Visit

The Pierre Monteux and their 7-year-old poodle Fifi arrived at the Fairmont Hotel yesterday after an all-night drive from the Santa Barbara heat.

San Francisco's beloved former conductor is here to direct a concert with the Boston Symphony tonight, part of that orchestra's current nation-wide tour.

The Monteux received the press in a room jammed with flowers from local friends. "You see, it was so hot in Santa Barbara, where Pierre had conducted, we started to drive and look for one of those cabins to stay in," said Madame Monteux.

"We're so adventurous.

"But at King City we decided to come all the way. When we got here I gave the Maestro a sleeping pill and told him it was a vitamin tablet. I could poison him and he wouldn't guess."

"But you haven't, my dear," said Monteux.

BUSY YEAR

And as Monteux watched and smiled, his wife gave a bubbling and detailed account of their activities last year and their schedule for the next.

"We went to Florence. It was so exciting to see the Ghiberti doors. We used to go to Fiesole every day for lunch and look down on the city."

Mme. Monteux was very impressed by the Boston symphony musicians and the elegance of their tour arrangements.

These include four railroad cars, instrument cases lined with plush, and a minute schedule with information on hotels, time changes and laundry, which Mme Monteux read aloud.

"They take such good care of their orchestra in Boston. Before you mention the words 'Boston Symphony,' you must salaam three times, turn around twice and whisper.

"But it's an absolutely magnificent instrument and the people are so nice to work with."

HAPPY TO BE BACK

Mm. Monteux was interrupted by a critic who asked the conductor how it felt to be back in San Francisco.

"I'm awfully happy to come back and see my own orchestra," he said.

Then Mme. Monteux continued.

This year her husband will end his tour with the Boston Symphony May 22. "Pierre is conducting 15 concerts, and Charles 14." (Charles is Charles Munch, permanent Boston symphony conductor.)

After four weeks in Boston, the Monteux will go to Montreal, Minneapolis, Brussels, then Amsterdam for a massive Beethoven festival.

"It's called the Greatness and Weakness of Beethoven. Everything he wrote for orchestra and orchestra and chorus. Everything."

"I would like to have done such a festival here, but could not," said Monteux, getting a sentence in edgewise.

Then, Madame continued, they will go to Italy. "Pierre will go to England, but I won't, because I can't take Fifi."

Then in the fall, he will conduct four operas at the Metropolitan.

"Don't I talk nicely," said Monteux with a smile and waved the press goodbye.

U.S. TOUR REVUES

POPS

[172]

1952-1953
SEASON

Cir. (D 391,842) (S 759,683)

This Clipping From
LOS ANGELES, CAL.
TIMES

MAY 5 1953

LOS ANGELES SOCIETY HAILS BOSTON SYMPHONY CONCERT

The sun was still shining (Daylight-Saving Time is back with us, remember?) when women in the Los Angeles area donned their evening gowns and men their black ties before hasty dinners and attendance at the Boston Symphony Orchestra's concert in the Shrine last night.

Residents of Los Angeles and its suburbs have again proved their taste for symphonic music. Music lovers came to the Shrine in goodly numbers, this after a whole season of symphony concerts by the Los Angeles Philharmonic Orchestra.

To Start Library

Consider, too, that last night there were two major openings: the Los Angeles Civic Light Opera's presentation of "Carousel" and Henry Fonda at the Biltmore Theater in "Point of No Return." In spite of these two interesting first nights, patronage of the Boston Symphony did not suffer.

Recognized as one of the foremost in the world, the 72-year-old Boston Symphony is on its first transcontinental tour and was sponsored in Los Angeles by the Southern California Symphony Association. A portion of the proceeds of the concert will be used to start a music library for the Los Angeles Philharmonic Orchestra.

Raoul Bertrand, French Consul General, was guest of honor last night when his countryman, Charles Munch, conducted a program of music from French, American and German composers.

At noon yesterday all of the 104 members of the Boston Symphony Orchestra were luncheon guests of Frank Vitale, patron of the arts. The musicians were informally entertained at 2142 E 49th St., and spent an afternoon of relaxation before their evening duties.

YOUTH IS DRAWN when the Boston Symphony comes to town. Caught studying the program at intermission are Pomona College students, Miss Millie Horton, daughter of Joseph Hortons of Bel-Air, and escort, Tony MacLeod.

Listening to perfection, the audience responded by being a perfect one. Listening with deep appreciation were Mr. and Mrs. William Dykes Allan, who had been dinner cohosts with Mr. and Mrs. Len V. Cox at Perino's for a group of friends before the performance.

No symphony concert would be complete without the presence of Mr. and Mrs. John Wreford Chapple (Mrs. Chapple is on the board of directors of the Southern California Symphony Association). The Chapples were dinner guests of Mr. and Mrs. Francis Howard and the four sat together at the Shrine.

Girls in Audience

A bright and gratifying sprinkling of youth met the eye at the block of seats taken by 21 girls who are students at Westlake School. The girls, beautifully behaved, applauded all musical numbers with enthusiastic fervor.

We noted Messrs. and Mmes. M. H. Atlass, M. F. Amestoy III, Carleton F. Burke, E. A. Bryant Jr., Leonard Chudacoff, Joseph Cotten, Robert E. Dolan, Howard D. Davis, Majl Ewing, David P. Frisina (concertmaster of the Philharmonic Orchestra), Sheldon F. Fay, John L. Herrick, Frank Kranz, H. Bradley Jones, George D. Jones, Victor Montgomery, J. Stanley Mullin and Elvon Musick.

Others Listening

More patrons at the concert were Drs. and Mmes. S. M. Alter, M. A. Bernstein, Lewis G. Mann Jr. and Charles Frederick Nelson.

In addition, Mmes. J. H. Baruh, E. M. Birdsall, Henry Barger, D. G. Cahill, Robert L. Crum, Marvin Chesebro, Charles H. Guerson, Yeatman Griffith, Ida Koverman, Stewart Hall, Donald W. Moore, Spencer Meeker, George Macauley, Mark M. Mills, Louise Sanborn, Richard Schweppe, Hope Stagliano, M. A. Warnick, L. E. Tollfson, Gwynn A. Tyler, W. F. Travis, Howard Wilson, Byron D. Williams, Guy C. Wilson Jr., Charles J. Wild and David J. Witmer.

Waving to friends in the audience before the curtain went up were Charles Coburn (he never misses any musical event), Frank P. Doherty, Ron Stever, Dr. Geneva Beatty and Misses Jean Herrick and Helen M. Waugh.

Harvey S. Mudd, chairman of the board of the Southern California Symphony Association, was there with Mrs. Mudd.

C. H. S.

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

MAY 8 1953

Munch Here to Lead Symphony Tomorrow

By ALEXANDER FRIED

Like the busman who takes a bus ride on his day off, Charles Munch, Boston Symphony conductor, looked forward eagerly to a singular pleasure yesterday when he arrived here from a concert in Fresno.

The prospect that pleased him was this: He was going to the Opera House last night to hear his Boston Symphony.

He himself was not to be the conductor. On the orchestra's national tour, Munch is alternating with his guest colleague, Pierre Monteux. Last night it was Monteux' turn on the podium. Munch's turn will come tomorrow night.

CHINESE DINNER.

"Surely there will be a great manifestation for the homecoming of M. Monteux!" said Munch. "That will be something to see!"

Meantime a **"specialite de la region"** that also held out its charm to the French visitor was a good Chinese dinner. Because of the curious schedule of his travels, he was planning to try out his baton hand on a pair of chopsticks at the irregular afternoon hour of 4:15.

Although he is French, Munch—who is tall, heavily built and gray-haired—yesterday showed some resemblance to the mythical Englishman who **"takes his pleasure sadly."**

As a matter of fact, he didn't say one single glum thing, during his brief sentences, and long pauses, in a press conference. He was decidedly enthusiastic about his new trip across the broad United States, and about the amazing musical development of the country. But his enthusiasm never made him voluble.

LAUDS U. S. VARIETY.

"This is beautiful!" he exclaimed in **heavily-accented English, as he looked out from his hotel suite at a vista of the hills of San Francisco. "There are so many cities of interest, and all so different, in America! Boston, San Francisco, Dallas, New Orleans, Atlanta—there lies the greatness of a country, in such variety."**

Munch visited San Francisco for the first time in 1947, at the head of the Paris National Orchestra. As a youth, he was concert master for such conductors as Bruno Walter and Furtwaengler, in Strasbourg and Leipzig. Soon he won renown as a leader himself, in France and other countries. He first came to the United States in 1946, and has been Boston Symphony conductor for four seasons.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 6 1953

City Will Hear Top Music At Symphony

Roger Voisin . . . Famed trumpeter of Boston Orchestra.

Some of the music world's best-known symphonic musicians are members of the Boston Symphony Orchestra which plays two concerts in Utah next week.

Roger Voisin, principal trumpet player, is an example. Considered one of the finest instrumentalists in the East, he occupies the "hot spot" in the orchestra's brass section. Some of the music to be played here, the Berlioz' "Royal Hunt and Storm" from "The Trojans," for example, and Ravel's "Rapsodie Espagnole," offer opportunity for musicians like Voisin to excel.

The orchestra plays Monday at 8:30 p.m. in the Salt Lake Tabernacle under sponsorship of the Utah Symphony. Charles Munch, music director and conductor of the orchestra, will be on the podium.

Tuesday night, the orchestra appears in Provo in the Joseph Smith Auditorium with the colorful Pierre Monteux as conductor. Different programs will be played.

The orchestra comes to Salt Lake City from Sacramento, starting the return jaunt of its transcontinental tour, first in the orchestra's history.

In all its stops to date, Detroit, Columbus, Dayton, Cincinnati, Knoxville, Atlanta, New Orleans, Dallas, El Paso, Tucson, Los Angeles, the orchestra has been received with tremendous warmth and enthusiasm.

Tickets for the Salt Lake concert are available at the Utah Symphony Office, 55 W. 1st South. Seats are available in all price ranges, according to David S. Romney, managing director of the Symphony.

In Provo, tickets can be obtained from the BYU Treasurer's office.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 8 1953

Boston Symphony Orchestra to Climax Salt Lake Music Season Monday Night

In a Tabernacle concert Monday night, the Boston Symphony Orchestra under the direction of Charles Munch will climax the Salt Lake music season. The program will begin at 8:30 p.m.

The world-famous visiting symphony will give a second concert under the direction of Pierre Monteux, former conductor of the San Francisco Symphony, in the Joseph Smith Auditorium at Brigham Young University in Provo Tuesday evening.

The Salt Lake concert, featuring Beethoven's Seventh Symphony, is part of a transcontinental tour for the 104-piece orchestra.

Capacity crowds and thunderous ovations have greeted recent tour appearances of the orchestra, rated by many critics as the greatest in America and one of the greatest in the world.

In Salt Lake City, the concert will mark the close of National Music Week in Utah and the start of the 1953 Utah Symphony Progress drive.

David S. Romney, manager of the Utah Symphony which is sponsoring the event, said the visitors will arrive in Utah Monday about 3 p.m. following concerts in San Francisco Saturday night and Sacramento on Sunday.

Tickets are now on sale at the Utah Symphony office, 55 W. 1st South St. Mr. Romney said good seats are still available in all price ranges.

Utah
SYMPHONY
OFF

UTAHNS WILL HEAR BOSTONIANS—Utah Symphony members, who will be hosts to the Boston Symphony next week, were among the first to buy tickets for the historic performance. Left to right, Harold Hymas, clerk, sells reservations to musicians Louis Booth, Glen Dalby and Norma Lee Madsen.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 9 - 1953

72-Year-Old Symphony Due in S. L.

The 72-year-old Boston Symphony makes its Salt Lake and Provo appearances next week.

The highly lauded music group, one of the oldest in the United States and considered one of the greatest in the world, began as a dream in the mind of a young Boston music student in Vienna in 1860.

According to a history prepared on the symphony, Henry L. Higginson, the young student, is credited with organizing and promoting the Boston Symphony in 1881. He became a Boston banker following his European studies, but his love for music never waned.

The present conductor, Charles Munch, will conduct the symphony in the Salt Lake Tabernacle performance Monday night.

When he became conductor in Boston, critics said the orchestra had entered a "golden age."

In Salt Lake City the Boston Symphony appearance will be a grand climax to "National Music Week," proclaimed May 4 through May 11 by Mayor Earl J. Glade. The concert will begin at 8:30 p.m.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 9 1953

Rare Musical Treat

The approaching performances of the Boston Symphony Orchestra, in Salt Lake City Monday night, under the direction of Charles Munch and at Provo on Tuesday with Pierre Monteux conducting, might well be termed opportunities of a lifetime for music lovers of the Mountain West. The concerts will mark the first appearances in this area of the ensemble during its entire 72 years as one of the world's greatest.

Symphony enthusiasts who have long thrilled to the orchestra's brilliance on radio and records will at last hear it in live form. And no better could that sound be displayed than in the spacious and historical Tabernacle or at the excellent orchestral hall in the Joseph Smith Building on the Brigham Young University campus.

As much to the credit of the Boston as its brilliant quality is the artistic integrity with which it is identified. Utah's welcome mat is out in recognition of such high standards.

Worth of Maestros Munch and Monteux has already been established in Utah — Munch with the French National Orchestra in Provo and Monteux with the San Francisco Symphony Orchestra at Ogden in previous seasons—and their return performances are eagerly anticipated.

They and their organization are to be commended for touring the nation in the face of high costs that have taken many other orchestras off the road. And equal commendation also is due the local sponsors—The Utah Symphony, an organization of recognized artistic stature in its own right and an unselfish booster of orchestral excellence in others, as well as to Brigham Young University, a traditional host to the best in music.

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 9 19[illegible]

Music Week Feature

Boston Orchestra Plays Here Monday

One of the most significant and momentous musical events in the history of Utah and the Salt Lake Tabernacle is expected to be the appearance next Monday May 11, of the Boston Symphony Orchestra, the great 104-piece orchestra which is known as one of the finest in the world.

It is the first time that the Boston Symphony has made a transcontinental tour; it is the first time that the orchestra has appeared in Utah, and it is the first that most Utahns will have had a chance to hear the famed orchestra although hundreds have heard the orchestra on recordings.

Appropriately, the concert will mark the close of Utah's "National Music Week" celebration.

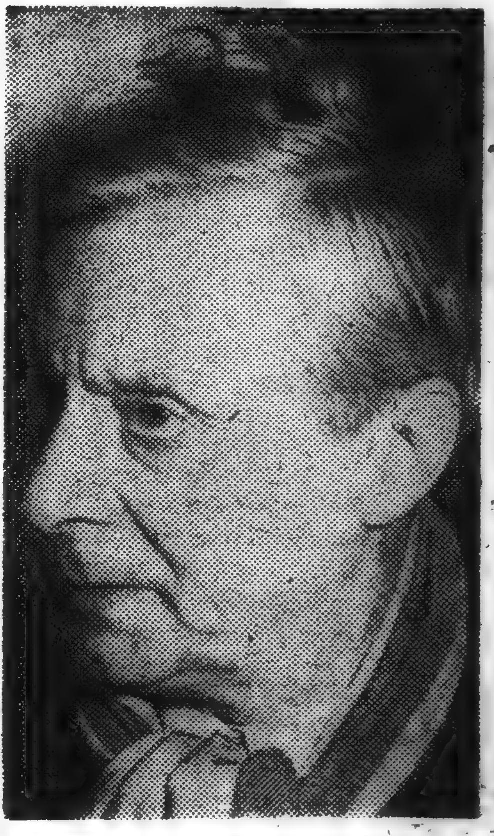
Charles Munch, permanent director, will conduct the orchestra for the Tabernacle performance. He was recognized as "the foremost conductor in France" when he accepted the position as director of the Boston Symphony five years ago this spring.

The Program

The Tabernacle concert will include: Overture, "The School for Scandal" by Barber; Royal Hunt and Storm from "The Trojans," by Berlioz; Prelude to "The Afternoon of a Faun" by Debussy; Rapsodie Espagnole by Ravel, and Symphony No. 7 by Beethoven.

The tour which started on April 21 will go on to Provo and the Brigham Young University on Tuesday. From there it continues on to Denver, Chicago, East Lansing, Ann Arbor, Toronto, Montreal, and Burlington.

One of the features of the orchestra is a young Miss Doriot Anthony, who at 22 years of age is not only the youngest player in the orchestra but also the first woman ever to earn the role of a "principal player." The talented Miss Anthony is a real favorite with the veteran orchestra members.



CHARLES MUNCH
. . . to direct Tabernacle concert

Press Notices

Excerpts from reviews of their current concert tour received in Salt Lake City included:

"For some two hours last night there was available the greatest orchestral playing heard in New Orleans in our memory and probably in the memory of the oldest concert-goer in the Hall. Charles Munch is almost unrivaled in his preeminence among present-day conductors."

—Ewing Proteet
"New Orleans Item"

"The concert can only be described in superlatives. The Boston is a virtuoso orchestra, and Charles Munch is a virtuoso conductor."

—Charles L. Dufour
"New Orleans States"

"This undoubtedly is one of the world's greatest orchestras. A marvelous experience to hear its memorable sounds in full concert hall splendour in a program which gave wide display to its virtuosity. Nor was there any tour boredoms or lassitude but a bright spark of interest and life seemed to show in everything."

—Ed Brooks
New Orleans "Times-Picayune"

"The listeners applauded steadily, making no effort to leave their seats. So Mr. Munch gave one of his rare encores. Not a person budged from his seat. Mr. Munch then did what must have been unheard of in the history of the Boston Symphony Orchestra. He played a second encore."

—Herald Rogers
"Christian Science Monitor"
El Paso Concert

U.S. TOUR REVUES

POPS

[174]

1952-
1953
SEASON

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS

MAY 9 - 1953

3 CONCERTS NEXT WEEKEND

Boston Symphony to Return

Chicagoans will have the opportunity to compare the work of two noted conductors of the Boston Symphony in the orchestra's concerts at Orchestra Hall next weekend. Charles Munch (left), the orchestra's musical director, will be on the podium Friday evening and next Sunday afternoon; Pierre Monteux, who was musical director of the orchestra from 1919-24, will be guest conductor next Saturday evening.

Monteux, Munch to Direct; 1st Appearance Here in 4 Years

BY IRVING SABLOSKY

In what promises to be one of the gala occasions of this music season, the Boston Symphony Orchestra returns to Orchestra Hall next weekend for not one or two but three concerts. It will be its first appearance here since the retirement of Serge Koussevitzky four years ago.

There is a nice note of historical color about the concerts. For they will be directed by two men—Pierre Monteux, who turned the orchestra over to Koussevitsky, and Charles Munch who 25 years later received it from him.

During those 25 years, Koussevitsky built what was very likely the finest orchestra in the world, and made it so brilliantly his own that even now almost anyone who thinks of the Boston Symphony thinks of this man.

* * *

HE DID NOT start it from scratch, though, any more than it dissolved at his departure. From all reports, Monteaux, in his five years as the orchestra's leader, brought it to the very verge of the perfection Koussevitsky achieved and held.

In fact, had it not been for Monteux there might have been no Boston Symphony for Kousevitsky to take over.

As Earle Johnson describes them in "Symphony Hall, Boston" Monteux's years there—the five after World War I — were stormy ones.

Karl Muck's splendid orchestra had slackened in a season under Henri Rabaud, and hardly had Monteux taken charge when he found himself with half an orchestra.

* * *

BOSTON'S orchestra wasn't yet unionized and the musicians felt underpaid. In a protest led by the concertmaster, nearly half the men went on strike. The trustees promptly discharged them and left it to Monteux to remake the orchestra in the midst of a season.

His success can be gathered from Philip Hale's remarks in Monteux's final year as director:

"It will not soon be forgotten that the superb orchestra of today is his creation."

"He formed and moulded it in the face of obstacles that would have daunted a man of less patience, courage and artistic enthusiasm.

"To a well-equipped body he gave life and beauty by his skill and taste as an interpreter of ancient, modern and ultramodern music."

* * *

THE BOSTON Symphony's policy of presenting a lion's share of new music existed even before Monteux went there, but it was he who first began conscientiously to present American composers' music—a practice that was one of the richly distinguishing features of the Koussevitzky era that followed.

Munch seems to have continued in the direction set by his two predecessors, though with an even more pronounced leaning toward the French repertoire. This will be our first opportunity to hear his way with the orchestra, and interest in it is keen.

* * *

MUNCH'S program Friday evening lists Handel's "Water Music" suite, Arthur Honegger's Symphony No. 2 for strings, Roussel's "Bacchus et Ariane" and Brahms' Symphony No. 1.

For Saturday evening, Monteux has programmed the Second Symphonies of Beethoven and Paul Creston, Stravinsky's "Fire Bird" suite and a suite from Strauss' "Der Rosenkavalier."

Next Sunday afternoon, Munch will conduct Samuel Barber's overture "The School for Scandal," the "Royal Hunt and Storm" from Berlioz' "The Trojans," Debussy's "The Afternoon of a Faun," Ravel's "La Valse" and Beethoven's Seventh Symphony.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 9 1953

Symphony Group Uses Special Train

The Boston Symphony Special will pull into Denver's Union Station at 1:30 p. m. Wednesday with two conductors—orchestra, not railroad—104 musicians, a manager and assistant and assorted crew members aboard.

The special train of nine cars in which the orchestra is making its cross-country tour is slated to be sidetracked in the Denver yards and used as quarters and dressing rooms during the brief stay here.

Pierre Monteux will conduct the orchestra in its Denver concert, sponsored by the Denver Symphony Society. Charles Munch is music director and regular conductor.

Instructions given to members of the orchestra regarding the tour contain this advice: "Take all lamentations to the chaplain's car situated directly ahead of the locomotive."

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

MAY 10 1953

Boston Symphony Conductor Charles Munch in happy mood.

MUSIC JOTTINGS

Boston Symphony Opens Here Friday

The Boston Symphony Orchestra will give Orchestra Hall concerts Friday, Saturday and next Sunday.

Its first visit to Chicago was made in 1886, when Wilhelm Gericke was conductor. He returned the following season, and in 1889. During the three following years Arthur Nikisch was conductor both in Boston and during the Chicago visits. Three concerts were given here in 1893—two of them at the Columbian Exposition.

Serge Koussevitzky brought the orchestra here in 1927, 1929, 1933, and in 1939 as well as following years. Charles Munch is Koussevitzky's successor at Boston, and Pierre Monteux is assisting him on the orchestra's long tour.

Before taking over the Boston Symphony in 1950, Munch conducted several leading musical groups in France, including the Paris Symphony, the Lamoureux and Straram Orchestras and the Paris Conservatory Orchestra. He founded the Paris Philharmonic.

He toured the United States in 1948 at the head of the Orchestra National de la Radiodiffusion Française.

RAFAEL KUBELIK and the Chicago Symphony Orchestra traveled to Mount Vernon, Iowa, Saturday to present a concert which will highlight the Cornell College annual music festival.

Kubelik has been engaged to be one of the two conductors to lead the Amsterdam Concertgebouw Orchestra when it makes its American tour next season. The other leader will be Eduard van Beinum. Kubelik also has been engaged to direct the Vienna Philharmonic Orchestra on its European tour.

FREDERICK L. Marriot will give an organ recital at Rockefeller Memorial Chapel at 8:15 p.m. Tuesday. The program will be devoted to music of the Renaissance and 17th and 18th centuries. He will present a second program at the chapel May 19.

AUDITIONS for the Michaels Award will be held Monday, Tuesday and Wednesday mornings in Orchestra Hall. Nine pianists, 10 violinists and 16 vocalists will compete.

THE LITTLE Orchestra Society, New York, announces that next season it will continue its policy of offering neglected 20th Century masterpieces and new works. Thomas Scherman is the conductor.

Cir. (D 986,523) (

This Clippin
CHICAGO
TRIBU

MAY

[175]

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 10 1953

Music Critics Laud Boston Symphony

MUSIC critics are using the most powerful adjectives they can find to describe the playing of the Boston Symphony Orchestra, it is revealed in clippings being received here.

As the famous orchestra finishes the third week of the tour which brings it to Denver on Wednesday, May 13, each concert has represented a triumph.

The Boston Symphony will play here under direction of Pierre Monteux, who is sharing the podium with Charles Munch, regular conductor, on the tour. The concert will be at 8:30 p. m. in City Auditorium under sponsorship of the Denver Symphony Society.

In Dayton, Ohio, where the orchestra played for a capacity audience, the concert was described as "magnificent."

The critic mentioned particularly the "great skill of phrasing and superlative beauty of coloring" in a Berlioz overture.

In the Columbus Dispatch, Samuel T. Wilson called the concert "one of memorable quality."

He said there is "no weak spot" in the orchestra, and the "sheer splendor of the sound" left the audience cheering at the concert's end.

Ewing Poteet of the New Orleans Item called the Boston concert the greatest orchestral playing heard in that city in the memory of the oldest concert-goer in the hall.

Pierre Monteux, who will conduct the Boston Symphony Orchestra here Wednesday night, is pictured at left in a conversation with another famous musician, Kousevitsky. →

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 10 1953

Boston Symphony To Play to Crowd From 4 States

The famed Boston Symphony Orchestra will be heard by people from four states in its performance Wednesday night in City Auditorium.

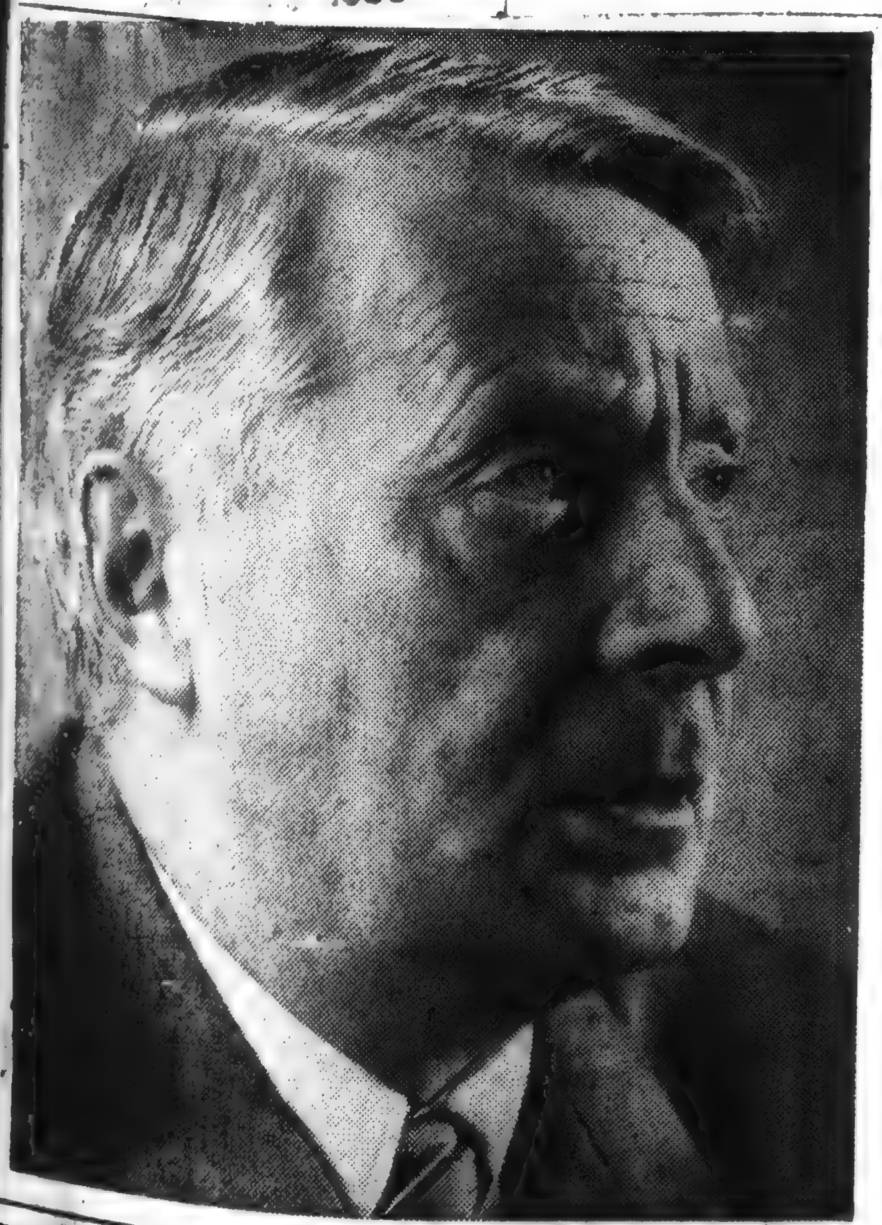
Ticket requests have been received from scores of towns in Colorado, Wyoming, Nebraska and New Mexico for the first Denver appearance of the orchestra in its 72-year history.

The concert is sponsored by the Denver Symphony Society. Charles Munch is the regular conductor of the Boston Symphony, but Pierre Monteux will lead the Denver concert.

Cir. (D 985,523) (S 1,644,847)

This Clipping From
CHICAGO, ILL.
TRIBUNE

1953



Left: Musical director of the Boston Symphony orchestra, Charles Munch, who brings his musicians to Orchestra hall for a three day stand. He will conduct Friday night and next Sunday afternoon. Pierre Monteux, who is associated with Munch on the tour, will direct the Saturday night music.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 9 1953

Doriot Anthony, first flutist of the Boston Symphony Orchestra, which appears Monday in Salt Lake City, and Tuesday in Provo, is one of two women in the big orchestra.

BOSTON SYMPHONY FIRST

Girl-Flutist Makes Musical History

Doriot Anthony is a woman who knew what she wanted and got it.

She became first flutist with the renowned Boston Symphony Orchestra, the first woman ever to hold a first chair position with that great musical organization.

Miss Anthony will be featured with the Boston orchestra Monday when it plays in the Salt Lake Tabernacle. One of the numbers to be played, Debussy's "Afternoon of a Faun," gives the young artist an excellent opportunity to display her talents.

She started her studies at eight, and continued in New York, Los Angeles, at the New England Conservatory in Boston and Eastman School of Music in Rochester, N. Y.

Miss Anthony's pre-Boston experience included a season with the Leonide Massine Ballet Company, the Washington Symphony Orchestra, the Bach Festival Orchestra at Carmel, Cal., and six years with the Los Angeles Philharmonic.

When she auditioned for Charles Munch, musical director and conductor for the Boston orchestra, she said she "stopped eating for a long while." There was a long wait, then she was accepted.

"Women must be on their toes in a field where there is such great competition," she said, "but if a woman is proficient in what she wants, she usually gets it."

For recreation, she likes to play tennis and ride horseback—and loves hiking, particularly along the trails in Vermont she knows so well. But for Doriot Anthony, music is fun and the flute comes first.

Tickets for the concert are available at the Utah Symphony Orchestra office, 55 W. 1st South. The orchestra plays Tuesday night in Provo, with Pierre Monteux as conductor. Tickets are available from the B Y U Treasurer's office in Provo.

U.S.
TOUR
REVUES

POPS

1952-
1953
SEASON

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAY 11 1953

Charles Munch in rehearsal

BOSTON CONDUCTOR—Talented French Conductor Charles Munch, director of the Boston Symphony for the past five years, will appear with the orchestra Monday in the Tabernacle. These studies of Mr. Munch were made during rehearsals.

Tabernacle Concert Awaited

Boston Symphony to Give First Performance in S. L.

The world-famous Boston Symphony Orchestra, under the direction of Charles Munch, will play in the Salt Lake Tabernacle Monday at 8:30 p.m.

ing Beethoven's Symphony No.

For the orchestra's first Utah appearance in history, a program has been chosen featuring Beethoven's Symphony No. 7. Prior to this, the program will include Barber's Overture to "The School for Scandal," "Royal Hunt and Storm" from Berlioz's "The Trojans," the "Rhapsodie Espagnole" by Ravel and Debussy's "Prelude to the Afternoon of a Faun."

David S. Romney, manager of the sponsoring Utah Symphony, said tickets are still available in all price ranges at symphony offices, 55 W. 1st South, until 5:30 p.m. After 7:15 p.m., they may be purchased at the Tabernacle box office.

For the second Utah performance in Provo Tuesday evening, tickets are being sold in the treasurer's office, Brigham Young University.

In Salt Lake City, the appearance of the 104-piece orchestra coincides with the last day of National Music Week in the state. The concert also ends the 1952-53 music season and marks the beginning of the 1953 Symphony Progress Drive.

Pierre Monteux, former San Francisco Symphony conductor and guest artist with the Boston orchestra, will conduct at the Provo appearance in the Joseph Smith auditorium, BYU campus.

Denver, Colo.
Post
5/12/53

Boston's Symphony Popular

With only a few more days remaining before the Boston Symphony orchestra's appearance here, all seats in the mezzanine and Fourteenth street balcony of the city auditorium have been sold.

Good seats still may be obtained, however, in other parts of the auditorium. The concert is to be at 8:30 p. m. Wednesday under the sponsorship of the Denver Symphony society.

The celebrated orchestra, traveling by special train on its cross-country tour, is to arrive in Denver at 1:30 p. m. Wednesday. The train will depart for Chicago, its next stop, only a few hours after the end of the concert.

The orchestra will be on the final stage of its journey when it arrives here from Salt Lake City. The Chicago concert, two in Michigan, two in Canada and one in Burlington, Vt., will wind up the twenty-six-city schedule.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 11 1953

Music Notes

Two Concert Changes by Munch

Charles Munch has made two advantageous program changes for his Orchestra Hall concerts with the Boston Symphony Orchestra this coming weekend.

Roussel's orchestra suite, "Bacchus et Arianne," will be substituted Friday evening for Ravel's "Rausodie Espagnole." Other works Friday will be Handel's "Water Music," Honegger's Symphony for Strings (with a wonderful brass fanfare in the finale), and Brahms' Symphony No. 1.

On Sunday afternoon, "La Valse' by Ravel has replaced some excerpts from "Die Meistersinger." The program also will include Barber's "School for Scandal" Overture, Berlioz's "Royal Hunt and Storm" from "The Trojans," "Afternoon of a Faun" by Debussy, and Beethoven's seventh symphony.

Pierre Monteux will conduct the orchestra Saturday night, and his program remains unaltered; the second symphonies of Beethoven and Paul Creston, Stravinsky's "Firebird" Suite, and a suite from "Der Rosenkavalier."

* * *

IGOR STRAVINSKY himself will arrive here later in the month to conduct a benefit concert May 28 in Orchestra Hall for the Association for Family Living.

His final program has not yet been forwarded, but is said to include Tchaikovsky's second symphony ("Little Russian") and "The Firebird" (again.)

* * *

WHEN I LEFT NEW YORK for Chicago early in March, there was a worried rumor going about that Toscanini had decided to return to Italy to die July 21. Evidently he later changed his mind, since he recently signed to conduct 14 concerts next Winter with his beloved NBC Symphony Orchestra.

* * *

MISCHA MISCHAKOFF, Toscanini's concertmaster, will be soloist tonight in Orchestra Hall with the North Side Symphony Orchestra. Mischakoff now is leader of the Detroit Orchestra's strings, and commutes to New York on those weekends when Toscanini conducts. He arranged his Detroit contract with that clause.

Remember, too, the Paulist Choir sings tomorrow evening in Orchestra Hall.

—R. D.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 11 1953

Musical Treat for Utah

Music lovers of Utah are due for a real treat tonight in Salt Lake City and tomorrow night in Provo. For many of them it will be their first opportunity to hear a live performance by a world-famous orchestra.

The 104-piece Boston Symphony is now on its way home from its first transcontinental tour, and it is playing in 26 cities.

Charles Munch, hailed a few years ago, before he became director of the Boston Symphony, as "the foremost conductor in France," will conduct the performance in the Tabernacle Monday night. Pierre Monteux will conduct a performance in Provo Tuesday night.

This is a unique opportunity to hear in the ~~flesh~~ a ~~musical~~ organization to which many have listened countless times over the radio or on recordings.

1952-
1953
SEASON

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAY 11 1953

BOSTON CONDUCTOR—Talented French Conductor Charles Munch, director of the Boston Symphony for the past five years, will appear with the orchestra Monday in the Tabernacle. These studies of Mr. Munch were made during rehearsals.

Tabernacle Concert Awaited

Boston Symphony to Give First Performance in S. L.

The world-famous Boston Symphony Orchestra, under the direction of Charles Munch, will play in the Salt Lake Tabernacle Monday at 8:30 p.m. ing Beethoven's Symphony No.

For the orchestra's first Utah appearance in history, a program has been chosen featuring Beethoven's Symphony No. 7. Prior to this, the program will include Barber's Overture to "The School for Scandal," "Royal Hunt and Storm" from Berlioz's "The Trojans," the "Rhapsodie Espagnole" by Ravel and Debussy's "Prelude to the Afternoon of a Faun."

David S. Romney, manager of the sponsoring Utah Symphony, said tickets are still available in all price ranges at symphony offices, 55 W. 1st South, until 5:30 p.m. After 7:15 p.m., they may be purchased at the Tabernacle box office.

For the second Utah performance in Provo Tuesday evening, tickets are being sold in the treasurer's office, Brigham Young University.

In Salt Lake City, the appea ance of the 104-piece orchestr coincides with the last day o National Music Week in th state. The concert also ends th 1952-53 music season and mark the beginning of the 1953 Sym phony Progress Drive.

Pierre Monteux, former Sa Francisco Symphony conducto and guest artist with the Bosto orchestra, will conduct at th Provo appearance in the Joseph Smith auditorium, BYU cam pus.

Denver, Colo.
Post
5/12/53

Boston's Symphony Popular

With only a few more days remaining before the Boston Symphony orchestra's appearance here, all seats in the mezzanine and Fourteenth street balcony of the city auditorium have been sold.

Good seats still may be obtained, however, in other parts of the auditorium. The concert is to be at 8:30 p. m. Wednesday under the sponsorship of the Denver Symphony society.

The celebrated orchestra, traveling by special train on its cross-country tour, is to arrive in Denver at 1:30 p. m. Wednesday. The train will depart for Chicago, its next stop, only a few hours after the end of the concert.

The orchestra will be on the final stage of its journey when it arrives here from Salt Lake City. The Chicago concert, two in Michigan, two in Canada and one in Burlington, Vt., will wind up the twenty-six-city schedule.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 11 1953

Music Notes

Two Concert Changes by Munch

Charles Munch has made two advantageous program changes for his Orchestra Hall concerts with the Boston Symphony Orchestra this coming weekend.

Roussel's orchestra suite, "Bacchus et Arianne," will be substituted Friday evening for Ravel's "Rausodie Espagnole." Other works Friday will be Handel's "Water Music," Honegger's Symphony for Strings (with a wonderful brass fanfare in the finale), and Brahms' Symphony No. 1.

On Sunday afternoon, "La Valse' by Ravel has replaced some excerpts from "Die Meistersinger." The program also will include Barber's "School for Scandal" Overture, Berlioz's "Royal Hunt and Storm" from "The Trojans," "Afternoon of a Faun" by Debussy, and Beethoven's seventh symphony.

Pierre Monteux will conduct the orchestra Saturday night, and his program remains unaltered; the second symphonies of Beethoven and Paul Creston, Stravinsky's "Firebird" Suite, and a suite from "Der Rosenkavalier."

* * *

IGOR STRAVINSKY himself will arrive here later in the month to conduct a benefit concert May 28 in Orchestra Hall for the Association for Family Living.

His final program has not yet been forwarded, but is said to include Tchaikovsky's second symphony ("Little Russian") and "The Firebird" (again.)

* * *

WHEN I LEFT NEW YORK for Chicago early in March, there was a worried rumor going about that Toscanini had decided to return to Italy to die July 21. Evidently he later changed his mind, since he recently signed to conduct 14 concerts next Winter with his beloved NBC Symphony Orchestra.

* * *

MISCHA MISCHAKOFF, Toscanini's concertmaster, will be soloist tonight in Orchestra Hall with the North Side Symphony Orchestra. Mischakoff now is leader of the Detroit Orchestra's strings, and commutes to New York on those weekends when Toscanini conducts. He arranged his Detroit contract with that clause.

Remember, too, the Paulist Choir sings tomorrow evening in Orchestra Hall.

—R. D.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 11 1953

Musical Treat for Utah

Music lovers of Utah are due for a real treat tonight in Salt Lake City and tomorrow night in Provo. For many of them it will be their first opportunity to hear a live performance by a world-famous orchestra.

The 104-piece Boston Symphony is now on its way home from its first transcontinental tour, and it is playing in 26 cities.

Charles Munch, hailed a few years ago, before he became director of the Boston Symphony, as "the foremost conductor in France," will conduct the performance in the Tabernacle Monday night. Pierre Monteux will conduct a performance in Provo Tuesday night.

This is a unique opportunity to hear in the ~~flesh~~ a ~~musical~~ organization to which many have listened countless times over the radio or on recordings.

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

Y 11 1953

FROM WHERE I SIT

Two Maestros Are Entertained

By **MILDRED B. ROBBINS**

The handsome Owl Room, with its ring of oil paintings, and the adjoining Red Room of the Bohemian Club was the setting Friday evening for one of the most pleasant cocktail gatherings of this late spring.

Entertaining in honor of **Mr.** and Mrs. Pierre **Monteux** and Charles **Munch**, who took turns directing the Boston Symphony Orchestra, were **Mrs. Leonora Wood Armsby**; her son, Newell **Armsby**; **Mrs. E. S. Heller** and **Mrs. Stanley Powell.**

There was no formal receiving line, but the hostesses and host—plus the honorees—greeted the large number of guests from various parts of the Owl Room. Messieurs Monteux and Munch tried their level best to keep seated (to conserve their energies), but were constantly jumping to their feet to greet arrivals.

Mrs. Monteux, in a becoming gown of white printed in black and wearing a corsage of fragrant (honest!) white orchids, was standing next to Mrs. Armsby (a white wool stole over her black frock) when we came in. Mrs. Monteux told us that her daughter, **Nancie**, and her husband, **Simon Barendse**, now the parents of four young sons, probably will be leaving New York in the near future for South America. They are happy about the change in address, as it means a big business promotion for Mr. Barendse and more domestic help for Nancie.

THOSE PRESENT

Assisting in serving was **Mrs. Newell Armsby,** a gracious young woman, whose black frock was brightened with a corsage of gold orchids. Diminutive Mrs. Heller, her dress a copper and black print, took her post near the door to greet friends and introduce them to the honored guests. Also assisting was **Mrs. Harold Pischel** of the Junior League.

Among those coming in during the early evening were Dr. and Mrs. Henry Francis Grady in evening clothes. Mrs. Grady wore a fluffy white fox stole over her brocade formal gown. They went on to a dinner party later. There were the J. D. Zellerbachs, she with an unusual avant garde sort of peacock velvet chapeau. We had a few words with Virginia and Jerry Powell, who leave for Europe by plane a week from Friday.

Others dropping in included **Dr.** and **Mrs. William Lister Rogers,** who left fairly early, as their post deb daughter, **Louise,** was due up from Stanford to join them for dinner. Also on hand were **Alastair** and **Phil Boone,** who had entertained at supper in their Sea Cliff home in honor of Maestro Monteux and his wife after the concert the evening before.

Miss Louise Boyd was over from Marin county, two large white magnificent roses from her garden pinned to her black suit. We noticed the **J. P. Coghlans,** among San Francisco's most ardent patrons of the arts; **Mr.** and **Mrs. Hector Escobosa,** the **John Ziels,** the **Bruce Selfridges** and **Mrs. Parker Maddux.**

Representing the young crowd were two pleasant lads, Mortimer Yelton and Melvin Bethke of the Stanford Symphony Forum, and Nancy Macomber, an Alpha Phi at Cal and also a college forum member.

ARTISTIC

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

MAY 12 1953

Conductors Feted At Big Reception

The musical set en masse, it seemed, assembled in the Red Room of the Bohemian Club to pay its devoirs to M. and Mae Pierre Monteux and Charles Munch.

For M. and Mme. Monteux the occasion was a reunion after their year's absence. For Maestro Munch it afforded opportunity to meet the conductor of the Boston Symphony.

Doris Monteux was radiant in a Parisian frock of white organza with delicate black lines through the material. A cluster of white orchids and a tiny white topper completed the costume.

Hostesses of the reception were Mrs. Wood Armsby, president of the San Francisco Symphony Orchestra, her daughter-in-law, Mrs. Newell Armsby, Mrs. E. S. Heller and Mrs. Stanley Powell.

Mrs. Wood Armsby was gowned in black taffeta with which she wore a stole of white homespun wool.

Mrs. Heller was in gown of heavy brown silk embossed with black velvet figures.

Mrs. Powell was in her favorite navy blue and Mrs. Newell Armsby in black faille.

Among the guests was, naturally, the French Consul at San Francisco, Louis de Guiringaud, (Monteux and Munch are French by birth).

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 13 1953

Boston Symphony To Perform Tonight

It's a long jump from the cultural heritage of an American Indian to the great tradition of classical music. In the case of Samuel Houston Mayes III, it was made in two generations.

Mayes, who is principal 'cellist of the Boston Symphony Orchestra, is a grandson of a full-blooded Cherokee Indian. The grandfather, also Samuel Houston Mayes, once spent some time in the White House with Grover Cleveland reviewing Indian land rights in Oklahoma.

The Boston Symphony Orchestra, with Charles Munch as music director, will play here tonight under sponsorship of the Denver Symphony Society. The Boston Symphony is making its first cross-country tour this spring.

Before joining the Boston Symphony this season, Mayes was first 'cellist with the Philadelphia Orchestra.

Samuel Mayes

Denver, Colo.
Post
5/13/53

Boston Symphony Here For First Performance

Three boxoffices will be open at the city auditorium Wednesday night for concertgoers who do not have reservations for the Boston Symphony orchestra's first Denver concert, sponsored by the Denver Symphony society.

Two boxoffices will be opened in the Curtis street lobby of the building and one at the Champa street entrance.

The entire auditorium has been thrown open for the concert by the Boston orchestra, recognized as one of the three leading symphonies of America. The concert will be conducted by Pierre Monteux, retired conductor of the San Francisco Symphony orchestra and at one time regular conductor of the Boston Symphony orchestra.

Welcome Back

Chicago American
May 15, 1953

IT IS A PLEASURE to welcome back the Boston Symphony Orchestra, which returns to Chicago today for the first time in five years. It will play three concerts at Orchestra Hall, tonight, tomorrow night and Sunday afternoon.

The Boston Symphony has been coming to Chicago from time to time since 1886. It is one of the oldest symphonic organizations in America—this is its 72nd season—but the esteem in which the public holds it is based not on reverence for its age but on appreciation of its excellence. In addition to its regular symphonic concerts, it plays in the famous Boston Pops and in the nationally appreciated Berkshire Music Festival.

The orchestra's musical director, Charles Munch, will conduct two of the Chicago concerts and his guest conductor, Pierre Monteaux, one.

Chicagoans will welcome the opportunity to hear this fine organization again. It comes to us too seldom.

FULTON LEWIS JR.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Denver

By Cateau Stegeman Tracy

As a grand finale to the concert season the **Boston Symphony Orchestra** with **Pierre Monteux,** conductor, appeared in city auditorium in an unforgettable performance. Beginning with Beethoven's Symphony in D Major, Op. 36, followed by Creston's Symphony No. 2, Op. 35, "The Firebird Suite" of Stravinsky and music from "Der Rosenkavalier" by Strauss, the 104-piece orchestra played with a style of elegance and fine musical perception seldom heard. The unostentatious conducting of Monteux, who without any visible display inspires his seasoned players to heights of perfection, is most welcome. The Denver Symphony Society arranged for the performance.

U.S. TOUR REVUES

POPS

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

MAY 11 1953

FROM WHERE I SIT

Two Maestros Are Entertained

By MILDRED B. ROBBINS

The handsome Owl Room, with its ring of oil paintings, and the adjoining Red Room of the Bohemian Club was the setting Friday evening for one of the most pleasant cocktail gatherings of the late spring.

Entertaining in honor of Mr. and **Mrs. Pierre Monteux** and **Charles Munch**, who took turns in directing the Boston Symphony Orchestra, were **Mrs. Leonora Wood Armsby**; her son, **Newell Armsby**; **Mrs. E. S. Heller** and **Mrs. Stanley Powell**.

There was no formal receiving line, but the hostesses and host—plus the honorees—greeted the large number of guests from various parts of the Owl Room. Messieurs Monteux and Munch tried their level best to keep seated (to conserve their energies), but were constantly jumping to their feet to greet arrivals.

Mrs. Monteux, in a becoming gown of white printed in black and wearing a corsage of fragrant (honest!) white orchids, was standing next to Mrs. Armsby (a white wool stole over her black frock) when we came in. **Mrs. Monteux** told us that her daughter, **Nancie**, and her husband, **Simon Barendse**, now the parents of four young sons, probably will be leaving New York in the near future for South America. They are happy about the change in address, as it means a big business promotion for Mr. Barendse and more domestic help for Nancie.

THOSE PRESENT

Assisting in serving was **Mrs. Newell Armsby**, a gracious young woman, whose black frock was brightened with a corsage of gold orchids. Diminutive **Mrs. Heller**, her dress a copper and black print, took her post near the door to greet friends and introduce them to the honored guests. Also assisting was **Mrs. Harold Fischel** of the Junior League.

Among those coming in during the early evening were Dr. and Mrs. Henry Francis Grady in evening clothes. Mrs. Grady wore a fluffy white fox stole over her brocade formal gown. They went on to a dinner party later. There were the J. D. Zellerbachs, she with an unusual avant garde sort of peacock velvet chapeau. We had a few words with Virginia and Jerry Powell, who leave for Europe by plane a week from Friday.

Others dropping in included **Dr. and Mrs. William Lister Rogers**, who left fairly early, as their post deb daughter, **Louise**, was due up from Stanford to join them for dinner. Also on hand were **Alastair and Phil Boone**, who had entertained at supper in their Sea Cliff home in honor of Maestro Monteux and his wife after the concert the evening before.

Miss Louise Boyd was over from Marin county, two large white magnificent roses from her garden pinned to her black suit. We noticed the **J. P. Coghlans**, among San Francisco's most ardent patrons of the arts; **Mr. and Mrs. Hector Escobosa**, the **John Ziels**, the **Bruce Selfridges** and **Mrs. Parker Maddux**.

Representing the young crowd were two pleasant lads, Mortimer Yelton and Melvin Bethke of the Stanford Symphony Forum, and Nancy Macomber, an Alpha Phi at Cal and also a college forum member.

ARTISTIC

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

MAY 12 1953

Conductors Feted At Big Reception

The musical set en masse, it seemed, assembled in the Red Room of the Bohemian Club to pay its devoirs to M. and Mme. Pierre Monteux and Charles Munch.

For M. and Mme. Monteux the occasion was a reunion after their year's absence. For Maestro Munch it afforded opportunity to meet the conductor of the Boston Symphony.

Doris Monteux was radiant in a Parisian frock of white organza with delicate black lines through the material. A cluster of white orchids and a tiny white topper completed the costume.

Hostesses of the reception were Mrs. Wood Armsby, president of the San Francisco Symphony Orchestra, her daughter-in-law, Mrs. Newell Armsby, Mrs. E. S. Heller and Mrs. Stanley Powell.

Mrs. Wood Armsby was gowned in black taffeta with which she wore a stole of white homespun wool.

Mrs. Heller was in gown of heavy brown silk embossed with black velvet figures.

Mrs. Powell was in her favorite navy blue and Mrs. Newell Armsby in black faille.

Among the guests was, naturally, the French Consul at San Francisco, Louis de Guiringaud, (Monteux and Munch are French by birth).

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 13 1953

Boston Symphony To Perform Tonight

Samuel Mayes

It's a long jump from the cultural heritage of an American Indian to the great tradition of classical music. In the case of Samuel Houston Mayes III, it was made in two generations.

Mayes, who is principal 'cellist of the Boston Symphony Orchestra, is a grandson of a full-blooded Cherokee Indian. The grandfather, also Samuel Houston Mayes, once spent some time in the White House with Grover Cleveland reviewing Indian land rights in Oklahoma.

The Boston Symphony Orchestra, with Charles Munch as music director, will play here tonight under sponsorship of the Denver Symphony Society. The Boston Symphony is making its first cross-country tour this spring.

Before joining the Boston Symphony this season, Mayes was first 'cellist with the Philadelphia Orchestra.

Denver, Colo.
Post
5/13/53

Boston Symphony Here For First Performance

Three boxoffices will be open at the city auditorium Wednesday night for concertgoers who do not have reservations for the Boston Symphony orchestra's first Denver concert, sponsored by the Denver Symphony society.

Two boxoffices will be opened in the Curtis street lobby of the building and one at the Champa street entrance.

The entire auditorium has been thrown open for the concert by the Boston orchestra, recognized as one of the three leading symphonies of America. The concert will be conducted by Pierre Monteux, retired conductor of the San Francisco Symphony orchestra and at one time regular conductor of the Boston Symphony orchestra.

Welcome Back

Chicago American
May 15, 1953

IT IS A PLEASURE to welcome back the Boston Symphony Orchestra, which returns to Chicago today for the first time in five years. It will play three concerts at Orchestra Hall, tonight, tomorrow night and Sunday afternoon.

The Boston Symphony has been coming to Chicago from time to time since 1886. It is one of the oldest symphonic organizations in America—this is its 72nd season—but the esteem in which the public holds it is based not on reverence for its age but on appreciation of its excellence. In addition to its regular symphonic concerts, it plays in the famous Boston Pops and in the nationally appreciated Berkshire Music Festival.

The orchestra's musical director, Charles Munch, will conduct two of the Chicago concerts and his guest conductor, Pierre Monteux, one.

Chicagoans will welcome the opportunity to hear this fine organization again. It comes to us too seldom.

FULTON LEWIS JR.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Denver

By Cateau Stegeman Tracy

As a grand finale to the concert season the **Boston Symphony Orchestra** with **Pierre Monteux,** conductor, appeared in city auditorium in an unforgettable performance. Beginning with Beethoven's Symphony in D Major, Op. 36, followed by Creston's Symphony No. 2, Op. 35, "The Firebird Suite" of Stravinsky and music from "Der Rosenkavalier" by Strauss, the 104-piece orchestra played with a style of elegance and fine musical perception seldom heard. The unostentatious conducting of Monteux, who without any visible display inspires his seasoned players to heights of perfection, is most welcome. The Denver Symphony Society arranged for the performance.

U.S. TOUR REVUES

POPS

1952-
1953
SEASON

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Capacity Audience Acclaims Boston Symphony Orchestra

The women's board of the University of Chicago Cancer Research Foundation presented the Boston Symphony Orchestra, Charles Munch conducting, at Orchestra Hall, May 15 (Allied Arts Corporation, Mgt.), and the capacity audience not only added greatly to the foundation's coffers, but the nearly three thousand listeners heard one of the most exciting and thrilling concerts of the season, a concert that was almost as spectacular to watch as to hear for Mr. Munch is ultra-dramatic in winning his effects, but what magnificent effects he wins. Every member of the orchestra is an artist and the ensemble is superb. The audience demonstrated vociterously its pleasure and approval. Roussel's amazing "Bacchus et Ariane" Ballet, Second suite, Op. 43, probably arousing the greatest demonstration. Handel's Suite for Orchestra from "The Water Music" and arranged by Sir Hamilton Harty, was delightfully done and for those who enjoy a lengthy Honegger work, Symphony No. 2 was a masterful orchestral success. Brahms' Symphony No. 1 closed the program and though it was late the happy, beautifully clad patrons would not leave until an encore was given. This was entertainment which had appeal and which was thoroughly appreciated.

Cir. (D 449,449) (S 473,004)

This Clipping From
DETROIT, MICH.
FREE PRESS

MAY 17 1953

Monteux to Lead Orchestra at MSC

EAST LANSING—Pierre Monteux will conduct the Bos~~ton Symphony Orchestra~~ at 8:15 p.m. Monday in Michigan State College Auditorium. The Program will consist of Berlioz's "Roman Carnival"; Wagner's "Siegfried's Rhine Journey"; "Don Juan," by Strauss, and the Second Symphony of Sibelius.

The life of a concert reviewer will be discussed at 8:15 p.m. Tuesday at Michigan State College by Olin Downes, music critic of the New York Times. Appearing with Downes will be Leonard Eisner, pianist.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 14 1953

Denver Greets Monteux And Boston Symphony

Saul Caston, right, Denver Symphony Orchestra conductor, greets Pierre Monteux, guest conductor of the Boston Symphony Orchestra, Mrs. Monteux and Madame Fifi, as they arrive at Union Station.

—*Rocky Mountain News Photo by Harry M. Rhoads.*

One of America's most beloved symphony conductors pulled into Denver yesterday, glad to be back after a six-year absence but sorry to have to leave in such a hurry.

Looking many years younger han his 78, Pierre Monteux, guest onductor of the Boston Symphony Orchestra, stepped off the special rain which brought the musical rew to Denver from Salt Lake ity and Provo, Utah.

"We received wonderful recepons everywhere," Mr. Monteux aid in his charming French acent. "But, of course, everybody urns out to see the Boston Symhony. That is the top. I'm proud be their guest conductor."

HANGES IN 35 YEARS

Mr. Monteux conducted the rchestra in a concert at City uditorium last night, then rushed off for a Chicago engagement shortly afterward.

"Denver hasn't changed much since I was here with the San Francisco Symphony in 1947," Mr. Monteux said. "But there have been many changes since I first visited the city with the Ballet Russe 35 years ago."

The short, rotund conductor chatted amiably with Rene Chalon, French consul, in their native language, recalling mutual friends in Paris where Mr. Monteux was born and where he studied and conducted the Paris Symphony.

The Denver greeters were also charmed by Mrs. Monteux who had charge of the couple's French poodle, Madame Fifi. The 7-year-old poodle is an accomplished traveler, having crossed the Atlantic eight times by air and once by ships and made 21 transcontinental trips.

HE'S 'LAST SURVIVOR'

"It is a great thrill to conduct the Boston Symphony once again," Mr. Monteux said. "I have been honored as the last survivor of past Boston Symphony conductors."

Mr. Monteux began his musical career in this country as a viola player with the Ballett Russe, graduating later to conductor. He also has guided the Metropolitan Opera Co. orchestra, The Amsterdam Symphony and has been with the San Francisco Symphony since 1934.

Cir. (D 614,687) (S 655,155).

This Clipping From
CHICAGO, ILL.
SUN-TIMES

MAY 16 1953

FRENCH MAESTRO HERE FOR CONCERTS

Pierre Monteux (left), famed maestro, arrives at La Salle St. Station with his wife, Doris. Greeting them is impresario Harry Zelzer. Monteux shares podium with conductor Charles Munch in three concerts at Orchestra Hall over weekend.

X
X
X

Welcome To Boston Symphony

Chicago this weekend has the opportunity to enjoy the personal appearance of the Boston Symphony Orchestra at Orchestra Hall. This is a cultural event of importance that might be compared with an exhibition of rare paintings at the Art Institute. Like most of the arts, symphony orchestras seldom are successful commercial ventures. They are supported not only at the box office, but in part by patrons who keep alive aesthetic appreciation in a society that makes boxing and baseball highly profitable ventures.

Chicago long has shown its appreciation for the Boston Symphony. It played here first in 1886—15 years after Chicago's first major league baseball game. ~~We hope Chicago, which is also host to the nation's boxing~~ fans over the weekend, will show another side of its versatile nature and its appreciation of the cultural values by a big turnout for the Boston Symphony tonight and tomorrow afternoon.

Chicago Sun Times May 1 '53

1952-
1953
SEASON

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.
JUN - 1953

Capacity Audience Acclaims Boston Symphony Orchestra

The women's board of the University of Chicago Cancer Research Foundation presented the Boston Symphony Orchestra, Charles Munch conducting, at Orchestra Hall, May 15 (Allied Arts Corporation, Mgt.), and the capacity audience not only added greatly to the foundation's coffers, but the nearly three thousand listeners heard one of the most exciting and thrilling concerts of the season, a concert that was almost as spectacular to watch as to hear for Mr. Munch is ultra-dramatic in winning his effects, but what magnificent effects he wins. Every member of the orchestra is an artist and the ensemble is superb. The audience demonstrated vociferously its pleasure and approval. Roussel's amazing "Bacchus et Ariane" Ballet, Second suite, Op. 43, probably arousing the greatest demonstration. Handel's Suite for Orchestra from "The Water Music" and arranged by Sir Hamilton Harty, was delightfully done and for those who enjoy a lengthy Honegger work, Symphony No. 2 was a masterful orchestral success. Brahms' Symphony No. 1 closed the program and though it was late the happy, beautifully clad patrons would not leave until an encore was given. This was entertainment which had appeal and which was thoroughly appreciated.

Cir. (D 449,449) (S 473,004)
This Clipping From
DETROIT, MICH.
FREE PRESS
MAY 17 1953

Monteux to Lead Orchestra at MSC

EAST LANSING—Pierre Monteux will conduct the ~~Boston Symphony Orchestra~~ at 8:15 p.m. Monday in Michigan State College Auditorium. The Program will consist of Berlioz's "Roman Carnival"; Wagner's "Siegfried's Rhine Journey"; "Don Juan," by Strauss, and the Second Symphony of Sibelius.

The life of a concert reviewer will be discussed at 8:15 p.m. Tuesday at Michigan State College by Olin Downes, music critic of the New York Times. Appearing with Downes will be Leonard Eisner, pianist.

Cir. (D 112,757) (S 122,343)
This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS
MAY 14 1953

Denver Greets Monteux And Boston Symphony

Saul Caston, right, Denver Symphony Orchestra conductor, greets Pierre Monteux, guest conductor of the Boston Symphony Orchestra, Mrs. Monteux and Madame Fifi, as they arrive at Union Station.
—Rocky Mountain News Photo by Harry M. Rhoads.

One of America's most beloved symphony conductors pulled into Denver yesterday, lad to be back after a six-year absence but sorry to have to leave in such a hurry.

Looking many years younger han his 78, Pierre Monteux, guest onductor of the Boston Symphony rchestra, stepped off the special ain which brought the musical rew to Denver from Salt Lake ity and Provo, Utah.

"We received wonderful receptions everywhere," Mr. Monteux id in his charming French acent. "But, of course, everybody rns out to see the Boston Symphony. That is the top. I'm proud be their guest conductor."

HANGES IN 35 YEARS

Mr. Monteux conducted the chestra in a concert at City uditorium last night, then rushed off for a Chicago engagement shortly afterward.

"Denver hasn't changed much since I was here with the San Francisco Symphony in 1947," Mr. Monteux said. "But there have been many changes since I first visited the city with the Ballet Russe 35 years ago."

The short, rotund conductor chatted amiably with Rene Chalon, French consul, in their native language, recalling mutual friends in Paris where Mr. Monteux was born and where he studied and conducted the Paris Symphony.

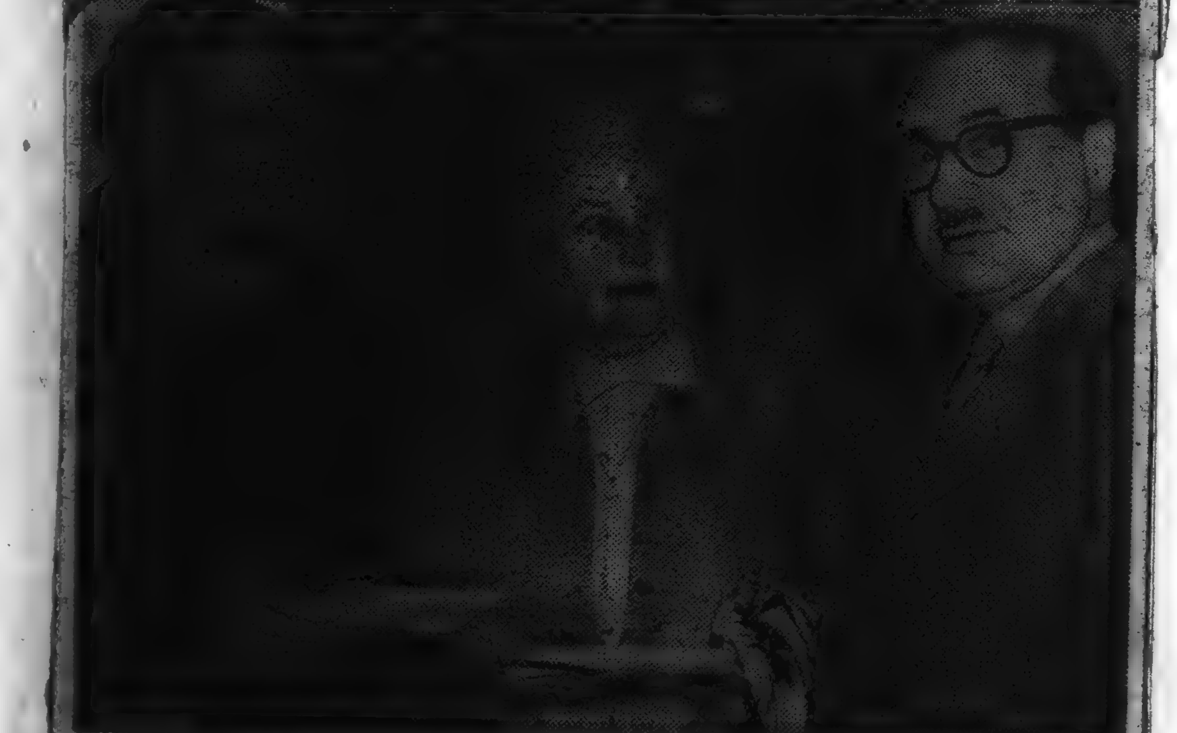
The Denver greeters were charmed by Mrs. Monteux who had charge of the couple's French poodle, Madame Fifi. The 7-year-old poodle is an accomplished traveler, having crossed the Atlantic eight times by air and once by ships and made 21 transcontinental trips.

HE'S 'LAST SURVIVOR'

"It is a great thrill to conduct the Boston Symphony once again," Mr. Monteux said. "I have been honored as the last survivor of past Boston Symphony conductors."

Mr. Monteux began his musical career in this country as a viola player with the Ballett Russe, graduating later to conductor. He also has guided the Metropolitan Opera Co. orchestra, The Amsterdam Symphony and has been with the San Francisco Symphony since 1934.

Cir. (D 614,687) (S 655,155)
This Clipping From
CHICAGO, ILL.
SUN-TIMES
MAY 16 1953



FRENCH MAESTRO HERE FOR CONCERTS
Pierre Monteux (left), famed maestro, arrives at La Salle St. Station with his wife, Doris. Greeting them is impresario Harry Zelzer. Monteux shares podium with conductor Charles Munch in three concerts at Orchestra Hall over weekend.

X
X
X

Welcome To Boston Symphony

Chicago this weekend has the opportunity to enjoy the personal appearance of the Boston Symphony Orchestra at Orchestra Hall. This is a cultural event of importance that might be compared with an exhibition of rare paintings at the Art Institute. Like most of the arts, symphony orchestras seldom are successful commercial ventures. They are supported not only at the box office, but in part by patrons who keep alive aesthetic appreciation in a society that makes boxing and baseball highly profitable ventures.

Chicago long has shown its appreciation for the Boston Symphony. It played here first in 1886—15 years after Chicago's first major league baseball game. ~~We hope Chicago, which is also host to the nation's~~ boxing fans over the weekend, will show another side of its versatile nature and its appreciation of the cultural values by a big turnout for the Boston Symphony tonight and tomorrow afternoon.

Chicago Sun Times May 16, 53

[179]

26 Montreal - THE GAZETTE, SATURDAY, MAY 16, 1953

Sight & Sound

'By Thomas Archer

The Boston Symphony Orchestra, which will open the Musical May series on Thursday at the Forum, has a unique record among the symphonic institutions of this continent or, for that matter, Europe. It is the ultimate production of a single man's brain and heart and has had a development unequalled for steadiness and consistency.

The orchestra is in the 63rd year of its history. During that time it has enjoyed the successive services of only ten permanent conductors who have succeeded each other, sometimes themselves like duly elected presidents of a musical republic.

The roster is most impressive:

Sir George Henschel (1881-1884); Wilhelm Gericke (1884-1889); Arthur Nikisch (1889-1893); Emil Paur (1893-1898); Gericke, second term (1898-1906); Karl Muck (1906-1908); Max Fiedler (1908-1912); Karl Muck, second term (1913-1918); Henri Rabaud (1918-1919); Pierre Monteux (1919-1924); Serge Koussevitzky (1924-1949); Charles Munch (appointed 1949).

❖ ❖ ❖

Over the whole span only three men have successively carried out the onerous duties of management—Charles J. Ellis (1885-1918); William H. Brennan (1918-1935); George E. Judd (appointed 1935). Mr. Brennan was assistant to Mr. Ellis before assuming full management, Mr. Judd to Mr. Brennan.

The Boston Symphony Orchestra has always managed its own affairs as a completely self-sustaining, independent institution. It has never permitted the slightest interference from the New York combines. It was the last of the American symphony orchestras to submit to unionization.

All this was and is the outcome of the conception and execution of a plan thought up and carried out by a very remarkable man, an art patron who deserves to rank in history with the great Cosimo de Medici of Florence. Col. Henry Lee Higginson, like Cosimo, was that rare combination, business man, banker, amateur musician and profound connoisseur of art with a deep understanding of the spiritual value of art in the community.

Col. Higginson came of a distinguished Boston family of bankers and lived during the true "flowering of New England," a flowering of culture which has been the leaven of America. Col. Higginson founded the Boston Symphony Orchestra in 1881 and his first step was to finance it with an endowment fund of a cool million dollars.

This was no gift of an over-emotional, self-conscious Maecenas, but was the result of personal conviction and a fine understanding of the basic needs of a great community. The colonel was a great man and also a very good man who loathed dictation and loved men's co-operation.

❖ ❖ ❖

As so often happens his attention was drawn to music in a big way by a series of circumstances. He was destined from birth to take his rightful position in the Boston banking firm of Lee, Higginson and Company. With this in mind he entered Harvard in 1851 at the age of 17.

During his freshman year his sight failed him. Col. Higginson had one supreme blessing, a noble father who understood his son. The boy was sent to Europe to recuperate. He ended up in Vienna where he realized he had a decided talent for music. He spent four years there devoting his time to studying singing, piano and composition. Banker Higginson senior fully approved!

It is conceivable that Col. Higginson might have made music his vocation had he not sustained a serious arm injury. In 1860 he returned to Boston in time to enlist in the First Massachusetts Cavalry and serve with distinction in the American Civil War rising in the field to the rank of major and being brevetted a colonel.

He married in 1863 and, after supervising oil wells in Ohio owned by the Higginson firm, entered the latter in 1868, eventually becoming president and owner. Col. Higginson, in short, found himself a powerful figure in the most money-conscious profession in the world. At an early age he had written to his father:

"It is only carrying out your own darling idea of making an imperishable capital in education that counts. My money may fly away, my knowledge cannot. One belongs to the world, the other to me."

❖ ❖ ❖

In little more than 10 years as guiding genius of Lee, Higginson and Company, he not only conducted the business well and shrewdly, he increased it. Then came the momentous time when he reconsidered:

"What shall I do?" he wrote to a friend." I can drop business now, retire, and lead a life of comparative leisure, or I can continue to work, and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Out of these words, awful in their utter simplicity, the Boston Symphony Orchestra was created as the most permanent institution of its kind.

Once convinced of his plan, Col. Higginson took full responsibility.

Being a business man he forthwith issued a statement of his aim:

"To hire an orchestra of 60 men and a conductor, paying them all by the year, reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they have time.

"To give in Boston as many serious concerts of classical music as are wanted, and also to give at other times, and more especially in summer, concerts of a lighter kind of music, in which should be included good dance music.

"To do the same in neighboring towns and cities as far as is practicable, but, but certainly to give Harvard University all that she needs in this line.

"To keep prices low always, and especially where the lighter

(Continued on page 28)

28 Montreal - THE GAZETTE, SATURDAY, MAY 16, 1953

SIGHT—p. 26

concerts are in question, because to them may come the poorer people.

"Such is the idea, and the cost presents itself thus:

"Sixty men at $1500 equals $90,000, plus $3000 for conductor and $7000 for solo players, adding up to $100,000. Of this sum it seemed possible that one half should be earned, leaving a deficit of $50,000, for which $1,000,000 is needed as principal. Of course, if more money comes in by means of larger earnings or of a larger fund, men should be added to the orchestra."

❖ ❖ ❖

The million dollar principal was credited to the Boston Symphony Orchestra before the first concert conducted by Henschel in the Boston Music Hall on Oct. 22, 1881, opening with Beethoven's Dedication of the House Overture, a Haydn Symphony, Schubert's Rosamunde Music, Weber's Festival Overture and arias from Gluck's Orpheus and Max Bruch's Odysseus by the famous contralto, Anna Louise Cary.

The second and third seasons assured the success of the orchestra. It is typical of the colonel that he could record the following intermission type of conversation:

Enthusiastic Concert-goer:—"Isn't the Orchestra splendid?

Higginson: It is not. It is learning, and will be good by and by."

The great man guided the destinies of the Boston Symphony Orchestra for 37 years, from its foundation until a year before his death in 1919 at the age of 85 when he committed it to the care of a board of nine trustees.

During that time he saw the full fruition of his plan. Under great conductors like Gericke and Muck the Boston Symphony Orchestra became one of the greatest in the history of music. An oldtimer will tell you that a Boston Symphony concert directed by the lean, sardonic Karl Muck, was a musical experience to carry through life.

❖ ❖ ❖

One of the colonel's last acts was to leap to the defence of Muck in the wholesale condemnation of everything German from Bach to Richard Strauss which followed America's entry into the First World War in 1917. The octogenarian hero could not withstand the storm. Muck had to go to a concentration camp. It was the only crisis the Boston Symphony has ever had to face in its illustrious career.

With the tremendous Higginson tradition behind them the trustees were in a quandary. They engaged the gentle Henri Rabaud. But the composer of Marouf, felt the burden too heavy. After one season he resigned the post to Pierre Monteux. In four years Mr. Monteux, who will resume his old Boston conductorship next Thursday, can be said literally to have reconstituted one of the greatest symphonic institutions in the world.

In 1925 Mr. Monteux handed over the Boston Symphony to the remarkable Serge Koussevitsky. Koussevitsky and Henry Hadley established the Berkshire Symphonic Festival at Tanglewood, with the aid of George Judd's expert and tactful management.

It was at one of these festivals that the writer was given a weighty opinion on the quality of the Boston Symphony Orchestra from Mr. (now Sir) Arthur Bliss, distinguished British composer and director of music for the BBC.

❖ ❖ ❖

Sir Arthur was on a visit to the United States for the World's Fair and took time off to visit Tanglewood. We took in concerts together including the mountain chamber music, Ted Shawn's Dance School. We attended the concerts in the famous Tanglewood Shed. The conversaton at the first concert, so far as I remember it, went like this (Sir Arthur is a monosyllabic Englishman):

Sir Arthur: "Good, good, especially the brasses."
Archer:—Yes?
Sir Arthur:—But not as good as the BBC Symphony.
Archer:—No?
Sir Arthur:—Hm! Those brasses really are good.
Archer:—Yes?
Sir Arthur:—I think they really are quite up to BBC standard.
Archer:—Yes?

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS

MAY 15 1953

Welcome to Chicago

"Welcome to Chicago," smiles Mrs. Lawrence A. Kimpton to Charles Munch, conductor of the Boston Symphony Orchestra. Mrs. Kimpton, wearing a big red rose on her hat, was one of the members of the woman's board of the University of Chicago Cancer Research ~~Foundation~~ who greeted the famed maestro at luncheon Thursday.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

MAY 15 1953

DORIOT ANTHONY, *first flute of the Boston Symphony Orchestra, will appear with 103 members of the orchestra on the Bushnell stage in the 24th annual Bushnell Symphony Series*

[186]

U.S.
TOUR
REVUES

POPS

1952-1953 SEASON

EATON'S Salutes

Musical May of Montreal

AN OUTSTANDING CONTRIBUTION TO MUSIC AND ART
IN THIS CITY

TO BE STAGED IN THE FORUM AMPHITHEATRE

Presented by Canadian Concerts and Artists Inc. and Hurok Attractions

• Boston Symphony Orchestra

Thursday, May 21 Programme:

Overture to Roman Carnival .... Berlioz

Symphony No. 2 .... Sibelius

Fire Bird Suite .... Stravinsky

Suite from "Der Rosenkavalier" ... Strauss

• Metropolitan Opera

Saturday Matinee, May 23 La Boheme

Friday Eve. May 22 Rigoletto

Saturday Eve., May 23 Samson and Delila

Sunday Eve., May 24 La Tosca

• London's Festival Ballet

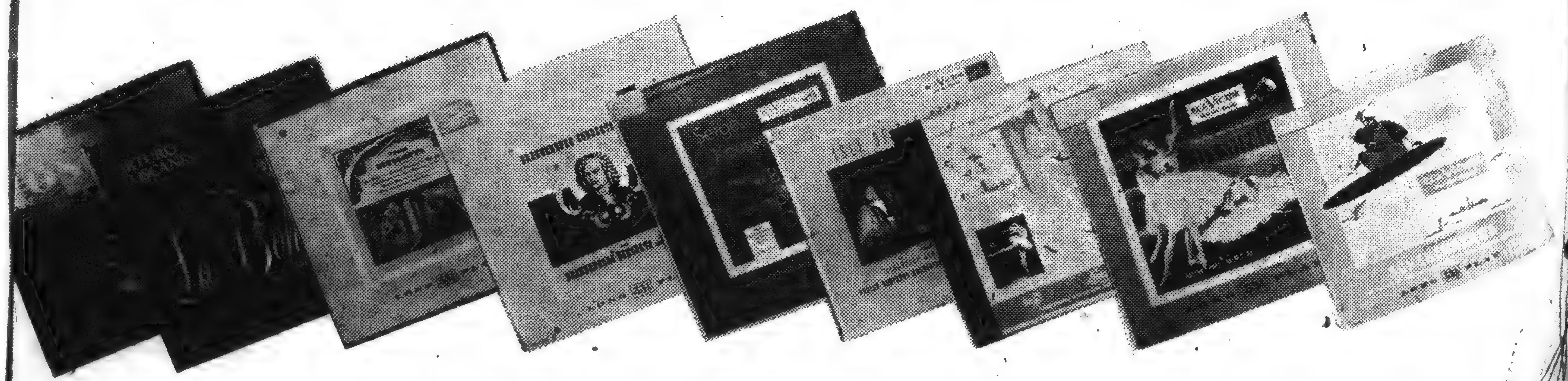
Thursday, Eve. June 4
Concerto, Grosso, Giselle
Arlequinade, Beau Danube

Friday, Eve. June 5
Les Sylphides, Petrouchka,
Spectre de la Rose,
Prince Igor

Saturday, Eve. June 6
Lac Des Cygnes, Scheherazade, Pas de Quatre,
Symphony for Fun,
Prince Igor

Eaton's Steinway Concert Grand is being used by the Ballet Orchestra

On This Occasion We Highlight Recordings of Some of the Great Works that will be Presented by these World Famous Artists



[181]

Recordings of Great Operas

Tosca—3 L.P. 33 1/3 Records	11.90
La Boheme—2 L.P. 33 1/3 Records	11.90
Rigoletto—3 L.P. 33 1/3 Records	17.85

Boston Symphony Orchestra

Long playing 33 1/3 Recordings of the

Brandenburg Concerto No. 6 in B Flat No. 1 in F	5.95
Isle of the Dead "Classical Symphony in D, Opus 25	5.95
Sibelius Symphony No. 2 in D, Opus 43	5.95

EATON'S—Music Centre, Fifth Floor

Recordings of Famous Ballets

Les Sylphides— 33 1/3 Long-Playing Recording	4.95
Scheherazade— 33 1/3 Long-Playing Recording	5.95
Swan Lake—2 L.P. 33 1/3 Recordings	11.90

Telephone PL. 9211

THE T. EATON CO LIMITED
OF MONTREAL

The Berkshire County Eagle

Pittsfield, Massachusetts, Wednesday, May 20, 1953.

THREE CONDUCTORS: Only two of these three conductors are of the musical variety but the railroad man in the center, George LaFontaine of West Roxbury, is enjoying the act. When the Boston Symphony Orchestra pulled into El Paso, Texas, on its 4500-mile transcontinental tour, Pierre Monteux, left, guest conductor of the BSO, donned the conductor's hat, and Charles Munch, right, conductor of the BSO, shoved a 10-gallon hat over his head, the gift of an appreciative public.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 22 1953

(AP Photo)

LOST CHORD STOLEN? — Charles Munch, conductor of the Boston Symphony Orchestra, wears a sheriff's 10-gallon hat as he nabs his guest conductor, Pierre Monteux, in a bit of horseplay during a train stop on their western tour now coming to an end. Munch wears honorary vigilante's badge.

MAY 11, 1953

Radio-TV Log
PAGE A-18

PAGE ONE

Top Soloists To Appear In Symphony

Boston Group Sets Varied Program For S. L. Tonight

A program designed to show off to best advantage the flawless qualities of the Boston Symphony as well as the superb qualities of solo players will be played Mondey night in the Salt Lake Tabernacle by the visiting orchestra.

The conductor will be the eminent French musician, Charles Munch, musical director and conductor of the orchestra.

Appearance of the orchestra, a climax to the city's observance of National Music Week, is being sponsored by the Utah Symphony.

The Program

In Salt Lake City the orchestra will play Barber's Overture to "The School for Scandal," "Royal Hunt and Storm" from Berlioz' "The Trojans," Debussy's "Prelude to the Afternoon of a Faun," and Ravel's "Rapsodie Espagnole." The number after intermission will be Beethoven's Symphony No. 7.

Salt Lake music patrons should consider themselves fortunate to hear such an orchestra. Everywhere the Boston has appeared, it has played to capacity audiences and won "rave" notices. David S. Romney, managing director of the Utah Symphony, points out that tickets in all price classes still are available.

Review Notices

Typical of the review notices received on its nationwide tour are:

"The concert can only be described in superlatives. The Boston is a virtuoso orchestra and Charles Munch is a virtuoso conductor" — New Orleans States.

"The listeners applauded steadily, making no effort to leave their seats. So Mr. Munch gave one of his rare encores. Not a person budged from his seat. Mr. Munch then did what must have been unheard of in history of Boston Symphony. He played a second encore." — Herald Rogers, Christian Science Monitor, writing about the El Paso concert.

[182]

U.S. TOUR REVUES

POPS

1952
1953
SEASON

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

A Noted Guest Is Leader of Bostonians

By RUSSELL McLAUCHLIN

THE GRAVE and reverend Pierre Monteux, matching his years with his honors, was guest conductor of the Boston Symphony, at an extra concert at the Masonic Auditorium, Tuesday evening, to which about enough Detroiters came to fill one-half the seats. It is, of course, late in the season and this concert was not on the subscription series.

But even so, it is strange that a huge population like ours couldn't marshall a big crowd to hear a grand old man conduct what is possibly the finest symphony orchestra on this earth.

The Bostonians are on their first trans-continental tour since the days of Karl Muck. Charles Munch, the permanent conductor, is sharing the stand with Monteux. And this is not the first time that the names of Monteux and Muck have come together in a newspaper paragraph. Away back in 1918, with anti-German sentiment a soaring emotion, Muck left the orchestra and Monteux took over; an ardent Frenchman, 43 years old. A little arithmetic will show you his present age, not at all evident in his conducting.

For, though the Monteux mien is stately and remarkably tranquil, he is just as galvanic a leader as ever he was. And he did a program of extreme complexity, last night, entirely from memory.

* * *

THE PROGRAM went venturing into no musical regions not abundantly explored. There were but four compositions played: Berlioz' "Roman Carnival" Overture, Siegfried's Rhine Journey and the "Don Juan" of Strauss for the first half and, after the intermission, the Second Symphony of Sibelius. That was a substantial program, if there ever was one. And how shall a reporter describe the behavior of the Boston Symphony in such music?

All one's life, it seems, one has been writing about the suavity of the Boston brass, the treeful of nightingales which compose the string sections, the woodwinds' romantic voices whose rich colorations appear to transfer matters from the tonal realm to the world of pigments. This has been unvarying, down the years, and its mighty end-result long since became an eloquence and a submission to a great conductor's will, which has made this body a singular thing in American music.

And so, when the venerable Monteux emerges from history to participate vitally in the most taxing tour in five decades, we perceive a first-class event.

An adequate report, in consequence, might be concentrated into the simple assertion that the Boston Symphony, at the top of its powers, was last night conducted by Pierre Monteux, at the peak of his.

Cir. (D 449,449) (S 473,004)

This Clipping From
DETROIT, MICH.
FREE PRESS

APR 2 2 1953

MUSIC

Boston Symphony Mighty Under Monteux

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra started its coast-to-coast tour Tuesday night with a concert under Pierre Monteux at Masonic Temple.

It was a program devoted to the more familiar symphonic works, culminating in the grandiose Sibelius Symphony No. 2.

Monteux was one of the personages who molded the Boston orchestra in an earlier day and helped bring it to its place among the world's great musical organizations.

Under his baton the orchestra took on, once again, much of the character it had under Serge Koussevitsky's direction.

* * *

THERE WAS a breadth of tone and instrumental sonority which has been lacking under the brisk direction of Charles Munch.

Of course, the music offered was such as to stress these romantic qualities. There was the Berlioz "Roman Carnival" overture to open the concert, and Siegfried's Rhine Journey from Wagner's "Gotterdammerung" to carry it forward.

Richard Strauss' dramatic "Don Juan" tone poem rounded out the evening.

Qualifications which place Monteux among the ranks of the top conductors of the world were evident.

* * *

UNLIKE HIS French confreres, Monteux directs with a frugality of motion. A mere gesture of the hand serves to bring in a section of the orchestra in perfect accord.

Throughout the evening, the musical atmosphere was one of masculinity and beautifully designed strength.

The climax was the power-laden—one might almost say muscle-bound — Sibelius symphony. Monteux gave it a cleanly defined reading.

Details of the performance were enormously impressive. The sudden surge of plucked strings in the first movement, and the long ostinato bass of the pizzicati of the second had mighty impact.

Even the Tschaikovskian fragments of melody of the third movement shared in the general tone of the symphony; they were never permitted to approach sentimentality.

The Second Symphony is not generally considered among the best of Sibelius' work, but the performance Tuesday night made it seem so.

This Clipping From
DETROIT, MICH.
TIMES

APR 2 2 1953

Symphony Shows Off Its Brass

By Harvey Taylor
Music Editor

THE PROGRAM Pierre Monteux selected for last night's concert by the Boston Symphony was a little too muscle-bound to be adequately proportioned but it did serve to show off the magnificent quality of the orchestra—particularly the brass.

The major work (if length, loudness and sumptuousness of tone can make a work major) was the Sibelius second symphony. The other pieces on the program were Berlioz' "Roman Carnival" overture, "Siegfried's Rhine Journey" from Wagner's "Gotterdammerung," and Strauss' "Don Juan."

No Real Feeling

We have often confessed our inability to admire the work of Sibelius but hitherto we'd always had a certain liking for the second symphony. However, we find that repeated hearing diminishes rather than augments the pleasure it holds for us.

The trouble with Sibelius is that he seems to have no real feeling for structure and development. A good enough theme occurs to him but that's about all that occurs to him.

He has no recourse except to make this theme louder and louder without really developing it and once you're familiar with the themes the symphony has no further challenge for the listener.

In a Beethoven symphony, one hears some new piece of ingenuity in each fresh hearing.

Bombast, Vulgarity

This reaction to the Sibelius second illustrates the danger of presenting a program such as last night's—made up as it was of composers all of whom had more than their share of bombast and vulgarity. Perhaps after hearing more disciplined composers at work we'd have been more tolerant of Sibelius' extravagances.

Monteux' conducting is altogether admirable. No one has a simpler or more effortless baton technique and no one gets a better sound from an orchestra.

Round and Sound

We think this is because he lets the man play freely and their tones are round and sound as if they'd been made by men who are relaxed and unharassed. Monteux is not careless, he's merely confident that his charges respect him and will do his bidding.

We remember watching him from backstage when he conducted in Detroit three years ago. He gets more with a steady gaze, a benign smile and a little exhortative nod of encouragement than do many lesser men who work themselves into a lather and inhibit rather than

---

ally Sibelius, of course, and orchestrally sound and solid with unmistakable touches here and there of Finnish fervor. The grand old man of Finland lives quietly in his country house at Jarvenpaa near Helsinki and for a long while no music has come from his desk.

A perfectionist, only an orchestra of the magnitude of the Boston Symphony is capable of properly interpreting his works. They are of virtuosic calibre and, as such, must be played by virtuosi.

There is true loveliness in everything Sibelius wrote—to wit, his immortal "Finlandia." His symphony parallels that masterpiece in exquisite musicianship.

DAZZLING FACETS

Last night's concert was dazzling in its emotional facets. Dr. Monteux and his musicians deserved well the ovation that greeted them.

To some the program may have appeared a bit stuffy—to those, that is, who prefer the lighter type of classic. But there is no denying the Boston's magnificent setup and particular praise should go to the cello section. Especially impressive was the finale in the Sibelius opus.

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

66—THE DETROIT NEWS—Wednesday, April 22, 1953

A Noted Guest Is Leader of Bostonians

By RUSSELL McLAUCHLIN

THE GRAVE and reverend Pierre Monteux, matching his years with his honors, was guest conductor of the Boston Symphony, at an extra concert at the Masonic Auditorium, Tuesday evening, to which about enough Detroiters came to fill one-half the seats. It is, of course, late in the season and this concert was not on the subscription series.

But even so, it is strange that a huge population like ours couldn't marshall a big crowd to hear a grand old man conduct what is possibly the finest symphony orchestra on this earth.

The Bostonians are on their first trans-continental tour since the days of Karl Muck. Charles Munch, the permanent conductor, is sharing the stand with Monteux. And this is not the first time that the names of Monteux and Muck have come together in a newspaper paragraph. Away back in 1918, with anti-German sentiment a soaring emotion, Muck left the orchestra and Monteux took over; an ardent Frenchman, 43 years old. A little arithmetic will show you his present age, not at all evident in his conducting.

For, though the Monteux mien is stately and remarkably tranquil, he is just as galvanic a leader as ever he was. And he did a program of extreme complexity, last night, entirely from memory.

* * *

THE PROGRAM went venturing into no musical regions not abundantly explored. There were but four compositions played: Berlioz' "Roman Carnival" Overture, Siegfried's Rhine Journey and the "Don Juan" of Strauss for the first half and, after the intermission, the Second Symphony of Sibelius. That was a substantial program, if there ever was one. And how shall a reporter describe the behavior of the Boston Symphony in such music?

All one's life, it seems, one has been writing about the suavity of the Boston brass, the treeful of nightingales which compose the string sections, the woodwinds' romantic voices whose rich colorations appear to transfer matters from the tonal realm to the world of pigments. This has been unvarying, down the years, and its mighty end-result long since became an eloquence and a submission to a great conductor's will, which has made this body a singular thing in American music.

And so, when the venerable Monteux emerges from history to participate vitally in the most taxing tour in five decades, we perceive a first-class event.

An adequate report, in consequence, might be concentrated into the simple assertion that the Boston Symphony, at the top of its powers, was last night conducted by Pierre Monteux, at the peak of his.

Cir. (D 449,449) (S 473,004)

This Clipping From
DETROIT, MICH.
FREE PRESS

APR 22 1953

MUSIC

Boston Symphony Mighty Under Monteux

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra started its coast-to-coast tour Tuesday night with a concert under Pierre Monteux at Masonic Temple.

It was a program devoted to the more familiar symphonic works, culminating in the grandiose Sibelius Symphony No. 2.

Monteux was one of the personages who molded the Boston orchestra in an earlier day and helped bring it to its place among the world's great musical organizations.

Under his baton the orchestra took on, once again, much of the character it had under Serge Koussevitsky's direction.

* * *

THERE WAS a breadth of tone and instrumental sonority which has been lacking under the brisk direction of Charles Munch.

Of course, the music offered was such as to stress these romantic qualities. There was the Berlioz "Roman Carnival" overture to open the concert, and Siegfried's Rhine Journey from Wagner's "Gotterdammerung" to carry it forward.

Richard Strauss' dramatic "Don Juan" tone poem rounded out the evening.

Qualifications which place Monteux among the ranks of the top conductors of the world were evident.

* * *

UNLIKE HIS French confreres, Monteux directs with a frugality of motion. A mere gesture of the hand serves to bring in a section of the orchestra in perfect accord.

Throughout the evening, the musical atmosphere was one of masculinity and beautifully designed strength.

The climax was the power-laden—one might almost say muscle-bound — Sibelius symphony. Monteux gave it a cleanly defined reading.

Details of the performance were enormously impressive. The sudden surge of plucked strings in the first movement, and the long ostinato bass of the pizzicati of the second had mighty impact.

Even the Tschaikovskian fragments of melody of the third movement shared in the general tone of the symphony; they were never permitted to approach sentimentality.

The Second Symphony is not generally considered among the best of Sibelius' work, but the performance Tuesday night made it seem so.

---

ally Sibelius, of course, and orchestrally sound and solid with unmistakable touches here and there of Finnish fervor. The grand old man of Finland lives quietly in his country house at Jarvenpaa near Helsinki and for a long while no music has come from his desk.

A perfectionist, only an orchestra of the magnitude of the Boston Symphony is capable of properly interpreting his works. They are of virtuosic calibre and, as such, must be played by virtuosi.

There is true loveliness in everything Sibelius wrote—to wit, his immortal "Finlandia." His symphony parallels that masterpiece in exquisite musicianship.

DAZZLING FACETS

Last night's concert was dazzling in its emotional facets. Dr. Monteux and his musicians deserved well the ovation that greeted them.

To some the program may have appeared a bit stuffy—to those, that is, who prefer the lighter type of classic. But there is no denying the Boston's magnificent setup and particular praise should go to the cello section. Especially impressive was the finale in the Sibelius opus.

This Clipping From
DETROIT, MICH.
TIMES

APR 22 1953

Symphony Shows Off Its Brass

By Harvey Taylor
Music Editor

THE PROGRAM Pierre Monteux selected for last night's concert by the Boston Symphony was a little too muscle-bound to be adequately proportioned but it did serve to show off the magnificent quality of the orchestra—particularly the brass.

The major work (if length, loudness and sumptuousness of tone can make a work major) was the Sibelius second symphony. The other pieces on the program were Berlioz' "Roman Carnival" overture, "Siegfried's Rhine Journey" from Wagner's "Gotterdammerung," and Strauss' "Don Juan."

No Real Feeling

We have often confessed our inability to admire the work of Sibelius but hitherto we'd always had a certain liking for the second symphony. However, we find that repeated hearing diminishes rather than augments the pleasure it holds for us.

The trouble with Sibelius is that he seems to have no real feeling for structure and development. A good enough theme occurs to him but that's about all that occurs to him.

He has no recourse except to make this theme louder and louder without really developing it and once you're familiar with the themes the symphony has no further challenge for the listener.

In a Beethoven symphony, one hears some new piece of ingenuity in each fresh hearing.

Bombast, Vulgarity

This reaction to the Sibelius second illustrates the danger of presenting a program such as last night's—made up as it was of composers all of whom had more than their share of bombast and vulgarity. Perhaps after hearing more disciplined composers at work we'd have been more tolerant of Sibelius' extravagances.

Monteux' conducting is altogether admirable. No one has a simpler or more effortless baton technique and no one gets a better sound from an orchestra.

Round and Sound

We think this is because he lets the man play freely and their tones are round and sound as if they'd been made by men who are relaxed and unharassed. Monteux is not careless, he's merely confident that his charges respect him and will do his bidding.

We remember watching him from backstage when he conducted in Detroit three years ago. He gets more with a steady gaze, a benign smile and a little exhortative nod of encouragement than do many lesser men who work themselves into a lather and inhibit rather than

(Canada)

I Trade

Symphony Scores Hit

Boston Orchestra Heard in Detroit

By JOHN GARDINER

It has oft been written and reiterated that the essence of the greatness of the revered Boston Symphony Orchestra is a perpetual striving for perfection in musical performance. This artistic integrity, based on uncompromising musical standards, was very evident in the inspiring concert given by this revered aggregation of artists last night at Detroit's Masonic Temple under the distinguished conductorship of Dr. Pierre Monteux. The audience, unfortunately, was lamentably small.

WIDENS RANGE

Dr. Monteux occupied the Boston Symphony's podium from 1919 to 1924 when he was succeeded by Dr. Serge Koussevitsky, the Russian maestro. Dr. Monteux had brought Diaghilev's famed Ballet Russe to America and also had shown his abilities with the Metropolitan Opera Company. Proving a patient and tireless builder, Monteux gave the symphony concerts life in a new direction by greatly widening the range of the program.

Last evening's performance at the Temple opened the first transcontinental tour of the celebrated orchestra in its 72-year history. Current permanent conductor of the ensemble is Dr. Charles Munch, successor to Koussevitzky.

For its Detroit performance the orchestra read from the literature of Berlioz, Wagner, Richard Strauss and Jan Sibelius, the Scandinavian nationalist. Perfection was the keynote, impeccable music the result.

PRIME FAVORITE

Berlioz's overture, "Le Carnaval Romain," was written in 1843 and through the years has retained all its orchestral brilliance and public appeal. It was composed originally as the introduction to the second act of the opera "Benvenuto Cellini," an opera that failed. However, the "Roman Carnival" excerpt created a sensation as a concert piece and now is a prime favorite with even the most modern conductors.

Turning to the pages of Wagner's tetralogical "Der Ring des Nibelungen," (The Twilight of the Gods), Monteux and his instrumental artists presented the long orchestral interlude "Siegfried's Rhine Journey" from "Gotterdammerung," last in the Ring series. Here Wagner reached the limits of human imagination in this music-drama peopled with gods and supermen, strange creatures of the old Norse mythology, the magic of Valhalla and the mysteries of the Rhine.

In the Journey, much use is made of the brass with interspersed horn calls and bird songs. Indeed, Siegfried's horn call leads into the rapturous and sweeping motive. The call is combined with reminiscences of the fire music and develops, in full statement, into the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring and, finally, the renunciation of love.

VARIED REACTIONS

Strauss' tone poem, "Don Juan," produces varying reactions. Presumably, it depicts the life and character of the Spanish rake, Don Juan. Written in 1889 and conducted by the 25-year-old Strauss at Weimar in 1891, the work is brilliant but leaves one with mixed emotions. Von Bulow called it grandiose. Hanslick found in it "a tumult of dazzling color daubs" whose composer "had a great talent for false and ugly music." We might be inclined to agree with Hanslick but be that as it may, last night's audience gave it a generous measure of applause.

In no medium is Jan Sibelius' fierce, impassioned nationalism better conveyed than in his "Symphony No. 2 in D-Major" (Opus 43) which he wrote during Finland's struggle for national independence before the world wars. This symphony enjoys popular favor, although it ranks 13th in a list of 13 recognized symphonies. It is characteristic-

inspire the performers.

The Boston orchestra still seems tops to us. Particularly beautiful was the work of the trumpets and French horns but the strings still have the well remembered richness of tone and smoothness of attack.

Cir. (D 440,317) (S 604,779)

This Clipping From
DETROIT, MICH.
TIMES

APR 26 1953

Harvey Taylor

Detroit Music

Defends Criticizing Choice of Program

AN IRATE reader called us the day after the Boston Symphony played here last week and berated us for the impudence we showed in criticizing Pierre Monteux' choice of a program deemed suitable for Detroiters.

The point she made was that the Boston Symphony is perhaps the greatest orchestra in the world and that we should all be happy to hear it play anything because it does so just a little better than any other orchestra.

We can't go along with this. A great orchestra is the finest musical instrument man has devised (and that includes the man-trained human voice upon which sentimentalists with more enthusiasm than judgment often bestow this accolade) and we hate to see it misused.

Wasting Instrument

Should we be pathetically grateful for a violinist who possesses the finest Strad in the world and the finest technique if he comes to Detroit and gives us selections from "The Student Prince" and gems from Rodgers and Hammerstein shows?

No, we think not. This is wasting a fine instrument and fine musicianship on pieces which can be heard played adequately by men and instruments of much less distinction and we think it's high time that touring orchestras stopped considering Detroit a whistle stop and a cultural musical wastel land.

Designed for Choirs

The pieces that Monteux programmed would all be heard as routine "lighter" offerings by the Detroit Symphony during a normal season and we think that Eugene Ormandy has shown much better judgment in his choice of program for the Philadelphia Orchestra which will be heard in Masonic Auditorium Wednesday evening.

It's true that touring orchestras usually offer programs designed specifically to make the various choirs in the orchestra sound as sonorous and impressive as possible. Monteux' program of Berlioz, Wagner, Strauss and Sibelius certainly achieved this end — but then again so does Ormandy's program which avoids depending on the same period of romantic musical opulence and offers instead a much more varied sampling of music.

Certainly no piece shows off the timbre of an orchestra more successfully than does Ormandy's arrangement of the Bach intermezzo and fugue in C. This will be followed by Hindemith's symphony called "Matthew the Painter," one of the milestones of contemporary music in which the majesty of the full symphony is well achieved in the orchestration.

4-Day Appearance

Next on the program will be Aaron Copland's "The Quiet City," a tone poem for trumpet, English horn and strings. These modern pieces, while perhaps not great music, must be heard if audiences are to keep up with what changes are taking place in symphonic writing. The evening will end with Richard Strauss' deftly orchestrated suite from "Der Rosenkavalier." This is not a particularly taxing program but it's a satisfying one.

After Wednesday's concert, the Philadelphians will make their annual trip to Ann Arbor for the four-day University of Michigan May Festival, which will open Thursday evening with Alexander Brailowsky as soloist in the Chopin E-minor concerto.

Concert Tuesday

THE MADRIGAL CLUB under the direction of August Maekelberghe will present its spring concert at 8:30 Tuesday evening in the Detroit Institute of Arts.

POPS

[184]

1952-1953 SEASON

U.S. TOUR ADVANCE

Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN
APR 23 1953

On the Aisle . . .

Munch and Boston Symphony Present Magnificent Music

By NORMAN NADEL

Excellence is a tradition with the Boston Symphony Orchestra.

A few other orchestras play as well, from time to time, but none has maintained such a rigid standard of quality over so many years. Frenchman Charles Munch, who assumed leadership of the Boston a few seasons ago, is as zealous in his devotion to excellence, as were his distinguished predecessors.

ALL THIS was reaffirmed last night by the Boston's concert in Memorial Hall, as final event of the Symphony Club of Central Ohio's 1952-53 series. From start to finish, the program was magnificent—and the whole audience knew it. Applause after the final work, Brahms' Symphony No. 1 in C minor, was thunderous.

AND WITH GOOD REASON. Munch and his 102 musicians had given it a reading such as Columbus rarely has heard. It was organized and balanced as a whole, yet meticulous in its detailing.

You could hear all the inner parts—phrases, harmonies, progressions, and individual instrumental flourishes that brightened the orchestral fabric without detracting from its all-over beauty.

The strangeness of three trombones, played legato, against the vibrant profundity of a contrabassoon—or the delicate equilibrium of horns and flutes set off by shimmering strings—these were but two of countless memorable moments in the

—also a Frenchman—in his reading of "Royal Hunt and Storm" from "The Trojans." He appreciates and exploits Berlioz' extravagance of orchestration—to the delight of his audiences.

DEBUSSY'S "Afternoon of a Faun" was as hauntingly lovely as ever, despite the frequency with which it is performed. This was a searching, sensitive performance, highlighted by the delicate yet positive flute playing of Doriot Anthony.

A native Californian, Miss Anthony received her training at Eastman School of Music in Rochester, N. Y. After graduation she played two years with the National Sympthony in Washington, one with the CBS orchestra in New York, and seven with the Los Angeles Philharmonic. This is her first season as first flutist of the Boston.

WAGNERIAN MUSIC hasn't been played here very often in the past few years, so the "Meistersinger" excerpts were especially welcome. Needless to say, the Bostonians and Munch have the measure of Wagner, as they have of practically any other composer. Their playing had all the required breadth, sweep and sonority.

MEMORIAL HALL was not quite full for the concert, and far too many people arrived in-

chorus girl, who join the WAC for reasons all their own. "Hurricane of Pilgrim Hill" will be co-feature.

FRANK LOVEJOY and newcomer Joan Weldon star in "The System," which comes to the RKO Grand on Wednesday, April 29. The film borrows its theme from the disclosures of the various crime investigating committees which have roused the public.

The movie story concerns the operation of a national gambling syndicate known as The System. The methods of operation are laid bare by delving into the affairs of the leader of one city's gambling headquarters.

Co-feature will be "Iron Crown," with Gino Cervi and Elisa Cegani.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 25 1953

Words and MUSIC

by Arthur Darack

Boston Orchestra

THE BOSTON SYMPHONY Orchestra is a national institution, claimed, it is true, by Boston, but national in the same sense as the New York Yankees. It excites pride and envy, but after it concludes a performance even its rivals are willing to grant it the admiration which comes to the champion. Over the years the Boston Orchestra has probably done as much to establish the standards of the possible and the desirable in orchestral playing as the Yankees in their own field. But now let us turn exclusively to the field in which the Bostonians are supreme—Orchestral Playing.

★ ★ ★

THE CONCERT which the Boston Orchestra and its conductor, Charles Munch, gave at Music Hall, last night, brought cheers and wonder. But it also brought the kind of orchestral performance which makes a work like the Brahms Fourth Symphony seem like a discovery. When all the parts of a great symphony are set out so that each is heard in perspective — something that does not happen often—then it becomes clear why one ought to attend to that symphony again and again. I am certain that almost everyone in the large audience, last night, had a good deal of familiarity with this Brahms symphony. But I am equally certain that few have heard it played so that it was both completely articulated and completely expressed. It seemed that this happened last night.

★ ★ ★

THE CONCERT opened with a sonorous and incisive performance of the "Water Music" Suite by Handel and then went on to the most hair-raising part of the concert, Honegger's Second Symphony for string orchestra and Ravel's "La Valse." Both these works are cornerstones of French orchestral music. The Ravel is played often, the Honegger is known to me only from hearing this same Boston Orchestra play it in 1948. I was impressed then and even more now. It is a powerful, taut, composition in the outer movements and a sorrowful, elegiac thing in the slow, middle movement. Honegger seems to have found his metier here for there are no stylistic disfigurations and the music has an inner strength which mushrooms out and gives force to the simple melodic outlines. Needless to say, this was the metier of Munch, too, and the celebrated Boston strings (and trumpets in the last movement) made the work seem like a modern masterpiece.

★ ★ ★

RAVEL'S "La Valse" begins with stray, shadowy bits of sounds—waltz hints. It is the atmosphere that counts. The melody appears and once it is on the scene Ravel's orchestra is made to sing, to scream, to shreik and to produce sounds which suggest the choreography of frantic dancers in contorted gyrations. The melodies are twisted into queer shapes and the ending is almost chaotic or as near to chaos as the neat, orderly, precise mind of Ravel could stray. And this was the performance highlight of the concert. Munch and the orchestra followed Ravel through all the brilliance and the exertions. But—and this is what impressed me about the conductor—Munch establishes a framework of phrasing, a set of "does and dont's" which he does not violate. His interpretations are powerful but remarkably straightforward. I am certain that the Boston Symphony Orchestra is in hands hardly less able than the late Koussevitsky. Thanks to the Cincinnati Symphony Orchestra for bringing these magnificent Bostonians.

THE CINCINNATI ENQUIRER

Words and MUSIC

by Arthur Darack

Proper Bostonians In Town Tonight

CHARLES MUNCH sat in his suite at the Terrace Plaza, yesterday afternoon, talking animatedly and candidly to the local press assemblage, which on its part was worrying about movie reviews, deadlines and one thing or another. Maestro Munch, who will conduct the world famous Boston Symphony Orchestra at Music Hall tonight, darted from English to French to German, in order to make clear the exact flavor of meaning he wished to convey. I gathered that Munch is as much a stickler for verbal meaning as he is when he confronts the Boston Orchestra on the podium and wishes to get a particular tone color or effect.

★ ★ ★

MUNCH SAID there is no problem in Boston when it comes to introducing new contemporary works. The proper Bostonians have been conditioned long since to expect a certain amount of music that does not sound like Tchaikovsky or Brahms and so they behave with the utmost propriety. The lorgnette set will overhear a symphony of Honegger without a murmur; on occasion they even indicate their pleasure or displeasure.

★ ★ ★

MUNCH was receiving the press less than an hour after he arrived in town and less than 10 minutes after the press arrived he was happy to point out one of the obligations which a music critic ought to feel. Munch said music critics should be on the lookout, constantly, for new music. They should bring worthwhile new music to the attention of the public. That is an obligation. He stressed the word obligation.

★ ★ ★

THE ONLY contemporary work on the program tonight is the Honegger Symphony for Strings, a work which, as I recalled, the Boston Orchestra played on its last trip here under Koussevitsky in 1948. The rest of the program is as conservative as Boston itself is reputed to be.

CHARLES MUNCH

It consists of the Brahms Fourth Symphony, and the Handel "Water Music" Suite.

★ ★ ★

MUNCH AND George Judd, manager of the Boston Orchestra, talked about some financial details of the orchestra. The minimum salary of the orchestra is $5700 and no more than one-fourth of the orchestra is "on minimum." Cincinnati's minimum is around $2600.

The Boston Orchestra has a season of 47 weeks, what with the pop concerts and the performances at Tanglewood and so no member of the orchestra has to worry about where his next meal is coming from. The orchestra gets no tax money of any sort and, in fact, must pay the city of Boston $34,000 a year for tax on Symphony Hall.

★ ★ ★

MUNCH was proud of the fact that three of the works which won the New York Music Critic's Award this past year were premiered by the Boston Orchestra. These were a symphony by Piston, a piano concerto by Haieff and a symphony by Toch. See you tonight.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
APR 24 1953

Boston Symphony Wins Cheers; Dayton, Too, For Full House

The magnificent Boston Symphony orchestra, conducted by Pierre Monteux, appeared in concert last night at Memorial hall. And, hurrah for Dayton! She supplied a capacity audience which paid tribute with enthusiastic applause.

This was the orchestra's third visit to Dayton. Its first was during November 1927; its second, in 1933.

Monteux is sharing the tour, which takes the Boston to the West coast, with Charles Munch, the regular director who, by the way, will conduct the orchestra's performance in Cincinnati's Music hall this evening.

Monteux preceded the late Sergei Koussevitzky as conductor of the Boston orchestra and did much, during his Boston stay, in imparting to the internationally-famous group its clarity and effervesence.

The Boston Symphony orchestra, pet of Boston wealth and heavily endowed, has made a name for itself not only for impeccable performance, but also by playing the work of American composers.

Through it, Aaron Copeland, Walter Piston, Roy Harris and others have been recognized. But the program presented last night was made up in entirety of compositions by the European great.

The Berlioz overture, "Roman Carnival," opened the concert. This exciting piece, which dances with swiftness to a brilliant close, was handled by the orchestra with great skill of phrasing and superlative beauty of coloring.

Then came selections by two of the great German creators of atmosphere—Wagner and Richard Strauss. The former was represented by "Siegfried's Rhine Journey" and the latter, by "Don Juan."

Wagner's music fairly paints Siegfried's descent from the mountain, where he had said farewell to Brunhilde, through the magic fire placed there by Wotan. The music was ennobled by the leadership last night.

The Strauss composition is a tone poem built upon the old favorite, Don Juan. But, in this instance, the story has been somewhat changed by the Austrian poet, Nikolaus Lenau, whose work inspired Strauss into the composition.

Here, Don Juan, possessor of the sensual ideal, becomes so sikened by vain pursuit of happiness that he laments" on the hearth the cold is fiercely cruel" and thereupon throws away his sword, permitting Don Pedro to kill him.

Sibelius' "Second Symphony" brought a close to the program. This was played with a fine respect for passages of delicacy as well as the sonorous ones which seem invested with elemental powers, forces at once beautiful and cruel.

The audience was permitted to remain at the close to hear the orchestra in a rehearsal of Beethoven's "Second Symphony."—MERAB EBERLE.

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN
APR 23 1953

On the Aisle . . .

Munch and Boston Symphony Present Magnificent Music

By NORMAN NADEL

Excellence is a tradition with the Boston Symphony Orchestra.

A few other orchestras play as well, from time to time, but none has maintained such a rigid standard of quality over so many years. Frenchman Charles Munch, who assumed leadership of the Boston a few seasons ago, is as zealous in his devotion to excellence, as were his distinguished predecessors.

ALL THIS was reaffirmed last night by the Boston's concert in Memorial Hall, as final event of the Symphony Club of Central Ohio's 1952-53 series. From start to finish, the program was magnificent—and the whole audience knew it. Applause after the final work, Brahms' Symphony No. 1 in C minor, was thunderous.

AND WITH GOOD REASON. Munch and his 102 musicians had given it a reading such as Columbus rarely has heard. It was organized and balanced as a whole, yet meticulous in its detailing.

You could hear all the inner parts—phrases, harmonies, progressions, and individual instrumental flourishes that brightened the orchestral fabric without detracting from its all-over beauty.

The strangeness of three trombones, played legato, against the vibrant profundity of a contrabassoon—or the delicate equilibrium of horns and flutes set off by shimmering strings—these were but two of countless memorable moments in the work.

THE WHOLE Brahms Symphony was exciting, but the fourth movement (naturally, in that it incorporates the climax) even surpassed what had gone before. Its introduction and statement of the first theme carried dignity and lyric beauty, yet were weighted with the sense of what was to come. Then the major theme—stated, developed and explored with Brahms' characteristic thoroughness, brought the Symphony to its breath-taking conclusion.

THE BOSTON PROGRAM had opened with Samuel Barber's bright overture, "The School for Scandal," a work well suited to a display of the section precision and individual artistry in the orchestra.

Munch proved himself the right person to conduct Berlioz—also a Frenchman—in his reading of "Royal Hunt and Storm" from "The Trojans." He appreciates and exploits Berlioz' extravagance of orchestration—to the delight of his audiences.

DEBUSSY'S "Afternoon of a Faun" was as hauntingly lovely as ever, despite the frequency with which it is performed. This was a searching, sensitive performance, highlighted by the delicate yet positive flute playing of Doriot Anthony.

A native Californian, Miss Anthony received her training at Eastman School of Music in Rochester, N. Y. After graduation she played two years with the National Sympthony in Washington, one with the CBS orchestra in New York, and seven with the Los Angeles Philharmonic. This is her first season as first flutist of the Boston.

WAGNERIAN MUSIC hasn't been played here very often in the past few years, so the "Meistersinger" excerpts were especially welcome. Needless to say, the Bostonians and Munch have the measure of Wagner, as they have of practically any other composer. Their playing had all the required breadth, sweep and sonority.

MEMORIAL HALL was not quite full for the concert, and far too many people arrived inexcusably late. Both these situations are regrettable under any circumstances when good music is presented, and especially when such an orchestra as this visits Columbus.

It's hard to believe that there are only 3000 people of musical taste in Columbus, or that competing events last night were so attractive.

Nadelnotes . . .

CHUCK SELBY, bandleader at Valley Dale and also active in its operation, has been named general manager of the Sunbury-rd spot. A well-earned break for one of the nicest and most capable young men in town.

"NEVER WAVE AT A WAC" opens today at the RKO Palace, with Rosalind Russell and Marie Wilson starred. Roz plays a Washington hostess, Marie a chorus girl, who join the WAC for reasons all their own. "Hurricane of Pilgrim Hill" will be co-feature.

FRANK LOVEJOY and newcomer Joan Weldon star in "The System," which comes to the RKO Grand on Wednesday, April 29. The film borrows its theme from the disclosures of the various crime investigating committees which have roused the public.

The movie story concerns the operation of a national gambling syndicate known as The System. The methods of operation are laid bare by delving into the affairs of the leader of one city's gambling headquarters.

Co-feature will be "Iron Crown," with Gino Cervi and Elisa Cegani.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 25 1953

Words and MUSIC

by Arthur Darack

Boston Orchestra

THE BOSTON SYMPHONY Orchestra is a national institution, claimed, it is true, by Boston, but national in the same sense as the New York Yankees. It excites pride and envy, but after it concludes a performance even its rivals are willing to grant it the admiration which comes to the champion. Over the years the Boston Orchestra has probably done as much to establish the standards of the possible and the desirable in orchestral playing as the Yankees in their own field. But now let us turn exclusively to the field in which the Bostonians are supreme—Orchestral Playing.

★ ★ ★

THE CONCERT which the Boston Orchestra and its conductor, Charles Munch, gave at Music Hall, last night, brought cheers and wonder. But it also brought the kind of orchestral performance which makes a work like the Brahms Fourth Symphony seem like a discovery. When all the parts of a great symphony are set out so that each is heard in perspective — something that does not happen often—then it becomes clear why one ought to attend to that symphony again and again. I am certain that almost everyone in the large audience, last night, had a good deal of familiarity with this Brahms symphony. But I am equally certain that few have heard it played so that it was both completely articulated and completely expressed. It seemed that this happened last night.

★ ★ ★

THE CONCERT opened with a sonorous and incisive performance of the "Water Music" Suite by Handel and then went on to the most hair-raising part of the concert, Honegger's Second Symphony for string orchestra and Ravel's "La Valse." Both these works are cornerstones of French orchestral music. The Ravel is played often, the Honegger is known to me only from hearing this same Boston Orchestra play it in 1948. I was impressed then and even more now. It is a powerful, taut, composition in the outer movements and a sorrowful, elegiac thing in the slow, middle movement. Honegger seems to have found his metier here for there are no stylistic disfigurations and the music has an inner strength which mushrooms out and gives force to the simple melodic outlines. Needless to say, this was the metier of Munch, too, and the celebrated Boston strings (and trumpets in the last movement) made the work seem like a modern masterpiece.

★ ★ ★

RAVEL'S "La Valse" begins with stray, shadowy bits of sounds—waltz hints. It is the atmosphere that counts. The melody appears and once it is on the scene Ravel's orchestra is made to sing, to scream, to shreik and to produce sounds which suggest the choreography of frantic dancers in contorted gyrations. The melodies are twisted into queer shapes and the ending is almost chaotic or as near to chaos as the neat, orderly, precise mind of Ravel could stray. And this was the performance highlight of the concert. Munch and the orchestra followed Ravel through all the brilliance and the exertions. But—and this is what impressed me about the conductor—Munch establishes a framework of phrasing, a set of "does and dont's" which he does not violate. His interpretations are powerful but remarkably straightforward. I am certain that the Boston Symphony Orchestra is in hands hardly less able than the late Koussevitsky. Thanks to the Cincinnati Symphony Orchestra for bringing these magnificent Bostonians.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
APR 24 1953

Boston Symphony Wins Cheers; Dayton, Too, For Full House

The magnificent Boston Symphony orchestra, conducted by Pierre Monteux, appeared in concert last night at Memorial hall. And, hurrah for Dayton! She supplied a capacity audience which paid tribute with enthusiastic applause.

This was the orchestra's third visit to Dayton. Its first was during November 1927; its second, in 1933.

Monteux is sharing the tour, which takes the Boston to the West coast, with Charles Munch, the regular director who, by the way, will conduct the orchestra's performance in Cincinnati's Music hall this evening.

Monteux preceded the late Sergei Koussevitzky as conductor of the Boston orchestra and did much, during his Boston stay, in imparting to the internationally-famous group its clarity and effervesence.

The Boston Symphony orchestra, pet of Boston wealth and heavily endowed, has made a name for itself not only for impeccable performance, but also by playing the work of American composers.

Through it, Aaron Copeland, Walter Piston, Roy Harris and others have been recognized. But the program presented last night was made up in entirety of compositions by the European great.

The Berlioz overture, "Roman Carnival," opened the concert. This exciting piece, which dances with swiftness to a brilliant close, was handled by the orchestra with great skill of phrasing and superlative beauty of coloring.

Then came selections by two of the great German creators of atmosphere—Wagner and Richard Strauss. The former was represented by "Siegfried's Rhine Journey" and the latter, by "Don Juan."

Wagner's music fairly paints Siegfried's descent from the mountain, where he had said farewell to Brunhilde, through the magic fire placed there by Wotan. The music was ennobled by the leadership last night.

The Strauss composition is a tone poem built upon the old favorite, Don Juan. But, in this instance, the story has been somewhat changed by the Austrian poet, Nikolaus Lenau, whose work inspired Strauss into the composition.

Here, Don Juan, possessor of the sensual ideal, becomes so sikened by vain pursuit of happiness that he laments" on the hearth the cold is fiercely cruel" and thereupon throws away his sword, permitting Don Pedro to kill him.

Sibelius' "Second Symphony" brought a close to the program. This was played with a fine respect for passages of delicacy as well as the sonorous ones which seem invested with elemental powers, forces at once beautiful and cruel.

The audience was permitted to remain at the close to hear the orchestra in a rehearsal of Beethoven's "Second Symphony."—MERAB EBERLE.

---

contemporary work on the program tonight is the Honegger Symphony for Strings, a work which, as I recalled, the Boston Orchestra played on its last trip here under Koussevitsky in 1948. The rest of the program is as conservative as Boston itself is reputed to be.

MUNCH was proud of the fact that three of the works which won the New York Music Critic's Award this past year were premiered by the Boston Orchestra. These were a symphony by Piston, a piano concerto by Haieff and a symphony by Toch. See you tonight.

This Clipping From
DAYTON, OHIO
NEWS

APR 24 1953

Symphony "Electrifies" Daytonians

BY BETTY A. DIETZ
Daily News Music Critic

Unlike the movie it was 102 men and two girls when the Boston Symphony electrified a capacity Memorial hall audience Thursday night on the first lap of its transcontinental tour. The music was the kind of heady wine you'd like to bottle and uncork when things look black, for the playing of the Bostonians was the sort that is rarely heard here.

For those in the audience who had not had enough, Conductor Pierre Monteux followed the formal concert with a shirt-sleeve rehearsal that lasted until 11:30 p. m.

Monteux, who appeared here with the San Francisco Symphony several seasons ago, conducted Thursday night's performance with Gallic zeal. A compact man not given to extravagant gesture, Monteux is a master of that steel-wire tension that makes Strauss and Sibelius, for instance, an exciting emotional experience.

* * *

DAYTONIANS were fortunate in hearing the orchestra at the start of the tour while its vitality and enthusiasm were unstrained and the solidness of the choirs had had no chance to turn into stolidness. Though the strings of the Boston are remarkable for their fluency and their glowing warmth, it was the magnificent woodwind section that sang with greatest authority in the Berlioz overture, Le Carnaval Romaine, with which Monteux elected to open the concert.

The unctuous melody of the overture was reason enough for the Berlioz vogue that is growing among the major orchestras with players enough to perform the demanding scores.

Monteux' reading of the Siegfried Rhine Journey was a moving one, memorable for the glorious thrust of the brasses and the incredible pianissimos which are possible only when the players are as many and as musicianly as the Bostonians.

Their Strauss Don Juan was done with supreme swagger and confidence.

The Sibelius Second Symphony, one of the master works of the dawn of the 20th century, was recreated with a new awarenes of its dramatic impact and its almost overwhelming beauty. The remembering ear likens the moving pizzicato figure for basses and cellors to a giant stalking the earth and the yearning song of the English horn to his search for serenity.

Of particular interest to the musicians in the audience was the rehearsal of the Beethoven Second Symphony, which Monteux directed after the concert.

Cir. (D 101,621) (S 99,086)

This Clipping From
INDIANAPOLIS, IND.
TIMES
APR 25 1953

Boston Symphony—

Hearing Music At Its Best

By Henry Butler

Times Staff Writer

CINCINNATI, O., Apr. 25—The Boston Symphony under Charles Munch won great response in Music Hall here last night.

Appearing under the auspices of the Cincinnati Symphony, the great Boston orchestra with its present great conductor did sensational playing.

Indianapolis may well regret not having made strenuous bids for the Bostonians on their current transcontinental tour. No orchestra of this caliber has been heard in the Murat since the 1946 visit of Eugene Ormandy and the Philadelphia Orchestra.

Until you hear this kind of playing, you forget what orchestra can be at its very best.

And until you hear a fine orchestra in the wonderful 1878 Music Hall, where the sound surrounds you, you've missed half the effect of a symphony concert. Right away, you're transported visually to Europe by the auditorium. That proscenium, with its triple row of softly lighted large, stylized rosebuds, is completely out of your daily world. The height of the auditorium, the unbelievable chandeliers, the graceful curves of balconies—all add up to one of the greatest historic concert halls in the country.

In this beautiful setting, Mr. Munch and the orchestra started their program with Sir Hamilton Harty's Suite from Handel's "Water Music." I had heard Mr. Munch conduct in last summer's Tanglewood concerts, but had no idea of what he could do with 18th-Century material.

He is a fastidious musician, with Gallic refinement and deliberate understatement in treating Handel. The Air, Movement II, of the suite struck me as altogether perfect. For his own good reasons, he took Movement VI, the final allegro, faster than either the German or Russian school we hear so much would do. At the time, I thought he missed some meaning in the music. But his handling of the Brahms Fourth Symphony later corrected my snap judgment. The man has tremendous understanding.

Arthur Honegger's Symphony No. 2 for String Orchestra, written, it said in the notes, during the German occupation of Paris, had a somber quality appropriate to the period. Intelligent, sinewy writing for strings, beautifully played, with, as bonus, a trumpet chorale. You absolutely must hear this kind of performance to know how music can sound.

"La Valse" of Ravel drew somewhat the same ovation Mr. Munch got last summer at Tanglewood for his "Daphnis et Chloe." Applause was for Ravel as well as conductor and orchestra. For what Ravel did in this waltz deal was scramble, Picasso-wise, the elements of Johann Strauss into a weird and wild tone poem. It pokes fun at Strauss, but also magnifies and transmogrifies Strauss in the craziest, darnedest hair-raising conclusion you ever heard.

Critics nailed down the Ravel "Valse" a generation ago. But critics didn't nail Mr. Munch's version of it, which is simply terrific.

The same sad-eyed, unobtrusive man, with the nervously strenuous gestures, the head-shaking, the smile of approval to the orchestra when they did well, came back for Brahms.

From start to finish, his conducting of the Brahms Fourth Symphony was the best I've heard in Lord knows when.

Prize overheard remark from elderly Cincinnati lady: "They have so much more pep than our own orchestra. It must be because they're from a colder climate."

Cir. (D 150,472)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

APR 25 1953

Boston Orchestra Proves Its Title To World Fame

By HENRY S. HUMPHREYS

That the Boston Symphony Orchestra is not only a "major" American orchestra but one of the great orchestras of the world was proven to the satisfaction of connoisseur and layman alike, Friday night at Music Hall, where this confraternity of virtuosos under the miraacle-working baton of Charles Munch performed an exceedingly difficult program under the auspices of the Cincinnati Symphony Orchestra. A large crowd gave conductor Munch and his men a ten-minute ovation at the end of the concert and showed every sign of wishing to stay—all night if need be—to hear more and still more of this overwhelmingly affecting music.

Three masters—for example, Beethoven, Stradivarius and Heifetz—make an unassailable triple-masterpiece; in the same way, Brahms' "Fourth," Charles Munch and the Boston Symphony Orchestra were molded into one great golden triptych Friday night. All honor to this master-artisan of the baton, Charles Munch! Under his inspired hand, musicians can open the roof of a concert-hall and pull the very stars down into the laps of the audience!

The Handel-Harty "Water Music" suite revealed a precision and intonation that are expected of the Boston, but never does this technical perfection congeal into inelasticity. Pianissimos that are unearthly whispers, fortissimos that are heaven-shaking fanfares come as naturally to this splendid organization as swimming to a seal. Mr. Munch, conducting without score, has only to flick a finger and the third bassoonist (for instance) steps up his mezzo piano to a semi-demimezzppiano. I spoke of Mr. Munch's "men;" but the first flutist, featured in superb solo passages in the Handel (andante) and the Brahms' passacaglia-finale, was a young lady, Doriot Anthony by name.

Honegger's "Symphony No. 2" for strings is a work that fuses the ferocity of the machine and the lamenting of the war-weary European Man of 1941 into a piece of music that stuns brain and ear and afterthought. Ravel's "La Valse," which precedes the Honegger by a score of years, has the same mechanistic, despairing ostinatos, but is, perhaps, slightly easier to "catch on to": the audience burst into loud applause as the final crashing chords of "La Valse" were sounded.

Cir. (D 149,645)

This Clipping From
CINCINNATI, OHIO
POST
APR 25 1953

Music

Cincinnati Salutes A Great Orchestra

BY ELEANOR BELL

The Boston Symphony Orchestra paused in its arduous cross-country junket long enough to play a concert in Music Hall last night and a large and appreciative crowd was on hand to listen and approve. Under the direction of Charles Munch the orchestra revealed in ample degree what we had been led to expect of it in such matters as tonal sheen and technical brilliance.

The concert was in every way a memorable one, and for Cincinnatians, those at least whose hearing is unimpaired, it was something of a revelation in matters orchestral.

The Boston orchestra has for many years been an engine of perfection, playing flawlessly and meticulously, its repertoire unlimited by some of the sectional weaknesses which beset less favored bands. It seemed to me last night that Mr. Munch's contribution to the Boston picture has been to add to the orchestra'c impersonal perfection a singularly human warmth and passion capable of attaining virtuoso degrees of expressiveness.

It seemed almost impossible that the same conductor and the same orchestra could lavish the tender solicitude on the slow movement of the Brahms Fourth Symphony that the Bostonians did last night, after having set the house afire a few minutes earlier with an explosive rafter-rattling rendition of Ravel's La Valse.

Mr. Munch's background and training have been as thorough in the German as in the French fields of operations, and it would be difficult to say which got the upper hand in La Valse. I can only say that I have never heard anything like its brilliance from any orchestra, and for those who cherish stars in the public eye, Mr. Munch established himself right then as a bright light in the constellation of conductors.

In the Symphony for Strings by Honegger, the 64 string players did some starring of their own. The piece is muscular and passionate, terribly complex and devilishly difficult, but the inner voices came through cleanly, the rhythms were impeccable and the most abrasive dissonnances carried the comforting assurance of the orchestra's handsome and accurate sense of pitch.

Mr. Munch's interpretation of the Brahms Symphony was taut and persuasive. The sheer beauty of the orchestra's sound would have been enough, but Mr. Munch's control over the slightest matters, and his obvious devotion to the music, made an affecting experience of the knotty Fourth. The program got off to a buoyant start with a sturdy reading of Handel's Water Music Suite. It was in the Air of the Suite that the first wonderful pianissimo floated out, a pianissimo such as has not been heard in Music Hall for many a day.

POPS

TIGHT BINDING

1952
1953
SEASON

Cir. (D 149,645)

This Clipping From
CINCINNATI, OHIO
POST
APR 24 1953

Celebrated Conductor Smiles on World

BY ELEANOR BELL

Charles Munch, celebrated conductor of the celebrated ~~Boston~~ Symphony Orchestra, relaxed in his hotel suite and smiled on the world. Spring affects Frenchmen.

"So beautiful," he sighed. "Our first warm spring day." Mr. Munch, who will conduct his orchestra in Music Hall tonight, said Boston was covered with snow when the orchestra pulled out Monday in its special train, and that cold weather, gray days have plagued them ever since.

The orchestra played in Detroit Tuesday, Columbus Wednesday, Dayton last night. Alternating as conductor with Pierre Monteux, Mr. Munch will accompany the orchestra to Knoxville, Chattanooga, New Orleans, Dallas, El Paso, Tucson, Los Angeles, Pasadena, Santa Barbara, Fresno, Oakland, San Francisco, Sacramento, Salt Lake City, Provo, Denver, Chicago, Ann Arbor, Toronto, Montreal and home.

Mr. Munch, known in Paris as "le beau Charles" and in Boston as "Mr. Munch," says he loves it.

"Everything here is so young and new. There is such vitality in this country. It is magnifique." He said he inherited an orchestra that had a reputation for playing modern music and he intends to keep it that way.

An Alsatian by birth, Mr. Munch is the son of a renowned Alsatian conductor, Ernest Munch. His sister is the wife of Albert Schweitzer, the organist, medical mssionary, organist and Bach authority.

Mr. Munch lives in Milton, Mass., "Not in the city," he said, "and not a grand house, but there are trees." His English is halting, and he lapses into French occasionally. Even the orchestra's travel instructions lapse into French.

Under Notes and Observations, the mimeograph states: "Some cities are on Daylight Saving Time and some aren't. En garde, la montre!" In other words, "don't trust your watch."

George E. Judd, manager of the orchestra, gave out some interesting facts and figures. Minimum salary for an orchestra player is $125 a week for 47 weeks. Pensions pay half a retired man's salary. Only one-fourth of the orchestra is paid the minimum, the rest are above.

OHIO STATE JOURNAL, Columbus Thurs., Apr. 23, 1953

1952-
1953
SEASON

SYMPHONY SEASON ENDS IN BLAZE OF GLORY

A musical A-bomb was exploded in Memorial Hall last night by the Boston Symphony Orchestra under the direction of Charles Munch. That is about the only possible way of describing the magnificent tones which rose in such volume and grandeur in the presentation of the Brahms Symphony in C Minor, No. 1, Op. 68.

THE TREMENDOUS applause which greeted the finale of this performance was the most spontaneous and deafening heard in those halls in a long time of concert-going.

MUSIC DIRECTOR Munch planned this, the final concert in the twenty-sixth season of the Symphony Club of Central Ohio, with fine taste. The first portion of the program was given over to four varied and equally satisfying numbers.

IT OPENED with Samuel Barber's Overture, "School for Scandal." This flashing of sounds was neatly designed to bring the large audience to instant spellbound attention, which, it might be added prevailed throughout the evening.

THE "ROYAL HUNT and Storm" by Berlioz, a descriptive piece, was likewise brilliant. Debussy's "Prelude to the Afternoon of a Faun" was serenely beautiful and restful. Indeed it was almost too much so in the humid balcony section. We were drowsing and thinking of dragonflies with gossamer wings buzzing along the shaded banks of a cool creek when a dainty elbow jab alerted us to enjoy the excellent flute solo of Doriot Anthony.

EXCERPTS from "Die Meistersinger von Nurnberg" completed the initial offering and brought cheering along with the applause. Conductor Munch directs without excessive effort.

The Boston Symphony Orchestra is now on its continental tour carrying its flawless brand of music to numerous states and communities. This July it will appear at the Berkshire Festival. No doubt there will be many Columbus music lovers who will resolve to hear this inspiring organization perform again.

A CLOSING suggestion to the management of Memorial Hall is to provide more ventilation in the balcony. And for Pete's sake, get busy with paint or scrub brush and clean that messy, mottled, dirty back wall on the stage. It's a disgrace. —C.D.M.

U.S.
TOUR
ADVANCE
CLIPPINGS

S., APRIL 23, '53

MUSIC IN REVIEW

By SAMUEL T. WILSON

Brilliant Boston Orchestra Conce
Cheered by Symphony Club Audi

Columbus' long dormant musical public emerg
hiding on Thursday evening in sufficient number to
first respectable showing in a good many years a
chestral concert in Memorial Hall. The Boston Sy

with Charles Munch conducting, it was that fetched out the nowadays impressively large, if unfortunately not capacity, audience for the final concert of the Symphony Club's season.

For venturing forth on this occasion the notoriously inconstant majority of the audience, and the constant minority, too, was rewarded with a concert of memorable quality. Here and there certain of Mr. Munch's manipulations of detail, individualistic ideas of tempi may have been open to question. But any such questioning still could not nullify the over-all tremendous effectiveness of the program's performance.

At any moment during the evening the sheer splendor of sound coming from the stage was of a kind to make one of a mind to wave other considerations. More often than not, however, there was no reason for captious worry on this score. Mr. Munch, who was appearing here for the first time, is a sound musician, a dynamic, personally unobtrusive conductor whose way with music, an orchestra and an audience commands respect, earns deserved admiration.

Under his leadership the Boston Orchestra has added to the fabled executive virtues it has

always possessed, a new
citing vitality and fre
brilliance. There's no w
in it and measure of the
ative excellence of its
choirs is something to b
plished only by quibbli
very fine points indeed.

There was compelling
and wit to the perform
Samuel Barbers "School
dal" Overture which op
program. The Royal H
Storm excerpt from Ber
Troyens" was sup
played, Debussy's "Afte
a Faun" had ravishing
given of it. The prelu
third act of "Die Meist
was possibly a bit over-
in pace but the Dance of
tices bounced along i
style and if the Masters
the scene in extra
their music was so glori
ulent to hear that one
gave the rush.

Brahms' First Symphon
after intermission, was
notionally paced but
application of the readi
logic, held the perfor
firm line and Heaven
was played magnificently
orchestra.

The audience was che
the concert's end.

Columbus Dispatch 9B
TUES., APRIL 21, '53 ★

Symphony Club Lists Next Season's Plans

Consistent with its policy of bringing to Columbus the top orchestras of the country, the Symphony Club of Central Ohio is offering the Boston Symphony Orchestra Wednesday night, and next year is topping its course with the Philadelphia Orchestra.

The concert Wednesday night, for which tickets are selling at Heaton's, will be conducted by Charles Munch and will be the second concert on the group's transcontinental tour. The place Memorial Hall; the hour, 8:30.

For next year the club this week is announcing, for its first program of the club's 30th season, the Cleveland Orchestra, under direction of George Szell. This will be on Tuesday night, Nov. 10. The orchestra will also play a matinee program for young people.

The date for the Philadelphia Orchestra's concert will be on Wednesday night, Feb. 17, 1954. The conductor, who is such a favorite in Columbus, will be Eugene Ormandy.

The Symphony Club further negotiated a concert by the Vienna Philharmonic Orchestra. However, this tour, so the club has in the last few days has been notified, has been canceled. The club is immediately setting up negotiations for a third American orchestra and for a guest soloist, probably for a spring date in 1954.

THE SYMPHONY CLUB
OF CENTRAL OHIO

BOSTON SYMPHONY ORCHESTRA
at Start of Its
Coast-to-Coast
Tour—CONDUCTED BY
CHARLES MUNCH

TOMORROW NIGHT AT 8:30

PROGRAM
School for Scandal .... Barber
The Trojans, Excerpts .... Berlioz
Afternoon of a Faun .... Debussy
Meistersinger, Excerpts .... Wagner
Intermission
Symphony No. 1 .... Brahms

TICKETS AT HEATON'S
$3.90, $3.25, $2.60, $2.00
Or phone or write
Mrs. Stephen Gabay
R. F. D. Reynoldsburg—FR. 4-6227

Columbus Ohio Evening Dispatch

2-B TODAY'S EDITORIALS

Cheering End to a Good Season

THE Symphony Club of Central Ohio brought its season to a thrilling close the other night at Memorial Hall when a near capacity crowd applauded and cheered the music of the Boston Symphony Orchestra, with Charles Munch conducting.

As the club looks back on its offerings during the past season it may well view the visit of the Boston Orchestra as one of the musical highlights of Greater Columbus during the past five or six years.

Certainly no orchestral concert in recent seasons has brought a larger or more enthusiastic audience into Memorial Hall.

The sheer splendor of sound made it a memorable concert. The Munch interpretation of the Brahms First Symphony will especially stand out in the memory of all who were held spellbound by his insight into the score. The great First Symphony has probably never been played to better advantage in Columbus, at least not in recent memory of concert-goers.

Who in that audience was not stirred by the culminating moment of the finale? It was truly brilliant, and the audience a few moments later showered orchestra and director with deserved cheers and applause in greater volume than we have heard in Columbus for some years.

A magnificent interpretation like this will not soon be forgotten. It was indeed fortunate that a concert of such splendor was heard by the largest audience in several seasons.

Music lovers will rightly hope that the enthusiastic turnouts become a habit and that the excellent programs being planned for next season by the Symphony Club will attract audiences of equal size at all performances.

[187]

BOSTON, THURSDAY, APRIL 30, 1953
Art—Music—Theater
THE CHRISTIAN SCIENCE MONITOR

Symphony Wins Praise on Tour

Comparisons to A-Bomb Suggested by Reviewers

By Harold Rogers

Atlanta, Ga.

Charles Munch, now taking the Boston Symphony Orchestra on its first transcontinental tour, is rapidly gaining the reputation of being an "atomic" conductor. When the orchestra played in Detroit last week, one critic wrote that "a musical A-bomb hit Detroit last night—no other words can describe the magnificent tones of the Boston Symphony Orchestra under Mr. Munch."

"What's that? What's that?" Mr. Munch asked when the review was read to him afterwards.

"They speak of you as a musical A-bomb, producing magnificent tones!" it was explained.

Mr. Munch's eyes twinkled. "If the orchestra and I are an A-bomb," he said, "it is purely a bomb of joy and happiness!"

* * *

When the Boston Symphony gave its first concert in the capital of the Peach Tree State, 5,500 music-lovers swarmed into Atlanta's gigantic Municipal Auditorium. Judging by the enthusiastic reception given the 72-year-old orchestra, its reputation has long since been established in this city. Marvin McDonald, impresario, said that he had sold, without any special promotion, about 550 seats more than the hall normally accommodates. Extra seats were added for this concert of April 27.

Prior to the Atlanta appearance, the first week of the orchestra's tour included concerts in Detroit, Columbus, Dayton, Cincinnati, Chattanooga, and Knoxville. While only the Dayton concert was sold out. George E. Judd, the orchestra's manager, commented on the vastness of the western and southern auditoriums. No single audience thus far, he said, could be accommodated in Symphony Hall, the Boston Symphony's home, which seats 2,600.

* * *

Sharing the podium with Mr. Munch for the tour is Pierre Monteux, guest conductor. The two maestros generally take turns with the concerts, though occasionally each will take two in succession. Their programs are built from a repertoire of about 25 works. These are mostly standard classics from the European schools, though some contemporary works are included. There are Honegger's Symphony for String Orchestra and two American works—Samuel Barber's Overture to "The School for Scandal" and Paul Creston's Symphony No. 2.

For the Atlanta concert Mr. Munch conducted Handel's Water Music Suite, Berlioz' "Royal Hunt and Storm," Debussy's "Prelude to the Afternoon of a Faun," and the Brahms First Symphony. A prolonged ovation at the conclusion called Mr. Munch back for a half dozen curtain calls.

Critical opinion along the way has been imbued with high praise. Arthur Darack, music critic of the Cincinnati Enquirer, said that "the Boston Symphony Orchestra is a national institution, claimed, it is true, by Boston, but national in the same sense as the New York Yankees. It excites pride and envy, but after it concludes a performance even its rivals are willing to grant it the admiration which comes to the champion.

"Over the years the Boston orchestra has probably done as much to establish the standards of the possible and desirable in orchestral playing as the Yankees have in their own field." Mr. Darack then went on to say that "the concert which the Boston Symphony and its conductor, Charles Munch, gave at Music Hall last night brought cheers and wonder."

* * *

Rosario Mazzeo, who serves the orchestra in the double capacity of bass clarinetist and personnel manager, relates a noteworthy item of human interest. A couple in their sixties came backstage to chat with him after the Knoxville concert. He said they were most effusive in their praise, that they felt the performance was something that had been completely outside of their musical experience. They particularly stressed the orchestra's "vitality and tone"—two points, Mr. Mazzeo said, that also stand out from other comments he has heard.

Then the couple asked Mr. Mazzeo where the orchestra would be playing during the next few days. He told them. They got in their car and followed the orchestra to Chattanooga and Atlanta, hearing its concerts and coming backstage afterwards to express their glowing appreciation.

CHATTANOOGA NEWS-FREE PRESS, CHATTANOOGA 1, TENN
NDAY, APRIL 27, 1953.

Boston Symphony Orchestra Gives Excellent Concert Here

By LOWELL LEHMAN

Very much the respected and beloved master of the band, Pierre Monteux, led the Boston Symphony Orchestra yesterday afternoon in an excellent program at Memorial Auditorium to close the Community Concert series.

An estimated 4,000 persons attended.

The orchestra is a wonderful group of musicians. If one section distinguished itself above others, it was the string ensemble which played with warmth and accuracy.

The players responded to Monteux' baton and doubled left fist. When more direction was needed, a meaningful shake of the head sufficed to cure the problem.

The famous French conductor infused the spirit of each piece in his musicians without all the frew-fraw in which most directors have to engage. No superfluous, meaningless twirling of the arms spoiled his work. Every movement elicited a response. Monteux, indeed, was the conductor-interpretor.

FINE FLOURISH

Berlioz' brilliant, gay and bustling overture, "Le Carnaval Romain," opened the program with a fine flourish. Unfortunately, late Chattanoogans, who had had five minutes or so of extra time to arrive, kept the elderly conductor standing on the podium awaiting their decisions to take a seat. But once under way the work was performed in a stimulating manner.

Siegfried Rhine journey music from Wagner's "Gotterdammerung" followed, maintaining the intensity of the program. The interpretation was subdued in comparison, for instance, to a Fritz Reiner reading. The music, nevertheless, was allowed to speak for itself and was as thrilling as ever. No actual complaint can be made.

A tone poem, "Don Juan," by Richard Strauss, ended the first half of the concert. The work's restlessness, intermingled with occasional melodious bits which frequently end in discord without resolution, was amply stressed by Monteux. It was unfortunate that some patron had to applaud at a most unlikely moment toward the close of the piece as a momentary pause came.

NEXT SERIES REVEALED

Closing the appearance of the Boston group here was Franck's Symphony in D Minor, the first movement of which almost transfixed the audience under Monteux' loving shaping. To some, the work may have been a letdown after the sustained brilliance of the first section of the concert. But the Franck symphony served more, it would seem, to soothe and and to please the audience as a program-closer.

On entering the hall, patrons were handed circulars of next season's Community Concerts series, which again includes names of "greats" in the musical world. The schedule is Rise Stevens, Oct. 26; St. Paul's Cathedral Choir of London, Nov. 16; Rudolf Serkin,

Feb. 9, 1954; Gershwi
Orchestra, March 10;
Philharmonic Symphon
tra with Dmitri Mitro
conductor, April 1. CCA
duct its ticket drive
with headquarters in
Read House.

Cir. (D 184,782) (S 220,765)

This Clipping From
ATLANTA, GA.
CONSTITUTION

APR 28 1953

5,000 Hail Brilliance Of Boston Symphony

By PAUL JONES

The Boston Symphony Orchestra, achieving—in the final portion of its program—a brilliance associated only with America's finest orchestras, closed out the 1952-53 season of the Atlanta Music Club's All-Star Series Monday night at the Municipal Auditorium before a turn-away throng of 5,000.

Although the first half of the concert was devoted to popular classics by Handel, Berlioz, Debussy and Ravel, the great Boston ensemble, under the direction of Charles Munch, did not achieve the perfection of musical expression the audience had hoped to hear until it began the wonderful reading of the Symphony No. 1 in C-Minor by Johannes Brahms.

The playing of Handel's Suite for Orchestra, from The Water Music, was routine. We noticed several rough spots in the opening allegro. Berlioz's "Royal Hunt and Storm" and Ravel's "Rhapsodie Espagnol" left something to be desired.

But the majesty of the Brahms work was revealed in all its power and drama and at last the orchestra filled the great hall with the kind of music the audience had come to hear. This reading was flawless.

At the conclusion of the Brahms work, Munch and the orchestra were accorded an ovation seldom matched here. Shouts of "bravo" and wild applause failed to stimulate an encore, however, and the audience left only after the house lights had been turned on.

The concert was delayed for almost 10 minutes by extremely heavy traffic which brought the season's record throng to the auditorium.

THE KNOXVILLE JOURNAL
Monday, April 27, 1953

Music And Drama

By MALCOLM MILLER
Journal Music and Drama Critic

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, guest conductor; presented by University Concerts, Inc., in UT Alumni Memorial auditorium, Saturday night, April 25, 1953.

PROGRAM

Overture, "Roman Carnival" .... Berlioz
Siegfried's Rhine Journey ("Gotterammerung") .... Wagner
"Don Juan," Tone Poem .... Richard Strauss
Intermission
Symphony in D minor .... Franck

Boston's famous 104-piece Symphony Orchestra, under the inspired artistic direction of 78-year-old Pierre Monteux, gave the grandest orchestra concert of the current season in UT Alumni Memorial auditorium last Saturday night.

Monteux, originally a noted violinist, and at one time a member of the Opera-Comique and Edouard Colonne orchestras, had a wonderful string section which was positively thrilling in the 40-minute Cesar Franck "Symphony in D minor" which concluded the program.

The orchestra's stirring performance of "Siegfried's Rhine Journey" from Wagner's "Die Gotterammerung" moved the audience to ovatious applause.

The Overture, "Roman Carnival," Berlioz, and the "Don Juan" Tone Poem of Richard Strauss were perfect examples of great orchestral art and refined direction.

In keeping with Monteux's established policy no encores were given.

TTANOOGA TIMES: CHATTANOOGA, TENN., MONDAY, APRIL 27, 1953.

BOSTON SYMPHONY FINALE OF SERIES

Called a Unit of Strength and Beauty, Program Not One of Inspiration

BY RUTH GOLDEN

The Boston Symphony Orchestra, under the direction of Pierre Monteux, closed the season of Community Concert programs yesterday afternoon with a program of Nineteeth Century romantic music.

The machanical perfection, the unity, precision and power of this musical giant are continually impressive. The Boston Symphony is constantly brilliant in performance a large and powerful unit of strength and beauty.

Monteux led the group through Berlioz' "Overture, le Carnaval Romain," Siegfried's Rhine Journey by Wagned, "Don Juan" by Strauss and Cesar Franck's Symphony in D Minor. Monteux is a deliberate conductor, not fiery, not archly romantic. His interpretations were factual, but not calculated to stir the blood and soar the spirits.

The performance was tremendous, but the inspiration this listener gained was from the masterful genius of the orchestra, and not from the program interpretation.

The Memorial Auditorium was not filled yesterday, undoubtedly due do the performance being scheduled on a Sunday afternoon. The audience was deeply appreciative, and the applause silenced only when the lights were turned on. The Community Concert Association has again offered us a wonderful season.

POPS

BOSTON, THURSDAY, APRIL 30, 1953

6* **Art—Music—Theater** THE CHRISTIAN SCIENCE MONITOR

Symphony Wins Praise on Tour

Comparisons to A-Bomb Suggested by Reviewers

By Harold Rogers

Atlanta, Ga.

Charles Munch, now taking the Boston Symphony Orchestra on its first transcontinental tour, is rapidly gaining the reputation of being an "atomic" conductor. When the orchestra played in Detroit last week, one critic wrote that "a musical A-bomb hit Detroit last night—no other words can describe the magnificent tones of the Boston Symphony Orchestra under Mr. Munch."

"What's that? What's that?" Mr. Munch asked when the review was read to him afterwards.

"They speak of you as a musical A-bomb, producing magnificent tones!" it was explained.

Mr. Munch's eyes twinkled. "If the orchestra and I are an A-bomb," he said, "it is purely a bomb of joy and happiness!"

* * *

When the Boston Symphony gave its first concert in the capital of the Peach Tree State, 5,500 music-lovers swarmed into Atlanta's gigantic Municipal Auditorium. Judging by the enthusiastic reception given the 72-year-old orchestra, its reputation has long since been established in this city. Marvin McDonald, impresario, said that he had sold, without any special promotion, about 550 seats more than the hall normally accommodates. Extra seats were added for this concert of April 27.

Prior to the Atlanta appearance, the first week of the orchestra's tour included concerts in Detroit, Columbus, Dayton, Cincinnati, Chattanooga, and Knoxville. While only the Dayton concert was sold out, George E. Judd, the orchestra's manager, commented on the vastness of the western and southern auditoriums. No single audience thus far, he said, could be accommodated in Symphony Hall, the Boston Symphony's home, which seats 2,600.

* * *

Sharing the podium with Mr. Munch for the tour is Pierre Monteux, guest conductor. The two maestros generally take turns with the concerts, though occasionally each will take two in succession. Their programs are built from a repertoire of about 25 works. These are mostly standard classics from the European schools, though some contemporary works are included. There are Honegger's Symphony for String Orchestra and two American works—Samuel Barber's Overture to "The School for Scandal" and Paul Creston's Symphony No. 2.

For the Atlanta concert Mr. Munch conducted Handel's Water Music Suite, Berlioz' "Royal Hunt and Storm," Debussy's "Prelude to the Afternoon of a Faun," and the Brahms First Symphony. A prolonged ovation at the conclusion called Mr. Munch back for a half dozen curtain calls.

Critical opinion along the way has been imbued with high praise. Arthur Darack, music critic of the Cincinnati Enquirer, said that "the Boston Symphony Orchestra is a national institution, claimed, it is true, by Boston, but national in the same sense as the New York Yankees. It excites pride and envy, but after it concludes a performance even its rivals are willing to grant it the admiration which comes to the champion.

"Over the years the Boston orchestra has probably done as much to establish the standards of the possible and desirable in orchestral playing as the Yankees have in their own field." Mr. Darack then went on to say that "the concert which the Boston Symphony and its conductor, Charles Munch, gave at Music Hall last night brought cheers and wonder."

* * *

Rosario Mazzeo, who serves the orchestra in the double capacity of bass clarinetist and personnel manager, relates a noteworthy item of human interest. A couple in their sixties came backstage to chat with him after the Knoxville concert. He said they were most effusive in their praise, that they felt the performance was something that had been completely outside of their musical experience. They particularly stressed the orchestra's "vitality and tone"—two points, Mr. Mazzeo said, that also stand out from other comments he has heard.

Then the couple asked Mr. Mazzeo where the orchestra would be playing during the next few days. He told them. They got in their car and followed the orchestra to Chattanooga and Atlanta, hearing its concerts and coming backstage afterwards to express their glowing appreciation.

CHATTANOOGA NEWS-FREE PRESS, CHATTANOOGA 1, TENN
NDAY, APRIL 27, 1953.

Boston Symphony Orchestra Gives Excellent Concert Here

By LOWELL LEHMAN

Very much the respected and beloved master of the band, Pierre Monteux, led the Boston Symphony Orchestra yesterday afternoon in an excellent program at Memorial Auditorium to close the Community Concert series.

An estimated 4,000 persons attended.

The orchestra is a wonderful group of musicians. If one section distinguished itself above others, it was the string ensemble which played with warmth and accuracy.

The players responded to Monteux' baton and doubled left fist. When more direction was needed, a meaningful shake of the head sufficed to cure the problem.

The famous French conductor infused the spirit of each piece in his musicians without all the frew-fraw in which most directors have to engage. No superfluous, meaningless twirling of the arms spoiled his work. Every movement elicited a response. Monteux, indeed, was the conductor-interpretor:

FINE FLOURISH

Berlioz' brilliant, gay and bustling overture, "Le Carnaval Romain," opened the program with a fine flourish. Unfortunately, late Chattanoogans, who had had five minutes or so of extra time to arrive, kept the elderly conductor standing on the podium awaiting their decisions to take a seat. But once under way the work was performed in a stimulating manner.

Siegfried Rhine journey music from Wagner's "Gotterdammerung" followed, maintaining the intensity of the program. The interpretation was subdued in comparison, for instance, to a Fritz Reiner reading. The music, nevertheless, was allowed to speak for itself and was as thrilling as ever. No actual complaint can be made.

A tone poem, "Don Juan," by Richard Strauss, ended the first half of the concert. The work's restlessness, intermingled with occasional melodious bits which frequently end in discord without resolution, was amply stressed by Monteux. It was unfortunate that some patron had to applaud at a most unlikely moment toward the close of the piece as a momentary pause came.

NEXT SERIES REVEALED

Closing the appearance of the Boston group here was Franck's Symphony in D Minor, the first movement of which almost transfixed the audience under Monteux' loving shaping. To some, the work may have been a letdown after the sustained brilliance of the first section of the concert. But the Franck symphony served more, it would seem, to soothe and and to please the audience as a program-closer.

On entering the hall, patrons were handed circulars of next season's Community Concerts series, which again includes names of "greats" in the musical world. The schedule is Rise Stevens, Oct. 26; St. Paul's Cathedral Choir of London, Nov. 16; Rudolf Serkin,

Feb. 9, 1954; Gershwi
Orchestra, March 10;
Philharmonic Symphon
tra with Dmitri Mitrc
conductor, April 1. CCA
duct its ticket drive
with headquarters in
Read House.

Cir. (D 184,782) (S 220,765)

This Clipping From
ATLANTA, GA.
CONSTITUTION

APR 28 1953

5,000 Hail Brilliance Of Boston Symphony

By PAUL JONES

The Boston Symphony Orchestra, achieving—in the final portion of its program—a brilliance associated only with America's finest orchestras, closed out the 1952-53 season of the Atlanta Music Club's All-Star Series Monday night at the Municipal Auditorium before a turn-away throng of 5,000.

Although the first half of the concert was devoted to popular classics by Handel, Berlioz, Debussy and Ravel, the great Boston ensemble, under the direction of Charles Munch, did not achieve the perfection of musical expression the audience had hoped to hear until it began the wonderful reading of the Symphony No. 1 in C-Minor by Johannes Brahms.

The playing of Handel's Suite for Orchestra, from The Water Music, was routine. We noticed several rough spots in the opening allegro. Berlioz's "Royal Hunt and Storm" and Ravel's "Rhapsodie Espagnol" left something to be desired.

But the majesty of the Brahms work was revealed in all its power and drama and at last the orchestra filled the great hall with the kind of music the audience had come to hear. This reading was flawless.

At the conclusion of the Brahms work, Munch and the orchestra were accorded an ovation seldom matched here. Shouts of "bravo" and wild applause failed to stimulate an encore, however, and the audience left only after the house lights had been turned on.

The concert was delayed for almost 10 minutes by extremely heavy traffic which brought the season's record throng to the auditorium.

TANOOGA TIMES: CHATTANOOGA, TENN., MONDAY, APRIL 27, 1953.

BOSTON SYMPHONY FINALE OF SERIES

Called a Unit of Strength and Beauty, Program Not One of Inspiration

BY RUTH GOLDEN

The Boston Symphony Orchestra, under the direction of Pierre Monteux, closed the season of Community Concert programs yesterday afternoon with a program of Nineteeth Century romantic music.

The machanical perfection, the unity, precision and power of this musical giant are continually impressive. The Boston Symphony is constantly brilliant in performance ,a large and powerful unit of strength and beauty.

Monteux led the group through Berlioz' "Overture, le Carnaval Romain," Siegfried's Rhine Journey by Wagned, "Don Juan" by Strauss and Cesar Franck's Symphony in D Minor. Monteux is a deliberate conductor, not fiery, not archly romantic. His interpretations were factual, but not calculated to stir the blood and soar the spirits.

The performance was tremendous, but the inspiration this listener gained was from the masterful genius of the orchestra, and not from the program interpretation.

The Memorial Auditorium was not filled yesterday, undoubtedly due do the performance being scheduled on a Sunday afternoon. The audience was deeply appreciative, and the applause silenced only when the lights were turned on. The Community Concert Association has again offered us a wonderful season.

THE KNOXVILLE JOURNAL
Monday, April 27, 1953

Music And Drama

By MALCOLM MILLER
Journal Music and Drama Critic

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, guest conductor; presented by University Concerts, Inc., in UT Alumni Memorial auditorium, Saturday night, April 25, 1953.

PROGRAM

Overture, "Roman Carnival"	Berlioz
Siegfried's Rhine Journey ("Gotterammerung")	Wagner
"Don Juan," Tone Poem	Richard Strauss
Intermission	
Symphony in D minor	Franck

Boston's famous 104-piece Symphony Orchestra, under the inspired, artistic direction of 78-year-old Pierre Monteux, gave the grandest orchestra concert of the current season in UT Alumni Memorial auditorium last Saturday night.

Monteux, originally a noted violinist, and at one time a member of the Opera-Comique and Edouard Colonne orchestras, had a wonderful string section which was positively thrilling in the 40-minute Cesar Franck "Symphony in D minor" which concluded the program.

The orchestra's stirring performance of "Siegfried's Rhine Journey" from Wagner's "Die Gotterammerung" moved the audience to ovatious applause.

The Overture, "Roman Carnival," Berlioz, and the "Don Juan" Tone Poem of Richard Strauss were perfect examples of great orchestral art and refined direction.

In keeping with Monteux's established policy no encores were given.

POPS

[188]

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

MAY 3 - 1953

The Critic's Corner — Ewing Poteet

Top Symphony, Small Crowd—Why?

We're not setting up, you understand, as any Criswell—or even any Drew Pearson.

But we cannot resist the temptation to call attention to the reliability of the Old Aunt Napoleon Dream Book out of which we culled the prophecies that filled a good part of this space last week.

Poteet

To start, with no disrespect meant to any other entrants, at the undeniable top of the list, Tuesday night's concert by the Boston Symphony Orchestra, under Charles Munch, made our most extravagant hopes pale by comparison.

No orchestra in the western hemisphere, to speak most conservatively, is to be mentioned as a rival of the Boston.

As we look back to last Tuesday, what strikes us most forcibly about the orchestra itself is the freshness and spontaneity of its playing.

We're not forgetting the high standard of individual excellence among the players, their flawless ensemble, their sensitive inflection of the most delicate nuances, the unfailing beauty of the legendary "Boston tone," now made capable, under Mr. Munch, of a wide expressive and stylistic variety.

But these things you take for granted.

What you do not take for granted, what, indeed, you never expect to find, is that a touring orchestra, one subject to all the rigors of one-night stands, daily railroad travel and nightly hazards in hotels, should play as if it understood and enjoyed every note in the scores and really got pleasure out of playing.

This, we believe, is due entirely to the musicianship and personality of Mr. Munch.

There is a curious quirk to the pride, the sense of honor, of almost every orchestral musician that makes him join, grumblingly but wholeheartedly, in a conspiracy to preserve every syllable of the legendry that surrounds the podium. With a perfectly straight face, practically every musician will drone off by rote to any outsider all the fables about conductorial infallibility, with never a hint as to what he really thinks of the conductor.

Among themselves, however, you hear a different story.

There's not a conductor of the past 30 years of whom we haven't heard tales that would curl the hair of the credulous ticket-buyers who watch so admiringly while the genial father-figure there on the podium leads his children so securely and so inspiringly through the masterworks. We know of no conductor on the American podium today against whom we have not heard well-founded complaints, and of only one whom the majority of his musicians do not most cordially hate and justly despises.

To all this there is one exception—Charles Munch.

We can't claim to have polled every single member of the Boston Symphony Orchestra.

But we do feel assured that we have enough reliable scouts scattered through the band to give us a pretty good cross-section of orchestral opinion.

Unfailingly, they report a positively idyllic state of goodwill, comradeship and mutual respect between Mr. Munch and themselves.

"He's like us. He's one of us. He doesn't like to rehearse any better than we do. At rehearsals he'll leaf through the score with a 'Pas necessaire, pas necessaire. This will go. This you can play,' page after page. He trusts us. He lets us play. He makes us want to play."

And they do play—superbly, magnificently, with a phenomenal, unparalleled artistry—for the gentleman who regards them not as underlings but as colleagues.

Even on the road, tired from a railroad journey and from the aggravation of lugging grips to the hotel, registering and being at loose ends in a strange city, they play, spontaneously, freshly, as we say—in short, as they played here Tuesday night.

It's a pity a few other conductors can't learn a few elementary lessons in human relationships from Mr. Munch.

* * *

And, speaking of Tuesday night, we wonder if anyone has figured out a good alibi for New Orleans yet—you remember, New Orleans, the ancient seat of culture, the guardian of sacred musical traditions, the upholder of the flaming torch of art, the home of the French Opera—New Orleans, that turned out all of some 1400 strong to hear the finest orchestral music of our day.

If New Orleans' self-appointed music lovers do not hang their heads in abject shame at their city's unique distinction of being the only one on the itinerary of this first nation-wide tour by the country's greatest symphony orchestra that did not sell out the concert weeks in advance, then shame has departed from our borders and we live in naked impudence before the world.

But let's not close on such a disgraceful note.

Let's return, instead, to the matter of prophecy and its fulfillment also on the preceding night in the presentation out at Ursuline College of Purcell's "Dido And Aeneas" by the Ursuline Chorale under the direction of Elise Cambon.

In its different and less spectacular way, this was an event of quite the same order of importance as the Boston concert.

After all, the Boston is only 72 years old. "Dido" goes back to somewhere around 1689.

Not alone the mere fact of its presentation but also the manner distinguished the occasion. As directed by Miss Cambon and with the assistance of such outstanding soloists as Irene Mazzari and James Stuart, the performance was by every standard one of the notable events of the season.

Its excellence, in fact, causes one to regret all the more the fact that the imminent discontinuance of college level courses at Ursuline will make this the last of the highly rewarding choral events that, under Miss Cambon's direction, have been so valuable an addition to the city's musical life.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

MAY 7 - 1953

Views of States Readers

No Enthusiast of Modern Music, He

Houma, La.

Editor, The States:

In your news article on the concert given by the Boston Symphony orchestra under the direction of Charles Munch, your critic, Charles L. Dufour, asked the question: "Where were the 1500 music lovers who left empty seats at the auditorium?" The answer is those 1500 music lovers had probably seen the advanced copy of the program and had stayed at home to listen to their phonograph records.

I, for one, who braved the perils of the road and traveled 120 miles to hear the renowned Boston Symphony orchestra was very disappointed in the first half of the program arranged by Mr. Munch. Mr. Dufour states that the concert can only be described in superlatives. He is correct, as superlatives can also be used to describe the worst conglomeration of weird noises that has ever issued from the stage of the Municipal Auditorium.

To Call Samuel Barber's "Overture, the School for Scandal" and Honegger's "Symphony No. 2 for String Orchestra," music is a travesty. I have heard a truckload of empty milk cans traveling over a rutted country highway that had more melody and music than these two selections. Ravel's "La Valse" was saved by the waltz movement. . . .

On the other hand, I have nothing but high praise for the members of the Boston Symphony orchestra for their musicianship. The second half of the program partly made up for the weird noises that issued in the first half of the program. Brahms' "Fourth Symphony in E Minor" was beautifully rendered and the "Dance of the Apprentices" and the "Entrance of the Meistersingers" were perfect.

It is unfortunate that Mr. Munch had to ruin an otherwise perfect evening by forcing his New Orleans audience to listen to the first half of his program. With so much beautiful music that has been composed it appears that he could select a program from that instead of from the so-called moderns.

ELTON A. DARSEY.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES
APR 29 1953

EMPTY CONCERT SEATS GRIEVE MUSIC CRITIC

By CHARLES L. DUFOUR

Where were the 1500 music lovers who left empty seats at the Auditorium last night for the biggest musical event to hit New Orleans since Arturo Toscanini came here?

Those empty seats fairly screamed to Charles Munch and the Boston Symphony Orchestra: "We like to talk a lot about our great musical heritage in New Orleans, but we really don't have any, you know."

It grieves me to write this, but it grieved me to see about one-third, more or less, of the large side of the Auditorium unfilled for a concert that can only be described in superlatives.

Here was one of the three or four greatest orchestras in the world. Many believe the Boston Symphony is the finest of them all. Such an event should have filled the close to 5000 seats and taxed the standing room capacity of the hall. But it didn't. There were 1500 empty seats.

The 3500 music lovers who were there enthusiastically received Mr. Munch and his superb ensemble, and their warmth made up in some degree for the empty seats.

Dynamic Precision Instrument

As I have said, the concert can only be described in superlatives. The Boston is a virtuoso orchestra and Charles Munch is a virtuoso conductor. Together they are a dynamic precision instrument in the hands of a master precisionist.

Such beauty and suavity of tone, such power without blatancy, such rhythm and smooth integration of sections, such incisive phrasing yet a flowing, singing whole! Indeed, what an orchestra!

The secret of the Boston Symphony is really no secret at all. For one thing it has numerical strength; there are 100 musicians in the organization. For a second thing, most of the musicians, I understand, have long been members of the group; they play brilliantly individually and they play brilliantly together. And, third, there is Charles Munch, distinguished successor to the famous Serge Koussevitsky.

Mr. Munch looks like a quiet scholar. He conducts with animation and energy, and impeccable taste and musicianship. It was a thrilling experience to hear the Boston Symphony Orchestra under his masterful baton.

The concert was half modern and half classic. From the modern repertory, Mr. Munch chose Samuel Barber's "Overture, the School for Scandal," which immediately set lovers of the Boston to nodding with aprpoval.

Next came Honegger's "Symphony No. 2 for String Orchestra," which obviously was chosen to reveal the magnificence of the Boston strings. The work is neither facile nor obvious, however, and it wasn't a case of Mr. Munch saying: "Listen, how pretty my strings are." It was rather as if he said: "You'll have to listen attentively to this one, but note the power and tonal grandeur of my strings."

Ravel's "La Valse"—a tremendous playing of it—ended the first half of the concert.

Brahms Number Terrific

Brahms' "Fourth Symphony in E Minor" occupied the second half of the program and it was the sort of Brahms which should have curled the hair and tickled the spine of the local Brahms specialist, Arthur Radlauer. It was terrific in the Hollywood sense of the word.

For encore, Mr. Munch played the gay and charming "Dance of the Apprentices," followed by the impressive "Entrance of the Meistersingers" from Wagner's "Die Meistersinger."

Once again I deplore the fact that so wonderful a musical event as the appearance of the Boston Symphony Orchestra did not draw a full house in New Orleans.

[189]

TIMES-PICAYUNE,
APRIL 23, 1953
PAGE EIGHTEEN

SYMPHONY TOUR PERFORMS IN N.O.

Boston Group Heard After 72-Year Wait

By ED BROOKS

It took the Boston S[illegible] Orchestra 72 years to get to New Orleans, but it [illegible] when it finally [illegible] display its prodigious [illegible] concert Tuesday night [illegible] Auditorium under [illegible] director Charles [illegible]

The occasion [illegible] famous orchestra's [illegible] mental tour since [illegible] 1881 and a grateful [illegible] is due to the New Orleans Opera Guild, Inc., for sponsoring [illegible] pearance though [illegible] have been [illegible]

Our familiarity with the Boston is based principally on recordings and it was a marvelous experience to hear its memorable sounds in full concert hall splendor in a program which gave wide display to its virtuosity.

The program included Overture "The School for Scandal" (Barber), Symphony No. 2 for String Orchestra (Honegger), "La Valse" (Ravel), and Symphony No. 4 in E Minor (Brahms).

This undoubtedly is one of the world's greatest orchestras and Munch a fine conductor who guided the 110 players with fitting sensitivity through the various works. From the moment of the first notes of the Barber work the listener was impressed with the instantaneous precision of response and over and over again through the program it was emphasized that teamwork and artistic excellence are the hallmark of this organization. Nor was there any tour boredom or lassitude evidenced to this reviewer, but a bright spark of life and interest seemed to show in everything they did.

Along with the crowd, which disappointingly failed to fill the large side of the auditorium, we found much to admire in the Barber, Ravel and most especially the Brahms, but the Honegger, despite the undoubted properness of its performance, did not rouse our enthusiasm. Bits of beauty bob momentarily in and out of the erraticisms of its contemporary hue, but much of it seems dismally pointless and the introduction of an anthem-like air by trumpets in the somewhat livelier closing movement is a bizarre thing. The Honegger, with all its abstruse droning, won applause and it was interesting to hear what this group could do with such a modern piece.

The Barber, on the other hand, got things off in sprightly fashion the first strings showing to fine advantage, as did the principal oboe [illegible] its vibrant, witty score. The Ravel "choreographic poem," with its multiple waltz variations, gave opportunity for exhibition of the vaunted Boston tone and it erupted stirringly into cynical dissonance. Oh, but those strings made the warmest sound in the moments of straight waltz. And all its bitter humor hit masterfully at the close.

But it was the Brahms which filled the second half of the program that really was the shining Boston contribution. Munch defined its glories in a delightfully full-bodied manner which found strings, woodwinds, everybody, giving us a grand memory. The balanced chorusing in the first movement, liquid loveliness of the second, joyous grace of the third and the crowning drama of the fourth made it something we'll remember with much pleasure.

Applause roared so that the orchestra encored with "Dance of the Apprentices" and "Entrance of the Meistersingers" from "Die Meistersinger" (Wagner).

Munch, tall, lean with iron-gray hair, is colorful on the podium. His movements are vivid and fit the business at hand, though apparently not for show. Using baton, but no score, he seems to put every fiber into what he's doing and almost reaches spasm proportions in the Ravel finale.

THE CHRISTIAN SCIENCE MONITOR,
BOSTON, FRIDAY, MAY 1, 1953 **Art—Music—Theater** *7

Symphony in New Orleans Debut

Disappointment at Box Office Seen Due to Various Causes

By Harold Rogers

New Orleans, La.

The concert by the Boston Symphony Orchestra in New Orleans was an artistic triumph for Charles Munch and his musicians, who were tendered a rising ovation afterward. It was less successful at the box office.

Not that the audience was small. There were 3,300 present, but the Municipal Auditorium holds 5,000. Local sponsors said that seldom had a single concert received so much advance publicity and promotion.

Surely the Boston Symphony Orchestra had the kind of reputation, they said, that would need little build-up for music-loving New Orleans. Surely the fact that one of America's few great orchestras was to pay its initial visit to this city while on its first transcontinental tour would be sufficiently stimulating to sell out the house.

* * *

But such was not the case. Backstage after the concert there were many reasons suggested for the lassitude of the public. One lady said that she felt it was a mistake to have booked the Boston Pops Tour Orchestra and the Boston Symphony Orchestra during the same season. Many people, she said, refused to buy tickets to the Boston Symphony because they had heard the Boston Pops Tour Orchestra earlier and were under the impression that the same group was returning for a second concert.

Another reason offered was the lateness of the date—a concert scheduled after the season had closed. Then, too, it was said that Mr. Munch's name is not yet well enough known in New Orleans to be an attraction at the box office. A fourth reason given was a tendency of the public to recoil from a program that opens with an overture by Samuel Barber and continues with a symphony for strings by Arthur Honegger. The works of these composers are generally unfamiliar in this area.

* * *

But if one can judge by the rapt attention and enthusiastic applause of those listeners who came, the Barber Overture to "The School for Scandal" and the Honegger Symphony No. 2 were more than cordially received. For sheer brilliance, musical wit, and aural entertainment the Barber overture is hard to surpass. For subjective drama and an inspired statement of enduring faith the Honegger work will take its place among the contemporary masterworks. Comparatively few Americans may have heard these compositions, but nearly all Americans are prepared to appreciate them. These pieces speak in universal terms.

The rest of the program included Mr. Munch's compelling reading of Ravel's "La Valse," a routine performance of the sunny Brahms Fourth Symphony (the tempo of the Allegro giocoso got out of hand), and as an encore excerpts from Act III of Wagner's "Die Meistersinger."

* * *

Since the acoustics of this hall are superior for one of such vast dimensions, the orchestra sounded alive and strong. After the Wagner the audience rose and stood applauding while many a bravo was shouted to Mr. Munch and his aggregation.

Later in the evening, however, it was Mr. Munch who was shouting bravos. With a few friends he visited the Vieux Carré to listen to "le jazz hot" at its source and became thoroughly enchanted by the spontaneous exuberance of six improvising Negro musicians. They were informed of his presence and outdid themselves in a demonstration of what Dixieland can really be. Mr. Munch's bravos were loud and profuse—as were those of his friends.

At another place a group of young white musicians dedicated a relaxed performance of "Tin Roof Blues" to Mr. Munch and continued to display the various rhythms of New Orleans jazz. Just as Mr. Munch was leaving he paused at the door to hear their version of "When the Saints Go Marching In." When it was over he waved to the players and gave them a simple, quiet, and heartfelt bravo. It is not likely that they were ever paid a more distinguished compliment.

Cir. (D 102,879) (S 95,953)
This Clipping From
NEW ORLEANS, LA.
ITEM

29 1953

The Critic's Corner

Munch And Boston To Musical Peak

BY EWING POTEET

For some two hours last night there was available in the Municipal Auditorium the greatest orchestral playing heard in New Orleans in our memory—and probably in the momory of the oldest concert-goer in the hall.

If there was any doubt in anyone's mind before the concert started about the supreme position of the Boston among American symphony orchestras, it must have been removed long before the end of the program chosen with such artistic care by the orchestra's director, Charles Munch, who is almost unrivalled in his pre-eminence among present-day conductors.

At first, it is true, the listener's attention was drawn more to the music itself. It is only in music one knows well that one stops to listen closely to the performance. The less familiar compels all concentration on itself.

It is enough to say of Mr. Munch's reading and the Boston's playing of Samuel Barber's Overture, "The School For Scandal," that we found ourself admiring Mr. Barber, and seeing justification for those who regard him as a white hope of American composition, more in this performance than ever before.

PROGRAM'S PEAK

The real climax of the entire evening, for us, came with the following Symphony For String Orchestra by the Swiss who is the greatest of France's composers today, Arthur Honegger.

To call this work great or magnificent, stupendous or powerful, is to cheapen the quality of praise. A composition of absolutely the first magnitude, not dwarfed in the least by the program's concluding Brahms, its pitiless probing of emotional depths, its dramatic impact, its thrilling excitement, the composer's dazzling skill in writing for the string choir, re-inforced at the end to overwhelming effect by the trumpets—all are far beyond expression in mere words.

Only those who heard it can conceive the music's terrific tension, its sublime pathos, its completely affirmative total effect despite the many passages of agonized rebelliousness. Even for them, we are sure, many re-hearings would be desirable. We, for one, should like to know the piece as well as any in the standard literature.

MASTERLY PERFORMANCE

It is obviously close to Mr. Munch's heart, who introduced it in Paris, shortly after it had been written, during the German occupation and, in the absence of any other standard of comparison, it is impossible to imagine a more devoted or more masterly performance.

Despite all the peaks that were yet to come, nothing in the evening matched, for us, this Honegger Symphony.

That is not to say, however, that there was anything less than the best to be heard in the music that followed, music that one met on terms of older acquaintance and that gave better scope to revel in the excellence of the Boston orchestra.

MUSIC FIRST

Even here, though—in Ravel's "La Valse," in the Brahms Fourth, in the excerpts from Wagner's "Meistersinger" that served as encore—Mr. Munch had so much that was new to say that the performance, even such a performance as this, never overshawed the music itself.

Sweeping judgments without a basis in personal experience are wrong, of course. The Amsterdam Concertgebouw, the Vienna Philharmonic, for example, we know only on records. So, until we have heard them in person, we'll have to leave it "as far as we know": the ~~Boston Symphony~~ Orchestra is the most delicately and instantly responsive orchestral apparatus in the world today.

Only such an orchestra could have realized with such ease and conviction Mr. Munch's positively terrifying conception of the Ravel as a sinister, sardonic danse macabre that became even more frightening under its veil of silkily suave lyricism.

FIRM LEADERSHIP

And only such an orchestra could have answered with such variety of tone and with such assurance and precision in rhythmic diversity to Mr. Munch's unobtrusive and genial yet always firm leadership through a reading of the Brahms that seemed to lay bare, as under an X ray, every bone and joint of its structure without ever tearing the warm and living body of the music.

Neither Mr. Munch nor the orchestra showed any signs of relaxation after a shouting, stamping audience had demanded at least one encore. In gaiety and vigor and sheer virtuosity of performance, nothing in the evening surpassed the concluding Wagner.

This audience, by the way, calls for a word itself.

STATISTICAL FILE

At a generous estimate, there were not more than 3500 people in the large side of the auditorium. Of these, we have it on reliable authority, at least 60 per cent were from out of town—from out-state Louisiana, from Mississippi, from Tennessee, from Arkansas, from Texas, from Alabama, from as far away as Miami.

That leaves about 1400 New Orleanians who could be drawn from home, from the movies, from Bourbon St., from whatever, to take advantage of the opportunity provided by the N. O. Opera Guild to hear this nation's, probably the world's, finest symphony orchestra, playing, under the man who in our opinion is by far the greatest conductor now active at least in this country, a program of unfailing interest and inexhaustible musical richness.

We trust that those many hundreds of others who did not crowd the aisles and hang from the rafters are happy in their failure to participate in the peak event of at least the four years we have been reporting the New Orleans musical scene.

Cir. (D 102,879) (S 95,953)
This Clipping From
NEW ORLEANS, LA.
ITEM

MAY 1 - 1953

N. O. Groups

BY BURDETTE

A variety of events schedul
ferent groups. The college set w
among them those of the Beta
leans Country Club, and of Mam
Yacht Club.

The annual May Day celebr
School is taking place at the s
this afternoon at 4:30 o'clock.

An autographing party in h
La Creole," will be given tonigh
Book Store on Maple St. and the
lery Circle Theater's production
"Bell, Book and Candle," is taki
playhouse on Madison St. at 8:30

Hostesses at the coffee pour
Mrs. Sterling Armstrong and Mrs.

will include Mesdames Richard B. Fox, Mark S. Munn, Wil- E. Bland, Jr., Elizabeth Wisdom, Gordon E. Clay, Jr., Miles Pratt Wynn and Miss Marie Roussel.

Mrs. Ralph Wood returned to her home in Biloxi, Miss., Thursday, having come to New Orleans to attend the concert Tuesday of the Boston Symphony Orchestra. Accompanying her to Biloxi, Miss., was Mrs. Alice Aldige Eustis, who will remain through the week end.

Mrs. Wood spent a few days in the city, stopping at The Monteleone.

Visiting Miss Beatrice Ford is Mrs. George Trousdale of Monroe. She arrived earlier in the week and will return to Monroe on Sunday.

Mr. and Mrs. Everett Eaves, Jr., will be hosts this evening at a cocktail party entertaining at their home on Woodvine Ave., Metairie, in honor of Miss

l Mrs.
xpected
ett was
of this

orthy
home
ing a
gman
e on
man's
llen
who
cently
. She

us was
ty this
Blan-
tlanta,
sited a
. Mrs.
st last
han at
. After
in the
us will
s. En

route east she stopped in Philadelphia, Pa., to attend a meeting of the ational Needlework Guild America.

Many Attend Concert

Among the many who attended the concert this week by the Boston Symphony Orchestra, sponsored by the New Orleans Opera Guild, Inc., of which Mrs. Edward B. Ludwig is president, were Mr. and Mrs. Ludwig, Miss Louise Stauffer, Mr. and Mrs. Warren Posey, Mrs. Louis Sussdorff, Mrs. Alfred Grima, Mr. and Mrs. Harry T. Howard, Jr., Mrs. Stamps Farrar, Miss Maud Ellen Farrar, Mrs. Virginia Westbrook, Mr. and Mrs. Laurence M. Williams, Mrs. Joseph A. Danna, Mrs. Morgan Whithey, Mr. and Mrs. Edmund E. Richardson, Mrs. Hamilton Polk Jones, Mrs. Ralph B. Wood of Biloxi, Miss., Mrs. Albert Schwartz, Dr. and Mrs. J. Leo Burthe, Mrs. Walter V. Harvey, Miss Margaret Stewart,

POPS

[190]

1952
1953
SEASON

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

★ MAY 1, 1953 THE DAILY TIMES HERALD, DALLAS 3—4

In Concert

Boston's Fabulous Symphony Is Heard

THE BOSTON SYMPHONY ORCHESTRA, with Pierre Monteux conducting. Thursday evening at the State Fair Auditorium.

By Dr. Jack Frederick Kilpatrick
The Times Herald Music Critic

There is no doubt about it, the Boston Symphony is a perfectly fabulous machine for the making of music, and Thursday evening at the State Fair Auditorium, Dallas music-lovers had a wonderful opportunity to find out what it can do when a great man and supreme artist is at the controls.

Even without Pierre Monteux this justly celebrated organization possesses to a remarkable degree all those qualities that go toward making orchestral excellence—sectional blend, balance between sections, pin-point intonation, delicacy, power and stunning virtuosity. With Monteux the tonal fiber has a luminous sheen that is unforgettably beautiful.

◆ ◆ ◆

Of Pierre Monteux.

Monteux, one of the few podium figures of our time upon the question of whose pre-eminence there can be no doubt whatever, looks precisely like his pictures, a roly-poly man with walrus mustache and bushy hair who somehow manages to remind one of a French taxi-driver in a British B film.

He opened his program with a piece one might find offered by nearly any university orchestra, the flashy "Le Carnaval Romain" by his countryman Hector Berlioz. It was immediately apparent that Monteux believes that one ought to be able to hear all the notes that a composer writes in his score, and that this is possible only if the tempos are such as to permit the instruments to sound. There are few things in the world comparable in inherent beauty to orchestral instruments sounding like themselves, unforced and with no deadlines to meet.

◆ ◆ ◆

Shows Restraint.

Few conductors have the strength of will to refrain from making a racetrack of the vivacious ending to this showy piece, but Monteux did not find it necessary to sacrifice a single line nor entrance to achieve all the tempestuous merriment that the composer set down on paper.

To the obvious heroic aspect of Siegfried's "Rhine Journey" from "Gotterdammerung" Monteux added a lyricism and an elegiac poigancy that is almost invariably absent in the average performance. Wagner did everything that he could to put those very qualities in this music short of adding to his will a codicil containing minute instructions to conductors of the future as to how to do it; nevertheless, the typical performance is more apt to convey the impression that Siegfried is announcing his candidacy for public office than that he is leaving love and life forever.

Perhaps this was Gallicized Wagner, but it has rare integration, fluidity and profound understanding and it was played as few orchestras can play it.

◆ ◆ ◆

German Repertory.

Monteux dipped into German repertory again for the tone-poem "Don Juan" by Richard Strauss, and such shimmering, soaring, buoyant Strauss we have seldom heard. The texture was opened up and filled with light and air; the contrapuntal lines were etched by the impeccably handled instruments; over all was a dramatic purpose compelling enough to almost make us believe that maybe there might be something to the theory of program-music.

There was no viscuos string-syrup, no brazen pomposity, no hard-driven pseudo-excitement. This, too, may be a Frenchman's concept of German music, but if it is, we think we will subscribe to it until a better comes along.

◆ ◆ ◆

Sibelius' Second.

For the second half of his program Monteux chose the Sibelius "Symphony No. 2, in D Major," and on this composition he brought to bear the same powers of maintenance of continuity, limpidity and felicity of tempo that he exercised on his other offerings. It is not a virtuoso piece, as such things go, but woodwinds such as the Boston Symphony has, and strings that can execute that third movement in the fashion of these people, could astonish a connoisseur by playing a C Major chord.

Monteux found in Sibelius a loneliness without bitterness, austerity but not bleakness, resignation without regret. All Monteux's interpretations lead us to believe that he has discovered that composers are human beings, not creative machines, he delves for the humanity in music as well as for understanding of the structure.

◆ ◆ ◆

Trusts in His Men.

Utterly without conductorial mannerisms, Monteux places his trust in his men and stands ready to take the rudder should things go wrong. But one gets the impression that the performers feel that as long as Papa Monteux is up there on the podium nothing is likely to go wrong.

Nothing did Thursday evening—definitely not.

Cir. (D 110,333) (S 172,832)

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

MAY 1 1953

Boston Symphony Presents Concert In Dallas, Pierre Monteux Conducting

BY E. CLYDE WHITLOCK.

DALLAS, May 1.

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, guest conductor. Fair Park Auditorium, Thursday night. Management, State Fair Musicals. The program: "Overture—Le Carnaval Romain, Op. 9" (Berlioz), "Siegfried's Rhine Journey" from "Goetterdaemmerung" (Wagner), "Don Juan-Tone Poem after Nicolaus Lenau, Op. 20" Strauss), "Symphony No. 2 in D Major, Op. 43" (Sibelius).

In a lifetime of concert attendance come a few memorable occasions when performers and hearers are welded by the spark of inspiration into one rapt unit, responding with an afflatus of exaltation and intuitive discernment to the revelation of the composer.

Thursday night was such an occasion. The Boston orchestra has acquired through its 72 years a legendary pre-eminence in the artistic hierarchy, and under that spell music was discouraged Thursday night under ideal conditions of apperception.

The presence of Pierre Monteux as conductor was entirely to the wishes of this region. Not only is it a matter of poetic justice, from his having been the regular conductor of the orchestra 34 years ago, but he is affectionately regarded hereabouts through his revealing leadership of the San Francisco Symphony, and, within the memory of aging inhabitants, of the Diaghileff Ballet Russe 35 years ago.

Monteux, with his walrus mustache and benign mien, is the embodiment of benevolent geniality, and it is difficult to realize now that once he was the focus of riotous dissension as the first protagonist of invidious works by Stravinsky and Ravel now regarded as innocuous.

His interpretations are infused with a warmth which establishes a bond of intuitive understanding, and with an aura which transports the hearer from the material to the ideal.

By temperament he is exceptionally constituted to bring such a program as this, compacted of works of the romantic period of music making. It was a strange program, holding not a note of the classical progenitors, nor, on the other hand, a single measure of controversial contemporary output to confound the classicists. Yet only an intransigent purist would disavow a memory of heart-warming inspiration which should remain with him for the rest of his days.

The famed Boston strings deliver a tone of radiant sheen, with a soaring sweep which is irresistible. One takes for granted, but not without due appreciation, undeviating intonation, rhythmic inviolability and precision of detail. The mechanics of performance approximate the ideal, and the spirit thereby is exalted.

The orchestra retains the seating, almost obsolete these days, which places the second violins forward to the audience's right. It has its advantages in tonal balance. It is an orchestra in which graying heads are numerous, perhaps a factor in the mellowness of tonal flow, undisturbed by the efforts of young individualists to exploit themselves.

Monteux was not at pains to make of "Roman Carnival" an orgy of unrestarined festivity. He depended upon the kinetic energy of undeviating movement, rather than mere speed and excitement.

The Wagner excerpt, a tone poem in itself, was compact with sheer beauty of tone, from the pianissimo of strings to the gentle impact of soft brasses. Monteux made it objective, descriptive and sufficiently narrative to indicate its context.

In Strauss, the strings mounted to sensuous beauty of tone in the amorous love-motives, and the exultant horn theme never forgotten by the hearer, was an heroic proclamation. The work was memorable in brilliance of execution and deploying of material.

There may have been those who missed the figure who was in the midst of bitter and riotous controversy 40 years ago, but there is now a reflecting and mellow approach which crowns a lifetime of activity and some of it not gentle. Yet there is nothing valetudinarian in his attitude.

Sibelius' Second, despite the scoffings of the realists who have left him behind, still has a surge of gorgeous themes, the thrill of the long approach to inevitable climaxes and the magical tone of marvelous brasses.

Then there is that ineffable muted interlude in G-flat in the second movement. We shall remember and ponder on these things.

Monteux and his players were given a standing ovation, with acclaim long and loud. The audience numbered 2,300. Why it was not a sellout requires reasoning beyond us at this moment.

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD

APR 2 8 1953

Boston Symphony Travels in Style

Members of the Boston Symphony Orchestra, 112 strong, will arrive in Dallas at 8:15 a. m. Thursday for their concert at Fair Park Auditorium that night.

The members of the orchestra will arrive in Dallas aboard the regular Texas and Pacific train, the Louisiana Eagle. However, after the Dallas engagement the group will complete their Western tour in a special train that will be made up in Dallas.

The special train will include one baggage car for instruments and five sleeping cars for members of the orchestra.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS
MAY 1 – 1953

Concert in Review

By **JOHN ROSENFIELD**

When It Comes to Orchestras City of Boston Is Still the Hub

In 1953 Boston is merely a place in New England that recently lost one of its baseball teams. Men named Alcott and Emerson and a writing Adams are now misty figures from books you might call musty. But Boston is still the Hub when it comes to symphony orchestras, not only the Hub of America but of other lands, even those whence symphony orchestras came.

The illustrious band gave its first Dallas concert ever on the State Fair Auditorium stage and 2,300 listeners heard what they thought they had been hearing on their most prized phonograph records. Preference among the three big league orchestras of the country is, perhaps, a matter of taste. It should be no news, however, to followers of this journalistic corner that the Bostonians have had our vote and laurel since we have had access to a typewriter.

Boston Symphony

AUDITORIUM (April 30): Pierre Monteux, guest conductor. Presented by the State Fair of Texas. The program:
Le Carnaval Romain, Opus 9 (1843). ……………Hector Berlioz (1803-1869)
Siegfried's Rhine Journey from "Goetterdaemmerung" (1876). ……………Richard Wagner (1813-1883)
Don Juan, Opus 20 (1889). ……………Richard Strauss (1864-1949)
Symphony No. 2 in D Major, Opus 43 (1901)……Jean Sibelius (1865)

Certainly no more virtuosic orchestra has been assembled in music's history and no more aspiring tradition has been sustained over seventy-two seasons.

It is as sonorous as 108 artists can make it, playing on splendid instruments. The equilibration is uncanny and could be appreciated despite far from ideal accoustical conditions Thursday night.

This is no orchestra of strengths and weaknesses. And there is a precious, matchless consanguinity between choirs to give it a single, versatile personality.

* * *

THE BOSTON SYMPHONY was conducted here by the 78-year-old Pierre Monteux and not Charles Munch, the resident maitre. But Monteux can scarcely be called a guest conductor, for he had much to do with reforming the Boston Symphony after the upsets of the First World War and has liberally shared the podium with Munch for the last two seasons.

With no disrespect for Munch, it was Monteux whom Dallas asked for as there can not be too much time for us to hear one of the master spirits of this age in full possession of his vitality.

He was rewarding and well-rewarded, with thunderous ovations and a standing tribute at the end of the concert. The stubbornly hackneyed program, which any orchestra might have played, did not lose him favor once he was in action. However, it may have slowed down his box office.

Monteux is a strange apparition, a small stocky figure with benign eyes, a sea-lion mustache and the the wide beat of a plaza bandmaster. On a platform usually decorated by balletic glamour men, he is as bourgeois as a happy butcher. The evocations of his parabolic baton and instructive left index finger are something else.

They accounted, as usual, for scholarly, fluent and immaculately proportioned readings, readings that found their eloquence in form and intensities and not in symphonic coruscations. It was interesting to observe a reception. Applause started slowly and like one of Monteux's own crescendos mounted until it was epidemic. And it continued steadily for two, three, four, six serene marches from wing to center stage.

The singular fluency of Monteux's style was of great service to the fading Second Symphony of Sibelius. He was able to impart telling effect to the Sibelius idiom, the tossing of thematic fragments and their eventual assembling for climactic perorations.

The steady and not over-detailed propulsion of this music made it hang together. Once more there was an example of Monteux's genius at negation, or shall we call it discrimination? For he avoided all the "wowing" moments dear to most conductors who undertake Sibelius in this generation.

* * *

THE PROGRAM CONSTRUCTION seemed an avoidance of the Monteux specialties, French music and such moderns as Stravinsky—for he was the conductor of the scandalous "Sacre du Printemps" premiere in Paris. Instead he would show us he was not a French conductor but a conductor who is French.

Cogent proof was a thrilling performance of Wagner's "Siegfried's Rhine Journey" from "Goetterdaemmerung" which is, with about thirteen added bars, a unique tone poem and not an operatic excerpt. It was wonderful to hear Monteux collect this myriad "leit-moteux and balance them for a huge tapestry picture. And how often have you heard such excitements in the horn call and the tutti entrance of the flowing river?

Richard Strauss' "Don Juan" was not the seducer in action but the Lenau contemplations, philosophical and romantic rather than theatrical. It is a way of playing "Don Juan" and somewhat corroborated by the history of the work.

A lively opening was Berlioz's "Le Carnaval Romain" overture with a heady saltarello that didn't get out of hand. Monteux's subtle dynamics worked miracles for the distant effects, which were not audible all over the halls, unfortunately.

* * *

THIS WAS an evening by the finest of our orchestral instruments conducted by a man already enshrined in history and able at an advanced age to show us why. We shall tell our grandchildren about it, or yours.

A word about attendance. The crowd numbered 2,334 by count and should have been 2,000 more. Financially the engagement was a success, the orchestra earning its fee and the Auditorium its expenses with a little left over. But the top price of $6 was steep and discouraged hundreds, according to the box-office attendants.

* * *

THE PROGRAM was not alluring in itself. Why all touring orchestras, even the Boston, think it necessary to play safe and familiar music is beyond understanding. Dallas has a pretty fair symphony of its own which has given us frequent orientation in Thursday night's music. On the other hand, the Boston has repertoire items that represent its own great adventures into music new and old. We have a right to ask these from the visitors if they return during the next seventy-two years.

There was no dissatisfaction in the hall, only among the people who didn't get there. For the Boston Symphony is a phenomenon and we had it in the flesh.

—Dallas News Staff Photo.

Pierre Monteux, left, the eminent French conductor, received a surprise visit at lunch in the Jefferson Hotel Coffee Shop from his former conducting pupil and secretary, the Rev. Achilles Taliaferro of Dallas' St. Michaels.

—Dallas News Staff Photo.

Symphonic bigwigs of Boston and Dallas met at Love Field Terminal Thursday afternoon. . . . Left to right, George E. Judd, manager of the Boston orchestra; Walter Hendl, conductor of the Dallas orchestra; Charles Munch, Boston's regular musical director, and Morgan Knott, Dallas' business manager.

POPS

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 14 1953

Texas Critic Gently Corrected

'Merely' Just Can't Describe Boston's Importance, Charm

By RUDOLPH ELIE

Mr. John Rosenfield,
Music Critic,
The Dallas Morning News,
Dallas, Texas
Dear Mr. Rosenfield:

I read with much interest and approval your splendid notice of the Boston Symphony orchestra's recent concert in Dallas. It is not often I get an opportunity to read musical notices outside Boston and New York and I was pleased to find yours of such an informed quality. You began, however, with a sentence that has been diverting me ever since. It was, if I remember it exactly, as follows:

★ ★ ★

"In 1953 Boston is merely a place in New England that recently lost one of its baseball teams."

I need hardly concern myself with the allusion to the baseball team, since we didn't really lose the team, the team lost us, 20 or so years ago and nobody, least of all I, is in the least interested in it or its fate.

★ ★ ★

But your use of "merely" as an adverb in the sense of "nothing more than" in reference to Boston got me to wondering if, indeed, Boston is "mere."

So far as most of us around here are concerned, we've never given it a minute's thought since we don't compare Boston with anywhere. It just wouldn't occur to us. Most of us were born here, as most of you were born in Dallas and, like you, stayed where we were born out of reasonable satisfaction with what we found. If we thought about it, we'd probably say we think Boston a pleasant, interesting and peaceful sort of town, but most of us—lacking, as we shamefully are—in civic pride, would be more than a little embarrassed to voice our actual sentiment in the matter.

Live, Let Live

Once a year, on the anniversary of the battle of Lexington, there is a little to-do and somebody puts on a Paul Revere suit and gallops around and once a year, on the anniversary of the evacuation of Boston by the British, they have a little to-do over in Southie (as we affectionately call South Boston). However, of the two and a half million people who live within 20 miles of both events, I don't imagine more than 50,000 know much of anything about them, let alone go, and I doubt very much if more than one in a thousand Bostonians have ever set foot on Bunker Hill. I haven't myself, come to think of it. But I certainly hot-footed it for the Alamo the day I hit San Antonio. Maybe the Dallasensians hotfoot it for Bunker Hill when they hit Boston. I don't know.

In fine, we just live and let live around here, entirely willing to concede that there are many better places to live, many bigger ones, many faster-growing ones and many more aggressive and progressive ones. But we aren't nervous about that; we've been in the neighborhood for 333 years and have settled down, you might say.

However, "mere" doesn't quite seem to fit into our way of judging the town. It's really pretty damn big. For I have been rummaging around down at our Chamber of Commerce and it seems that we have here what they call a "multi-metropolitan area" that makes up the biggest continuous metropolitan area in the United States. This takes in Greater Boston with two and a half million people within 20 miles of the State House, and adding four other metropolitan areas, the farthest only 40 miles away, it comes out to four and a half million. So if we had Los Angeles' city limit we'd be the second biggest city in America and what an appalling thought that is!

Now far be it from me to overwhelm you with statistics, but this, in brief, is what else I learned as a result of your article. For it seems that we're the fifth manufacturing center of the nation, that we're the largest wool center in the world, that we rank second in per capita sales at retail, that we're the second greatest investment center of the country (I hate to say so, but they tell me most of Texas is owned and financed by Boston and New York bankers), that we're first in deep sea fisheres, that only three cities exceed our total volume of goods sold, that we're number one in shoes and leather, and in scientic brain power, that we're number one in research, that only one area has a larger excess of power, and that our labor-management relations lead the nation in tranquility.

But this is the sort of thing that bores us up here almost to death. What we really enjoy knowing is that Boston is the medical center of the world—Arthur Godfrey, who can ostensibly afford the best, is here now, but we like better to read of some child arriving from, say, South Africa, to be given life and health in Boston. We like the idea of having Harvard and MIT across the river as well as the greatest concentration of higher educational institutions in the neighborhood. We like all our many museums but especially our fine new Science museum and our great old Museum of Fine Arts, which houses the largest collection of Oriental art outside Tokyo.

Fond of Libraries

We like our orchestra and are delighted you did, too, but we also like our other orchestras, choral societies, chamber groups, and conservatories as well as our own opera company and the visiting Metropolitan. We like the 300-odd musical events we have here every season and we like our theater even though this year only 47 Broadway shows tried out or passed through. We are also fond of our very great libraries, which include the Public, the Widener, the Medical and our famous old Athenaeum (where they serve tea afternoons for four cents a cup).

We like our restaurants, and we've got a bunch of very fine ones, and we still like baked beans, clam chowder, lobster, and all our other food specialties around. Then we like our red bricks, our Common and our Public Garden, our Bulfinchian architecture, our Esplanade, our harbor, our river, our quiet skyline, our numberless ocean beaches and fields and forests and lakes and mountains and fishing and hunting and boating and skiing and everything else. We even like our four seasons even when, as happened this spring, the sun only came out three or four days in two months—but you should have seen it when it did!

In short, Mr. Rosenfield, we do not consider our town or our area "mere." There are lots of good things about it and lots or less good things about it, but it just isn't mere. It is simply a place, to be sure, in New England, but it is also a place in the United States and a place in the world, and what it has it has. . . but one thing it doesn't have is the notion that Dallas is merely a place in Texas that hasn't got a baseball team.

Fraternally yours,
RUDOLPH ELIE,
The Boston Herald

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 4 - 1953

Dallas Acclaims Boston Symphony

By Harold Rogers
Music Critic of The Christian Science Monitor

Dallas

For the first time in the history of the State Fair Auditorium in Dallas an audience stood in tribute to a conductor and an orchestra. The conductor was Pierre Monteux. The orchestra was the Boston Symphony, now making its first transcontinental tour. The concert of April 30 was its initial performance in Texas.

According to John Rosenfield, columnist and music editor of the Dallas News, audiences of the "Big D" city are progressive in their tastes. They have come to accept and to expect, on programs by the Dallas Symphony under Walter Hendl, at least one novelty or contemporary work at each concert.

* * *

Mr. Rosenfield said that one of the most excited responses was evoked by Mr. Hendl's performance of Charles Ives' Second Symphony. Hindemith's "Symphonia Serena," commissioned by the Dallas Symphony, has almost become standard repertoire. Bartók's opera, "Bluebeard's Castle," was heard for the first time in the United States in two concert performances in Dallas. Stravinsky's "Le Sacre du Printemps" is heard about every two seasons. Mahler, oddly enough, is a best seller in Dallas and always plays to packed houses. There are about 300 members of the Mahler Society in Dallas.

Mr. Hendl, who has completed his fourth season as conductor of the Dallas Symphony, is popular with the public. His Saturday morning concerts for children are highly praised for their educational value and musical appeal.

In an interview before the Boston Symphony's concert Mr. Rosenfield expressed some disappointment in Mr. Monteux's program, a selection of standard classics. He said that a program of more novelty would have stimulated greater interest and appreciation.

* * *

However, it was later learned from Mr. Monteux that he had submitted several programs to the Dallas committee, including the one that includes the Creston Symphony No. 2, of which he is particularly fond. A contemporary work was therefore available to Dallas. Mr. Monteux played the committee's choice, a selection made up of the Berlioz "Roman Carnival" Overture, "Siegfried's Rhine Journey" from Wagner's "Götterdämmerung," Richard Strauss's "Don Juan," and the Sibelius Second Symphony.

If the listeners were disappointed at not hearing a contemporary piece, there was no evidence of such in their demeanor. About 3,000 were present in a hall that seats 4,500. While their applause did not have the Latin crackle that was noted in New Orleans, it was steady, sure, and warm. It mounted in enthusiasm throughout the concert until, after the Sibelius, it lifted the listeners spontaneously to their feet. Shouts rang out for an encore. Owing to the indisposition of one of the percussionists, however, Mr. Monteux was unable to play the extra that he had in mind.

The orchestra performed with its customary high standards—its lambent tone, suave ensemble, subtle nuances, brilliant contrasts. The sound was very good at different points in the huge auditorium. With masterful strokes Mr. Monteux delineated these masterpieces with which his name has long been associated.

"The Sibelius Second is his cheval de bataille," Mrs. Monteux said a few moments before he gave the downbeat for the opening Allegretto. "He loves it, and he always rides it to glory."

Her observation was correct.

* * *

At another point during the concert she whispered, "I wish you could see his face when he conducts. He is so happy! One man in the Philadelphia Orchestra told me that he always loves to play under Pierre, that he looks like an angel when his face is so full of radiance and joy!"

In a Dallas restaurant after the concert Mr. Monteux's face continued to radiate joy and happiness. His waitress came to our table nearby and asked if he were a musician.

"He is one of the greatest musicians in the world," I told her.

"I knew it," she said.

"How did you know?"

"His hair!"

TUESDAY, MAY 5, 1953

4 **Entertainment—Films** THE CHRISTIAN SCIENCE MONITOR, BO

Mexican Band Greets Symphony Men

Boston Visitors Serenaded With Gala Music of Southwest

By Harold Rogers

El Paso, Texas

Gala music from the Spanish Southwest greeted members of the Boston Symphony Orchestra when they disembarked from their special train at the station in El Paso. A small Mexican string band—guitars, mandolins, violins, and a cello—serenaded the visitors with lilting tunes from Old Mexico.

This was the first colorful reception that the Symphony men had received since beginning their first transcontinental tour about two weeks ago. The Mexican musicians wore black tight-fitting trousers buttoned up the sides with silver buttons—and were brightly adorned with multi-colored shawls and wide-brimmed somoreros.

Since nearly every Symphony man owns a camera, shutters were flicking furiously while other members of the orchestra posed with the Mexicans. Bernardo Parronchi, the cellist, who, partly of Spanish descent, assumed fandango postures that were in keeping with the spirit of the event.

Charles Munch, who conducted the El Paso concert, had arrived a day earlier by plane and was resting at the time of the reception. Mr. and Mrs. Pierre Monteux therefore received the ceremonial honors — red roses, shawls, and a sombrero for Mr. Monteux. The party was arranged by Mrs. Hallett Johnson, El Paso impresario. A more delightful reception could hardly be imagined. The Symphony men were captivated.

* * *

In the few hours that remained before the concert in Liberty Hall many of the musicians crossed the border into Juarez, Mexico, where they purchased souvenirs and ate Mexican food. It cost two cents to cross the bridge over the Rio Grande into Mexico and one cent to return. Passports or identification were not required.

As is the case with most border settlements, one finds that El Paso is not purely Texan in flavor, nor is Juarez purely Mexican. The dividing line is only geographical. Since the Mexican population appears to be in the majority, El Paso has the atmosphere of an outpost that is more foreign than American. It is a breezy, friendly city in which the traditions of Western hospitality are actively preserved.

In recent years, however, El Paso has begun to let down its roots into musical traditions. It has an orchestra of its own—the El Paso Symphony — conducted by Orlando Barrera. Leading musicians come here for recitals. These are supported by a comparatively small but intensely interested group of music lovers.

The appearance here of the Boston Symphony Orchestra was considered an event of major importance. In a short curtain speech Maj. Gen. George Ralph Meyer said, "We are making musical history in El Paso tonight."

The rather small hall (seating about 2,500) was slightly more than two-thirds filled by a handsome audience. A high price range was given as the reason for the vacant seats, though it could not be considered abnormally high in other parts of the country. It was a shame that any seat went begging for an event of such quality and superb musicianship, especially so when it seldom occurs.

* * *

Mr. Munch conducted a program that included two contemporary works—Samuel Barber's Overture to "The School for Scandal" and Arthur Honegger's Symphony No. 2 for String Orchestra. Both were received with interest if not with intense enthusiasm. There were several isolated bravos, however, after the Honegger.

The program continued with Mr. Munch's eloquent reading of Ravel's Rapsodie Espagnole, which made a direct appeal to this Hispanically influenced audience. After the intermission Mr. Munch offered the Brahms Fourth Symphony, and then something unusual happened.

The listeners applauded steadily, making no effort to leave their seats. They recalled Mr. Munch again and again to the stage, but it was evident that they did not consider the concert over, even if the listed numbers had all been played.

So Mr. Munch gave one of his rare encores—the excerpts from Act III of Wagner's "Die Meistersinger." After this the applause continued, but not a person budged from his seat. The concert was plainly not over. They had not had enough.

Mr. Munch then did what must have been unheard of in the history of the Boston Symphony Orchestra. He played a second encore—the first item of Handel's Water Music Suite. Then the audience was willing to let the musicians go.

There was no question about it. They love music in El Paso.

Paso Times

Saturday, May 2, 1953

Page

Boston Symphony Gets Ovation

A tremendous ovation greeted Charles Munch, director, and the 104 musicians of the Boston Symphony Orchestra at their concert in Liberty Hall on Friday evening.

Thunderous applause at the concert's conclusion brought Munch back for bows time and again, and finally wrung from him and the orchestra two delightfu lencores, "Dance of the Apprentices" from Wagner's Die Meistersinger and an excerpt from Handel's "Water Music."

The great musical organization, by stopping in El Paso on a rare cross-continental tour, made musical history here and the big audience appeared aware of the fact. The air seemed charged with exhilerated expectancey from the moment Munch stepped on the podium.

Barber's Overture to "The School for Scandal," which opened the program, presented an interesting example of the work of a contemporary American composer of stature.

Followed a symphony for string orchestra by another contemporary, Honegger. The pening portion of the music was characterized by a sad and haunting mood with overtones of oppression and brutality of war. A spine-tingling experience was the reading of the third movement climaxed by a chorale of strings with a solo trumpet added.

The full orchestra was employed in the "Rapsodie Espagnole" by Ravel, including two concert harps and such woodwinds and strings as we have never heard. A simple theme, iterated and reiterated, progressing into fluid rhythms and more complicated melodies, reaching finally a thunderous climax.

There is a dynamic quality to the directing of Charles Munch and the orchestra responds to his expressive and potent leadership as though it were a single instrument—a great organ, perhaps, whose stops are touched by a master hand.

Dramatic and authoritative reading was given to the first and third movements of the Brahms Fourth Symphony, which closed the program. Highlight of the evening was the tender beauty of the second movement with the singing strings depicting themes of delicate sweetness.

One seemed to turn away from worldly joys and cares as the Brahms music assumed in the last movement a religious quality of devotion, then fervor.

Before the program opened, Gen. G. Ralph Meyer read telegrams addressed to Mrs. Hallett Johnson, under whose management the Boston Orchestra was brought here. Messages of regret at being unable to attend were read from Orlando Barera, conductor of El Paso Symphony Orchestra, who is in Bologna, Italy, and from the governor of Chihuahua, Mexico. —By RVS.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 2 - 1953

EL PASO WELCOMES BOSTON SYMPHONY

Orchestra, on First Coast-to-Coast Tour, Gets Colorful Reception on Arrival in Southwest

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

EL PASO, Tex., May 1—The Boston Symphony Orchestra, making its first coast-to-coast tour in its seventy-three-year history, played for the first time in this colorful section of the Southwest tonight.

While the people of this corner of Texas and of neighboring New Mexico, as well as visitors from Mexico, had a chance to hear in the flesh one of New England's finest cultural ornaments, the Bostonians got a taste of open-handed southwestern hospitality.

When the special train carrying the orchestra on its tour rolled into El Paso this afternoon there was a big international delegation on hand at the station to greet the musicians. Led by Acting Mayor Clarence Harper of El Paso and Mayor Pedro Garcia of Juarez, the Mexican city across the border, there were leading citizens from El Paso, from such New Mexico towns as Carlsbad and Los Cruces and from Juarez to welcome the visitors.

There were girls in gay local costumes. There was an officer of the French Army who is serving in a liaison post at near-by Fort Bliss. There was a Tipica band in Mexican regalia, which played lively tunes with such spirit that when it was finished the members of the Boston Symphony gave it a big round of applause.

After brief welcoming comments, Pierre Monteux, who alternates with Charles Munch, the Boston Symphony's permanent conductor, as the leader on this tour, received a serape. As he stood facing into the sun, Mr. Monteux borrowed a wide brimmed Mexican straw hat and mischievously twirled the walrus mustaches, looking for a moment like a wise and venerable cabellero himself.

Mr. Munch, who conducted tonight's program of music by Samuel Barber, Honegger, Ravel and Brahms, was resting in his hotel room during the ceremonies. He had flown to El Paso from Dallas yesterday.

Mr. Monteux conducted in Dallas last night and Mr. Munch had planned to go directly from New Orleans, an earlier stop, to El Paso. But he made a special point of stopping over for an afternoon in Dallas to visit Walter Hendl, now conductor of the Dallas Symphony. Mr. Munch got to know the young American conductor some years ago, when he was guest director of the New York Philharmonic-Symphony and Mr. Hendl was assistant conductor.

At a lunch today Mr. Munch, who is seeing parts of the United States for the first time on this trip, was still talking about the jazz musicians he heard in a midnight tour of the night spots in New Orleans.

Cir. (D 34,517)

This Clipping From
EL PASO, TEXAS
HERALD-POST

MAY 2 1953

Boston Symphony Orchestra Presents Polished Concert

At the opening bars of the "Overture" to the "School for Scandal" by Samuel Barber, first number of the Boston Symphony Orchestra's program last night at Liberty Hall, the audience relaxed.

Everybody in the full house knew the program would be perfect. They knew every tone would be true, every entrance synonymous with the conductor's baton.

They weren't disappointed. The program was musical perfection. The orchestra played as one, swelling and softening to unexaggerated signals from Conductor Charles Munch.

The audience was unusually attive. There were fewer coughs, ess rattling of programs and shifting of positions than the reviewer as seen at any concert.

Concert goers forgot their usual eserve and applauded the touring rchestra freely, especially at the lose to the program, when they elivered a standing ovation.

After the opening number, the rchestra played "Symphony No. 2 or String Orchestra" by Arthur onegger and "Rapsodie Espagole" by Ravel.

Brahms' "Symphony No. 4 in E inor" followed intermission and ncores were "Overture" to the third act of "Der Meistersingers" by Wagner and "Horn Pipe" from the "Water Music Suite" by Handel.—HLT.

[194]

POPS

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 24 1953

Tucson Gives Symphony A Real Western Welcome

By RUDOLPH ELIE

NOTES ON AN OLD BASSOON CASE—The Arizona vigilantes, complete with shootin' irons, chaps, spurs, badges and ropes, stormed down the aisle of the Pullman. It was before nine o'clock in the morning and most of the men of the Boston Symphony, serene in the happy thought no morning rehearsal was to disturb them, were still in their bunks, hardly aware their train had pulled onto a Tucson siding. Not for long, however.

For the vigilantes stopped before room C and, with their gun butts, banged on the door. The door flew open and there, in his pajamas and with an expression of astonishment on his face stood a man with gray tousled hair. "Get dressed," barked one of the vigilantes. "You're coming with us."

"But messieurs," stammered the man. "I do not understa——"

"Get dressed," bellowed the vigilantes, slamming the door. "We'll give you five minutes."

Five minutes later, the man appeared and was hustled down the aisle, out of the train and to a tree, protesting all the while in a confusion of French and English. But they slipped a noose over his neck, tossed the loose end over a limb, and drew it up taut—long enough for a bunch of photographers to record for history the fake lynching of Charles Munch.

Later the conductor of the Boston Symphony orchestra, proudly displaying his shiny new brass badge proclaiming him a vigilante of Arizona and wearing his cowboy hat at a jaunty angle, said he caught on the practical joke the instant he saw the vigilantes with their shootin' irons. "There was a camera with them," he explained, "and when I see the camera I see publicity joke, no?"

CHEERING AUDIENCES

The first American tour of the Boston Symphony orchestra cost more than the $165,000 European tour of 1952—the railroad fares alone were $55,000 — but it played to more than twice as many people (estimated at 120,000) and took in $150,000 at the box office. The tour was arranged entirely by the orchestra itself and although the net loss will come to about $30,000, the basic purpose of the tour, which was to establish the Boston orchestra as the nation's first and, at the same time, to demonstrate to Boston itself that the orchestra's role is by no means merely local, there is no question the money was well spent. The tour has been truly an immense success—even in Chicago, where the critics abused both orchestra and conductor, it played to three sold-out cheering audiences.

Although not every city turned out as Tucson did to greet the special train of nine cars carrying the organization, a Mexican band, complete with guitars and serapes, serenaded it in El Paso, and the mayor of Denver was on hand for the arrival of the orchestra . . . In San Francisco nothing would do but the key to the city and in the university town of Provo, Utah, students appeared with a fleet of private cars and drove the musicians anywhere they wanted to be driven.

Pierre Monteux, alternating the strenuous conducting assignment with Charles Munch from city to city, remained on the train with Mrs. Monteux and their dog Fifi whenever it was possible, paying out of his own pocket the extra $100 expense involved when the trains were placed in dead storage. The men, once they got going, would have preferred to stay on the train, too, and in future tours probably will. It's much easier. Mr. Munch also traveled on the train with the men, though in several instances he flew on ahead. He completed his concerts in Toronto Wednesday —flying to Paris the next day for a six weeks vacation. And nobody was more impressed by the country than he.

6900 AUDIENCE

The orchestra's biggest audience (6900) and its biggest ovation occurred in Los Angeles, with San Francisco next in terms of ovations. San Francisco also proved to be the favorite city of the entire orchestra, but the ride from San Francisco to Denver over the rockies was the most memorable in terms of sight seeing. The favorite traveling pastime of the men, as always, was a peculiar kind of French whist called belotte, but bridge, poker, double solitaire and chess were high on the list with photography the major hobby. A number of side trips were taken from most of the cities, the favorite being the excursion into Mexico from El Paso, from which many emerged bearing gallon jugs of rum. It seems few if any ever drink rum but for three dollars a gallon they couldn't resist it.

In Boston a year or so ago, Bernard Parronchi, one of the orchestra's cellists, saw a couple of elderly ladies standing bewildered in the lobby of Symphony Hall. They couldn't get tickets for a concert and were greatly disappointed. Somehow or other Mr. Parronchi got them in. Recently paged in Salt Lake City on his arrival there, he was sure there was bad news from Boston. But it was the two elderly ladies, complete with chauffeur and plans to wine and dine him all over town. They did, too. And he still doesn't know how they knew his name; he'd never told them.

If the European tour was exceptionally free of misadventures this one had virtually none. Nobody was left behind anywhere, nobody missed a train and only one or two missed concerts due to illness. The principal disaster was the critical reception in Chicago, made particularly and ironically disastrous for Mr. Munch in that he had contributed $1000 to the benefit occasion of the first night. The only other one of note was that the programs didn't arrive for the concert in East Lansing and the management had to give away a large number of its special 50 cent programs for nothing. These souvenir programs, by the way, were not exactly best-sellers, but the orchestra sold more than 6000 of them.

In only one city did the orchestra play in a smaller hall than Symphony Hall. It was in Provo, with 2100 seats, but as the audience entirely surrounded and even hung over the orchestra, the men thought there were 21,000 people there. Other halls ranged from the mammoth Shrine Auditorium of Los Angeles to the even mammother Forum of Montreal. Of the campuses the orchestra visited, the most memorable were those of the Univ. of Arizona in Tucson and of Michigan State in East Lansing—but the Univ. of Michigan's campus in Ann Arbor was not far behind in beauty. And the student audiences were completely bowled over by the orchestra everywhere, but especially those of Brigham Young University in Provo.

Although this was the first American tour of the orchestra, it was not the first time it had visited the west coast. It was there in 1915 for the Panama-Pacific Exposition under Karl Muck. It has been visiting Ann Arbor for 60 years, and Chicago, too, and has often visited Detroit, Columbus, Dayton and other east-of-the-Mississippi cities. When Wilhelm Gericke was the orchestra's conductor, he did more than plan and conduct the programs of the orchestra's tour. Because players of wind instrument are especially handicapped if they catch cold, Gericke issued a specific seating plan in the old trains for every man in the orchestra, placing the percussion players and string players at the windows to protect the wind inside players from the drafts. As he said, "When I am conducting I have no friends, but when I am not conducting I love you all."

So tomorrow night the Boston Symphony, its coast-to-coast ovations still ringing, will be back at its own stand, taking over the rest of the Pops season under Arthur Fiedler. However, it won't have an opportunity to rehearse its Monday night program, but this feazes neither the orchestra nor the conductor. As one of the musicians put it, "How do we know what we have to rehearse until we've played it?"

The Arizona Daily Star

Sunday, May 3, 1953 Tucson, Arizona

Mos u

Boston Symphony Receives Great Ovation From Tucson

By LOUIS A. RENZULLI

The legended men of the Boston symphony and their conductor, Charles Muench, last night received a standing ovation from an overflow crowd as they brought to a close the 1953 Tucson Festival.

Held at the university auditorium, the concert, the eleventh in the orchestra's first nation-wide tour, featured a varied orchestral show of modern, dance and conventional music.

Musically, the second symphony of Arthur Honegger capped the evening with its fevered low-register rip-tide of sound beneath a relatively smooth lyric surface.

It was in this intricate, atonal work for string orchestra that the basic relationship of the conductor and orchestra was best demonstrated.

The virtuoso orchestra blended with and seemed an outgrowth of the directing force yet neither lost identity. A fusion of wills was evident.

A mighty organ of sound, the Boston symphony shows why the full orchestra is the most versatile instrument at the composer's command. A range of force from shattering impact to whispering gentleness gives the orchestra its leonine nobility.

Muench, a tall, gray-haired man with very broad but stooped shoulders, is not the usual flamboyant conductor.

Forceful Motions

His muscular but supple control of the instantly responsive men obviates the use of most personal showmanship. But when necessary, to gain a crashing climax, he'll use forceful motions and even "body English" to draw in the orchestra.

His is the gentle touch ordinarily. Sometimes clutching his lapel with his left hand while directing, he'll bring the horns flaring to life with a quick stab of his left forefinger while sweeping in the rest of the orchestra with his baton—all this with no score, of course.

From the opening Haendel's "Water Music" suite the orchestra went into the Hoenegger. Cross currents developed immediately as the nervous theme was stated by the viola and the violins took up a tensely lyric variation. A calmer, almost resigned second movement was cancelled by the high-pitched fervor of the finale. It built up to a hectic finale with the trumpets bursting in at the last moment to give reaffirmation.

Beethoven's Seventh symphony in A major finished the program with a warmly familiar work—one of greatest of symphonic monuments.

Snappy Finale

Known often as the "Dance" symphony, a vital lilting motion was brought to the work by Muench. A detailed first movement seemed slow but the stately building to the entrance of the horns in the second movement was perfect. A single theme weaves in and out in a twilight loneliness soon dispelled by the drive and impulse of the wild third movement. The finale had snap and a fresh bite to it which was topped by the enormously virile climax.

Muench and his men responded to five curtain calls after the Beethoven, when the audience stood and roared their approval. As an encore they played the entrance of the Meistersingers by Wagner.

The concert was sponsored by the Tucson Festival society, the university and the Tucson symphony (not the "Arizona" symphony as the program would have it).

Hawaii is represented in the U. S. House of Representatives by one member elected every four years. He has no vote but does have the privilege of the floor.

OSTON, WEDNESDAY, MAY 6, 1953 **Art—Mus** CHRISTIAN SCIENCE MONITOR

Symphony Wins Ovation in Tucson

Orchestra Hailed at Concert In Arizona University Town

By Harold Rogers

Tucson, Ariz.

No seats went begging for the concert by the Boston Symphony Orchestra in Tucson. Within a few days after tickets had gone on sale they were all taken—all 2,700 of them. This number included about 200 extra seats that were fitted into the auditorium of the University of Arizona.

By concert time—8 o'clock on the evening of May 2—the hall of this attractive campus was filled with a typical college crowd—professors and their wives, students singly and in pairs, plus the Tucson social set. They were dressed stylishly in the colorful western way. There were dinner jackets and formals mingled with trim, neatly tailored sports clothes.

* * *

The hall is pleasingly designed in the Spanish style with a series of arches along each side. Extra seats were placed in these, giving the effect of boxes. Acoustically, however, the hall has its flaws. The orchestra lost its sheen. Perhaps a ceiling over the stage would have helped to throw the sound forward, but the main difficulties appeared to be the low ceiling of the auditorium and the stone-and-plaster construction.

The Symphony men, however, were in a state of exhilaration from a day of sightseeing in dry, sparkling air Charles Munch was in his finest form despite a certain abrupt interruption of his early morning slumbers.

Four or five Tucson vigilantes, garbed in full cowboy regalia with six-shooters slung from their hips, had entered Mr. Munch's stateroom, roused him, and escorted him to a nearby park. There they threw a rope over the limb of a tree and slipped the noose around his neck. The vigilantes were headed by the chief of police (who was once a harpist). The pretended lynching thus staged, photographers snapped the peculiar scene for the local papers.

* * *

At a luncheon in the elegant Old Pueblo Club Mr. Munch met Frederic Balazs, musical director of the Tucson Symphony Orchestra. Mr. Balazs said that he had played violin under Mr. Munch's direction while in a Budapest orchestra some 17 years ago.

Even more coincidental than this meeting, however, was the fact that on that occasion in Budapest Mr. Munch had conducted almost the same program that he was to conduct in Tucson. With the exception of the Honegger Symphony No. 2, Mr. Balazs said, the programs were exactly alike.

"Impossible!" Mr. Munch exclaimed incredulously.

"It's true," Mr. Balazs maintained. "I checked it with my scrapbook. You conducted Handel's Water Music, Roussel's 'Bacchus et Ariane,' and the Beethoven Seventh!"

* * *

Mr. Balazs, who has completed his first season as conductor of the Tucson Symphony, gave an ambitious series of five concerts. His pièce de résistance for the year was the American première, performed in March, of Liszt's "Christus," an oratorio that featured Eugene Conley as tenor soloist and the Tucson Civic Chorus, directed by Harold Porter.

When the manager of the Boston Symphony, George E. Judd, was planning the orchestra's first transcontinental tour, he thought first of taking the group to Phoenix. But there was a conflict with a local music festival there, so he was advised to get in touch with John Crowder, dean of the School of Fine Arts at the University of Arizona. Dean Crowder decided to sound out the feasibility of bringing the Boston Symphony to Tucson by sending out 2,000 letters. He received almost the same number of replies with orders for tickets.

* * *

The Tucson audience responded to the concert with sincere and abundant enthusiasm. After the Beethoven they gave Mr. Munch and the orchestra a rising ovation. He then played an extra—the excerpts from Act III of Wagner's "Die Meistersinger." Another rising ovation followed.

Many of the Symphony musicians felt that one day in Tucson was hardly enough. Several were convinced that they would retire to this spot.

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

MAY [illegible] 53

BSO Socko Out West

BY HOWARD TAUBMAN

N. Y. Times Special

LOS ANGELES, May 4—The Boston Symphony Orchestra, traveling on a special train in the course of its first transcontinental tour, will play seven concerts in California. The Shrine Auditorium in this city is on the agenda tonight with Charles Munch, regular conductor of the ensemble, in charge. Then come Santa Barbara, Fresno, San Francisco and Sacramento.

★ ★ ★

THE ONLY one of these cities the Boston Orchestra has visited before is San Francisco, and that was for a special engagement in May, 1915. With Karl Muck as conductor the orchestra played 13 concerts at the Panama-Pacific International Exposition.

★ ★ ★

SATURDAY'S concert in Tucson, Ariz., an overflow crowd listened to the orchestra in a concert conducted by Mr. Munch. Almost 3000 filled the University or Arizona Auditorium, and hundreds were turned away.

The eagerness of the Tucson public to buy tickets and the enthusiasm for what it heard were especially comforting to the Boston Symphony's manager, George E. Judd, who revealed today that Tucson was not even on the itinerary originally laid out for the tour.

★ ★ ★

TUCSON got its first visit by the Boston Symphony in this way: The city Mr. Judd had thought of for a stop between Texas and California was Pheonix, but it turned out that a big local festival was on for this date. Judd was advised to get in touch with John Crowder, dean of the School of Fine Arts at the University of Arizona.

Mr. Crowder did not know whether Tucson would support a concert by a visiting orchestra so late in the season, but he suggested that he would send out 2000 letters and would be able to get an idea from the response. The return mail brought checks for almost 2000 tickets.

★ ★ ★

TUCSON, like El Paso, greeted Boston's cultural ambassadors with a Western fillip. A group of self-styled "vigilantes" arrived at the railroad station yesterday morning. They wore Western duds, with six shooters dangling from holsters. They invaded Mr. Munch's drawing room, hauled him out onto the lawn, produced a thick rope and proceeded to make the conductor the victim of a mock lynching.

Munch seemed to be amused by the performance, and when the Tucson welcomers pinned a six-star badge saying "Tucson Honorary Vigilante" on him he was downright delighted. Later in the day Munch wore the badge on his jacket and complained that what he needed to make the outfit complete was a "revilvaire." Munch was also pleased that Tucson's police chief, who led the "vigilantes" had said he had been a harp player 35 years ago.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

MAY 25 1953

Touring Bostonians

On at least one proposition, music-loving Bostonians consistently cast a unanimous vote: their Boston Symphony Orchestra is the best in the world. Last summer, with the missionary spirit of Pilgrim Fathers, they dipped into pocket, sent the Boston's 102 instrumentalists, under Conductors Charles Munch and Pierre Monteux, on their first tour of darkest Europe—Amsterdam, Brussels, London and Paris (TIME, May 19, 1952). This spring, their faith confirmed by a Europe obviously thronging with converts, they dug down again, sent the Boston on its first broad tour through the dark regions west of the Alleghenies.

Matter of Pride. Among the larger cities on the itinerary were New Orleans, Dallas, Los Angeles, San Francisco and Denver. But the Boston also carried its flag into such towns as El Paso, Texas, Santa Barbara, Fresno, and Sacramento, Calif., and Provo, Utah. Wherever it went, the Boston offered only one standard: the same kind of solid musical fare it plays at home, with generous servings of Brahms, Berlioz, Stravinsky and Honegger.

The Boston's trustees did not expect the 7,000-mile trip to pay for itself, and the final deficit is likely to be the expected one: close to $30,000. But they counted with confidence on making new friends for the orchestra—and new customers for the Boston's recordings.

The trip was also a matter of pride with the trustees, conductors and musicians: the name of Serge Koussevitzky, who was the Boston's director for 25 years, was a household word across the U.S. Since his departure in 1949, they felt that the orchestra had to prove itself all over again. And, said Manager George E. Judd at mid-tour, "We're proving it."

Eager Greeters. While the orchestra was proving itself, its members were piling up travel stories. About half of them were in the West for the first time; a good 80% spent hours snapping scenery with their cameras. In El Paso, enthusiastic Texans draped Conductor Monteux in a Mexican serape; in Tucson, a vigilante committee routed Conductor Munch out of his berth and—with assurances that it was the greatest prize within their gift—led him to a tree, slung a rope around his neck, and treated him to an honorary hanging.

SYMPHONY
CONTINEN

George Humphrey

CONDUCTORS MONTEUX & MUNCH
In Tucson, an honorary hanging.

Last week, swinging homeward through Denver and Chicago, the traveling Bostonians began to think that perhaps the heathen west of the mountains were more eager for salvation than the faithful at home. "They just seem to explode with the music, here in the West," said a percussionist after an overflow concert in Provo. Said a clarinetist, thinking of the many times that Southern and Western audiences had given the Bostonians standing ovations:

"Back home, they take us so much more for granted."

POPS

[196]

Cir. (D 184,765) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

MAY 5 - 1953

BSO Socko Out West

BY HOWARD TAUBMAN

N. Y. Times Special

LOS ANGELES, May 4—The Boston Symphony Orchestra, traveling on a special train in the course of its first transcontinental tour, will play seven concerts in California. The Shrine Auditorium in this city is on the agenda tonight with Charles Munch, regular conductor of the ensemble, in charge. Then come Santa Barbara, Fresno, San Francisco and Sacramento.

★ ★ ★

THE ONLY one of these cities the Boston Orchestra has visited before is San Francisco, and that was for a special engagement in May, 1915. With Karl Muck as conductor the orchestra played 13 concerts at the Panama-Pacific International Exposition.

★ ★ ★

SATURDAY'S concert in Tucson, Ariz., an overflow crowd listened to the orchestra in a concert conducted by Mr. Munch. Almost 3000 filled the University or Arizona Auditorium, and hundreds were turned away.

The eagerness of the Tucson public to buy tickets and the enthusiasm for what it heard were especially comforting to the Boston Symphony's manager, George E. Judd, who revealed today that Tucson was not even on the itinerary originally laid out for the tour.

★ ★ ★

TUCSON got its first visit by the Boston Symphony in this way: The city Mr. Judd had thought of for a stop between Texas and California was Pheonix, but it turned out that a big local festival was on for this date. Judd was advised to get in touch with John Crowder, dean of the School of Fine Arts at the University of Arizona.

Mr. Crowder did not know whether Tucson would support a concert by a visiting orchestra so late in the season, but he suggested that he would send out 2000 letters and would be able to get an idea from the response. The return mail brought checks for almost 2000 tickets.

★ ★ ★

TUCSON, like El Paso, greeted Boston's cultural ambassadors with a Western fillip. A group of self-styled "vigilantes" arrived at the railroad station yesterday morning. They wore Western duds, with six shooters dangling from holsters. They invaded Mr. Munch's drawing room, hauled him out onto the lawn, produced a thick rope and proceeded to make the conductor the victim of a mock lynching.

Munch seemed to be amused by the performance, and when the Tucson welcomers pinned a six-star badge saying "Tucson Honorary Vigilante" on him he was downright delighted. Later in the day Munch wore the badge on his jacket and complained that what he needed to make the outfit complete was a "revilvaire." Munch was also pleased that Tucson's police chief, who led the "vigilantes," had said he had been a harp player 35 years ago.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

MAY 25 1953

Touring Bostonians

On at least one proposition, music-loving Bostonians consistently cast a unanimous vote: their Boston Symphony Orchestra is the best in the world. Last summer, with the missionary spirit of Pilgrim Fathers, they dipped into pocket, sent the Boston's 102 instrumentalists, under Conductors Charles Munch and Pierre Monteux, on their first tour of darkest Europe—Amsterdam, Brussels, London and Paris (TIME, May 19, 1952). This spring, their faith confirmed by a Europe obviously thronging with converts, they dug down again, sent the Boston on its first broad tour through the dark regions west of the Alleghenies.

Matter of Pride. Among the larger cities on the itinerary were New Orleans, Dallas, Los Angeles, San Francisco and Denver. But the Boston also carried its flag into such towns as El Paso, Texas, Santa Barbara, Fresno, and Sacramento, Calif., and Provo, Utah. Wherever it went, the Boston offered only one standard: the same kind of solid musical fare it plays at home, with generous servings of Brahms, Berlioz, Stravinsky and Honegger.

The Boston's trustees did not expect the 7,000-mile trip to pay for itself, and the final deficit is likely to be the expected one: close to $30,000. But they counted with confidence on making new friends for the orchestra—and new customers for the Boston's recordings.

The trip was also a matter of pride with the trustees, conductors and musicians: the name of Serge Koussevitzky, who was the Boston's director for 25 years, was a household word across the U.S. Since his departure in 1949, they felt that the orchestra had to prove itself all over again. And, said Manager George E. Judd at mid-tour, "We're proving it."

Eager Greeters. While the orchestra was proving itself, its members were piling up travel stories. About half of them were in the West for the first time; a good 80% spent hours snapping scenery with their cameras. In El Paso, enthusiastic Texans draped Conductor Monteux in a Mexican serape; in Tucson, a vigilante committee routed Conductor Munch out of his berth and—with assurances that it was the greatest prize within their gift—led him to a tree, slung a rope around his neck, and treated him to an honorary hanging.

George Humphrey

CONDUCTORS MONTEUX & MUNCH
In Tucson, an honorary hanging.

Last week, swinging homeward through Denver and Chicago, the traveling Bostonians began to think that perhaps the heathen west of the mountains were more eager for salvation than the faithful at home. "They just seem to explode with the music, here in the West," said a percussionist after an overflow concert in Provo. Said a clarinetist, thinking of the many times that Southern and Western audiences had given the Bostonians standing ovations:

"Back home, they take us so much more for granted."

STON, WEDNESDAY, MAY 6, 1953 **Art—Mus** CHRISTIAN SCIENCE MONITOR

Symphony Wins Ovation in Tucson

Orchestra Hailed at Concert In Arizona University Town

By Harold Rogers

Tucson, Ariz.

No seats went begging for the concert by the Boston Symphony Orchestra in Tucson. Within a few days after tickets had gone on sale they were all taken—all 2,700 of them. This number included about 200 extra seats that were fitted into the auditorium of the University of Arizona.

By concert time—8 o'clock on the evening of May 2—the hall of this attractive campus was filled with a typical college crowd—professors and their wives, students singly and in pairs, plus the Tucson social set. They were dressed stylishly in the colorful western way. There were dinner jackets and formals mingled with trim, neatly tailored sports clothes.

* * *

The hall is pleasingly designed in the Spanish style with a series of arches along each side. Extra seats were placed in these, giving the effect of boxes. Acoustically, however, the hall has its flaws. The orchestra lost its sheen. Perhaps a ceiling over the stage would have helped to throw the sound forward, but the main difficulties appeared to be the low ceiling of the auditorium and the stone-and-plaster construction.

The Symphony men, however, were in a state of exhilaration from a day of sightseeing in dry, sparkling air. Charles Munch was in his finest form despite a certain abrupt interruption of his early morning slumbers.

Four or five Tucson vigilantes, garbed in full cowboy regalia with six-shooters slung from their hips, had entered Mr. Munch's stateroom, roused him, and escorted him to a nearby park. There they threw a rope over the limb of a tree and slipped the noose around his neck. The vigilantes were headed by the chief of police (who was once a harpist). The pretended lynching thus staged, photographers snapped the peculiar scene for the local papers.

* * *

At a luncheon in the elegant Old Pueblo Club Mr. Munch met Frederic Balazs, musical director of the Tucson Symphony Orchestra. Mr. Balazs said that he had played violin under Mr. Munch's direction while in a Budapest orchestra some 17 years ago.

Even more coincidental than this meeting, however, was the fact that on that occasion in Budapest Mr. Munch had conducted almost the same program that he was to conduct in Tucson. With the exception of the Honegger Symphony No. 2, Mr. Balazs said, the programs were exactly alike.

"Impossible!" Mr. Munch exclaimed incredulously.

"It's true," Mr. Balazs maintained. "I checked it with my scrapbook. You conducted Handel's Water Music, Roussel's 'Bacchus et Ariane,' and the Beethoven Seventh!"

* * *

Mr. Balazs, who has completed his first season as conductor of the Tucson Symphony, gave an ambitious series of five concerts. His pièce de résistance for the year was the American première, performed in March, of Liszt's "Christus," an oratorio that featured Eugene Conley as tenor soloist and the Tucson Civic Chorus, directed by Harold Porter.

When the manager of the Boston Symphony, George E. Judd, was planning the orchestra's first transcontinental tour, he thought first of taking the group to Phoenix. But there was a conflict with a local music festival there, so he was advised to get in touch with John Crowder, dean of the School of Fine Arts at the University of Arizona. Dean Crowder decided to sound out the feasibility of bringing the Boston Symphony to Tucson by sending out 2,000 letters. He received almost the same number of replies with orders for tickets.

* * *

The Tucson audience responded to the concert with sincere and abundant enthusiasm. After the Beethoven they gave Mr. Munch and the orchestra a rising ovation. He then played an extra—the excerpts from Act III of Wagner's "Die Meistersinger." Another rising ovation followed.

Many of the Symphony musicians felt that one day in Tucson was hardly enough. Several were convinced that they would retire to this spot.

POPS

[196]

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 4 - 1953

BOSTON SYMPHONY ARRIVES ON COAST

Gives Concert in Pasadena—3,000 Turn Out in Tucson—Munch Made 'Vigilante'

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

LOS ANGELES, May 3—The Boston Symphony Orchestra, traveling in a special train on its first transcontinental tour, arrived here this afternoon and played in nearby Pasadena tonight under the direction of Pierre Monteux.

During the next few days the orchestra will play seven concerts in California. The Shrine Auditorium in this city is on the agenda tomorrow night, with Charles Munch, regular conductor of the ensemble, in charge. Then will come Santa Barbara, Fresno, San Francisco and Sacramento.

The only one of these cities the Boston Orchestra has visited before is San Francisco and that was for a special engagement in May, 1915. With Karl Muck as conductor, the orchestra played thirteen concerts at the Panama-Pacific International Exposition.

At last night's concert in Tucson, Ariz., an overflow crowd listened to the orchestra in a program conducted by Mr. Munch. Almost 3,000 persons filled the University of Arizona auditorium, and hundreds were turned away.

The eagerness of the Tucson public to buy tickets and the enthusiasm for what it heard were especially comforting to the Boston Symphony's manager, George E. Judd, who said today that Tucson had not been on the original itinerary.

Mr. Judd had thought to stop between Texas and California in Phoenix, but a local festival was being held. John Crowder, Dean of the School of Fine Arts at the University of Arizona, did not know whether Tucson would support a concert by a visiting orchestra so late in the season, but he said he would send out 2,000 letters and would be able to get an idea from the response. The return mail brought checks for almost 2,000 tickets.

Mr. Munch seemed amused by the Western greeting accorded the group, and when the Tucson welcomers pinned a six-pointed badge saying "Tucson Honorary Vigilante" on him, he appeared delighted. Later in the day Mr. Munch wore the badge on his jacket and complained that what he needed to make the outfit complete was a "revilvaire."

A luncheon for Mr. Munch was held at the old Pueblo Club yesterday, and one of the guests was Frederick Balazs, conductor of the Tucson Symphony Orchestra. Mr. Balazs had been a violinist in the Budapest Concert Orchestra sixteen years ago when Mr. Munch was guest conductor. The program at that time had included Handel's "Water Music," Russel's "Bacchus et Ariane" Suite and Beethoven's Seventh Symphony. Every one of these works was on last night's Tucson program; the only added starter was Honegger's Second Symphony, which was written in 1942.

Los Angeles, Calif.
Times
5/4/53

THE SOUNDING BOARD

Boston Symphonists Uphold High Standard

BY **ALBERT GOLDBERG**

The Boston Symphony Orchestra, which played its first Southern California concert in Pasadena Civic Auditorium last night under the direction of Pierre Monteux, is substantially the same highly organized instrument that Serge Koussevitsky left as a monument after a quarter century of unremitting effort.

It still holds to the same ideal of a kind of super-refinement. Its primary aim is not to overpower either with loudness or with a plushy richness of tone. Everything comes out with extraordinary lucidity and transparence. The strings have a silken gloss that never disappears even in moments of greatest stress, the woodwinds retain the sensitivity and polish for which they have long been famous, and the brass is a model of mellowness and precision.

Able Leader

Mr. Monteux, who is classified as guest conductor for the present tour, was an able leader to bring out precisely these distinctive qualities of the group. He is a quiet and reticent conductor with a uniform insistence upon immaculate detail and a comprehensive grasp of every type of music. And for all the quietness and unassertiveness of his manner he is always in contact with his orchestra and with the music.

Beethoven's Second Symphony began the program in a performance faithful to the idiom but never stereotyped in expression. Every detail was carefully exposed with a maximum of clarity and with constant beauty of tone. The Larghetto was a particularly felicitous moment, and while the conductor had his own ideas here and there, as in the slower tempo for the Trio of the Scherzo, there was never any distortion and there was always a devoted adherence to the composer's intention.

American Work

Since it is apparently a policy of the orchestra to include a composition by an American composer on each program of the tour, the Beethoven was followed by Paul Creston's Symphony No. 2 in two movements. It is an interesting composition, neither unduly extreme nor particularly conservative in style, with some ingratiating lyrical flights and a finale based upon American rhythms that develops a good deal of excitement, all of which revealed the orchestra's and the conductor's notable flair for the contemporary idiom.

The suite from Stravinsky's "Firebird" was played with rather more than the customary reserve, somewhat in the dryly concise vein of Stravinsky's own conducting, rather than with the highly seasoned colors most conductors endeavor to extract from the score. But it was a legitimate approach and again it disclosed the clear-cut virtuosity of every section of the orchestra.

Lavish Treatment

It remained for the closing suite from Strauss' "Der Rosenkavalier" to bring forth the sheer voluptuousness of sound that the Bostonians produce with such lavishness when they really cut loose. It had a gorgeous sweep and monumental richness of tone and extended a glowing invitation to hear the orchestra again tonight when it plays in Shrine Auditorium under the direction of its regular conductor, Charles Munch.

Cir. (D 40,425)

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS
MAY 4 1953

Boston Symphony Pleases; Dancer Scores in Recital

By **MARGARET HARFORD**

There are few orchestras like the Boston Symphony, now on a transcontinental tour which last night reached Pasadena Civic Auditorium under the guest conductorship of Pierre Monteux, and which tonight extends to Shrine Auditorium where Charles Munch, the orchestra's permanent conductor, will preside.

Backed by the tradition of great conductors under long tenure, the Boston orchestra has the elegance and refinement of the most aristocratic of Boston Brahmins. It evokes constant miracles of precision and exact equilibrium in addition to a glossy patina that only 72 years of meticulous polishing can provide. Its strongest and most recent influences have been Gallic (Monteux, Koussevitzky, who was a Slav with Parisian leanings, and Munch); and it is probably not too gross an exaggeration to say that the Boston Symphony is also the finest French orchestra in America.

The Boston string section has a lovely translucent quality, although it is thinner than its counterparts in other orchestras; indeed the whole ensemble has a thinner, higher-voiced sonority than that delivered by any of the major U.S. symphonic aggregations, a celebrated Bostonian characteristic much in evidence last night.

Mr. Monteux, whose 78 years rest lightly upon his shoulders, dealt eloquently with Beethoven's Symphony No. 2 in D Major, Op. 36, giving it the benefit of his Gallic clearheadedness and turning out a world of detailed refinement generally bypassed by other conductors. The symphony held a relaxed, radiant quality that in Mr. Monteux's own way, permitted the music to speak persuasively in terms both personal and universal.

Stravinsky's Suite from his ballet "The Fire Bird" revived memories connected with the conductor, for it was Monteux who made the suite known to Boston when he became conductor in 1919. Last night he used the original score with its full orchestration and not the later version for reduced orchestra which is more often heard. His interpretation had a muted quality sounding the soft beatings of gossamer wings, rather than a fiery surface brilliance to dazzle the ear. Paul Creston's Symphony No. 2 and the suite from Richard Strauss' "Der Rosenkavalier" completed the concert which was heard by a large gathering of appreciative Pasadenans.

* * *

Janet Collins, a young Los Angeles dancer who is now "premiere danseuse" of the Metropolitan Opera, returned to her home town yesterday afternoon to give a recital at Wilshire Ebell Theater.

Miss Collins is a truly creative dancer, alive with the joy of movement, lean as a wand and apparently unable to do anything in space that is not a joy to see. She has a keen flair for comedy, but is equally effective in a serious mood. Her assistants included a young Negro baritone, Fred Thomas; a skillful drummer, Alexander Cambrelen, and a very able pianist, Kenneth McGurie who served as accompanist. Like many other gifted Los Angeles artists, Miss Collins had to win her spurs abroad before gaining much recognition from the home folks. But better late than never.

Cir. (D 335,491)

This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
MAY 6 1953

Boston Symphony Hailed Here; Want Quick Return

Los Ageles music lovers today heard the echoes of the Boston Symphony Orchestra still ringing in their ears after Monday night's concert in the Shrine, and wondered whether next year, or how soon that great aggregation of musicians would return.

New York and Vienna, perhaps, but few other cities in the world could fill the equivalent of the Shrine and at the same time crowd the Philharmonic for the opening of Carousel, as happened here.

It might not have happened for a lesser orchestra, but the Boston's high standards and great reputation through the years brought out the thousands—and they were not disappointed.

Serenely confident of their musicianship and their emotional understanding of their scores, they played through a varied program, ending with Beethoven's Seventh, to a hypnotized audience.

The ovation to Charles Munch for his conducting contained an added "hurry back."

Samuel Barber's overture, "School for Scandal," the opening number, was played faultlessly; Berlioz' "Royal Hunt and Storm" and its great emotional range; Debussy's "Afternoon of a Faun," exquisite; Ravel's "Rapsodie Espagnole," just that, led up to Beethoven's majestic Seventh.

Many musicians were in the audience. They were as excited as the students.

Distinguishing themselves were two former Angelenos from the city's own symphony—Doriot Anthony, flutist, and James Stagliano, heading the horn section. Their playing was a tribute to their alma mater.

[197]

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 6 - 1953

LOS ANGELES GETS THREE LIVE SHOWS

First-Nighters Hard Put as 'Carousel,' Bostonians and 'Point of No Return' Open

By **HOWARD TAUBMAN**

Special to THE NEW YORK TIMES.

LOS ANGELES, May 5—Live entertainment has a future. Even in this community, film capital of the nation, there was excitement last night when three major attractions played at the same time. Los Angeles' own Civic Light Opera opened its sixteenth season with a revival of "Carousel." The Boston Symphony made its first appearance in the city proper. And Henry Fonda and the touring "Point of No Return" started a local run.

First-nighters were hard put to decide where to take their patronage, and Albert Goldberg, writing in The Los Angeles Times, complained of the lack of foresight in booking arrangements that visited this sort of congestion on a city that could afford to spread out the appearance of stellar attractions.

Playing in the largest auditorium, the Shrine, the Boston Symphony was the evening's big draw. It attracted more than 6,000 listeners who paid a gross of $18,397 to hear Charles Munch and the orchestra in a program by Barber, Berlioz, Debussy, Ravel and Beethoven, and it gave the performers so thunderous an ovation at the end that they responded with two encores.

This tourist took his trade to the Civic Light Opera, though he managed, thanks to a brisk taxi driver who would have done New York proud, to be at the Shrine in time for the end of the Beethoven symphony.

The Civic Light Opera, which is directed by Edwin Lester, who has brought several of his productions to New York in the past is a firmly entrenched institution here. Los Angeles may not have a major opera company of its own, but it brings to bear a concentrated community effort on the maintenance of Mr. Lester's organization.

The production of "Carousel," which follows the main lines of the New York original, is nonetheless a quality affair. It has a strong cast headed by Jan Clayton, William Johnson, Murvyn Vye, Betta St. John, Kaye Connor, Earl William, Muriel O'Malley and Robert Pagent, and the staging, sets and costumes have the polish and imagination you would expect from sound craftmanship.

The musical end of the show is particularly impressive. Louis Adrian has a pit band that includes members of the Los Angeles Philharmonic Orchestra, and there are several able singers in the cast. The chorus does some fine singing in "June Is Bustin' Out All Over" and "Blow High, Blow Low."

It is right that this should be so, for "Carousel" has perhaps the most ambitious and original score composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2d. One realizes that there are such rival products as "Oklahoma!" and "South Pacific," but heard in the perspective of time, "Carousel" emerges as a singularly touching piece.

The story, of course, does its share to make this effect, but it is the musical numbers— such fresh inspirations as "You're a Queer One, Julie Jordan," Billy's long soliloquy at the end of the first act (where Mr. Rodgers and Mr. Hammerstein dared to place a long number that is nothing less than a full-length aria) and "You Never Walk Alone"—which give the piece its poignance and durability.

"Carousel" will play at the Philharmonic Auditorium for four weeks. Then will come "The Great Waltz" with Dorothy Kirsten and John Charles Thomas, a pre-Broadway showing of "Carnival in Flanders" and a world premiere of "Kismet" with Alfred Drake. The Civic Light Opera, as you can see, thinks big in its field.

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

APR 1 2 1953

CHARLES MUENCH, celebrated conductor of the Boston Symphony Orchestra, conducts noted ensemble May 4 in the Shrine.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR

MAY 5 1953

Symphony Earns Ovation

BY RAYMOND KENDALL
Mirror Music Editor

Despite a conflict in dates which saw both the opening of the Civic Light Opera season and the one-night stand of the Boston Symphony Orchestra in the Shrine Auditorium, a near capacity audience greeted the Boston aggregation last night and pronounced it thoroughly up to expectations.

New England's most impressive cultural export, now in its 72nd season, again proved that in all-around excellence — including quality of tone and virtuosity—it is still in the first rank.

Concert by the Boston Symphony Orchestra, Charles Munch, music director. Presented under the auspices of the Southern California Symphony Association last night in the Shrine Auditorium. Program:

Overture, "The School for Scandal"	Samuel Barber
"Royal Hunt and Storm" Descriptive Symphony from "The Trojans"	Berlioz
Prelude to the "Afternoon of a Faun"	Debussy
Rapsodie Espagnole	Ravel
Prelude a la Nuit, Malaguena Habanera, Feria	
INTERMISSION	
Symphony No. 7 in A Major	Beethoven

Music is at an enormous disadvantage in the Shrine Auditorium, whether opera or symphony. The mammoth hall is a sound-absorbing sponge, which soaks up the most persistent efforts to overcome the disadvantage.

Catching up his audience while it was fresh with the mildly contemporary idiom of the Barber overture, Conductor Munch gave the work a straightforward reading. The excerpt from Berlioz's "The Trojans" came off with some beautiful contrasts of sonority. The solo horns were at their handsomest.

It was home-coming for the orchestra's new principal flutist, Doriot Anthony, former second flutist with the Los Angeles Philharmonic. Her role in the Debussy Prelude made a pleasant occasion to acknowledge her return here.

All four movements of the Ravel "Rapsodie" were exposed with great effectiveness. Only a sagging pace created some problems which need not have existed.

For all the tonal splendors of the Beethoven Symphony, it lacked two essential ingredients, balance and proportion.

Several important climaxes reached their zenith prematurely.

Cir. (D 391,842) (S 759,683)

This Clipping From
LOS ANGELES, CAL.
TIMES

MAY 5 1953

SYMPHONY MUSIC WAS THE LURE that drew this distinguished group to the Shrine Auditorium last night for the Boston Symphony Orchestra's concert. Left to right are Victor Montgomery, first vice-president of the Southern California Symphony Association; Mrs. Harvey Seeley Mudd, Mrs. Elvon Musick and Mr. Mudd, board chairman of the sponsoring Symphony Association. Orchestra is on transcontinental tour.

POPS

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 6 - 1953

LOS ANGELES GETS THREE LIVE SHOWS

First-Nighters Hard Put as 'Carousel,' Bostonians and 'Point of No Return' Open

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

LOS ANGELES, May 5—Live entertainment has a future. Even in this community, film capital of the nation, there was excitement last night when three major attractions played at the same time. Los Angeles' own Civic Light Opera opened its sixteenth season with a revival of "Carousel." The Boston Symphony made its first appearance in the city proper. And Henry Fonda and the touring "Point of No Return" started a local run.

First-nighters were hard put to decide where to take their patronage, and Albert Goldberg, writing in The Los Angeles Times, complained of the lack of foresight in booking arrangements that visited this sort of congestion on a city that could afford to spread out the appearance of stellar attractions.

Playing in the largest auditorium, the Shrine, the Boston Symphony was the evening's big draw. It attracted more than 6,000 listeners who paid a gross of $18,397 to hear Charles Munch and the orchestra in a program by Barber, Berlioz, Debussy, Ravel and Beethoven, and it gave the performers so thunderous an ovation at the end that they responded with two encores.

This tourist took his trade to the Civic Light Opera, though he managed, thanks to a brisk taxi driver who would have done New York proud, to be at the Shrine in time for the end of the Beethoven symphony.

The Civic Light Opera, which is directed by Edwin Lester, who has brought several of his productions to New York in the past is a firmly entrenched institution here. Los Angeles may not have a major opera company of its own, but it brings to bear a concentrated community effort on the maintenance of Mr. Lester's organization.

The production of "Carousel," which follows the main lines of the New York original, is nonetheless a quality affair. It has a strong cast headed by Jan Clayton, William Johnson, Murvyn Vye, Betta St. John, Kaye Connor, Earl William, Muriel O'Malley and Robert Pagent, and the staging, sets and costumes have the polish and imagination you would expect from sound craftmanship.

The musical end of the show is particularly impressive. Louis Adrian has a pit band that includes members of the Los Angeles Philharmonic Orchestra, and there are several able singers in the cast. The chorus does some fine singing in "June Is Bustin' Out All Over" and "Blow High, Blow Low."

It is right that this should be so, for "Carousel" has perhaps the most ambitious and original score composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2d. One realizes that there are such rival products as "Oklahoma!" and "South Pacific," but heard in the perspective of time, "Carousel" emerges as a singularly touching piece.

The story, of course, does its share to make this effect, but it is the musical numbers— such fresh inspirations as "You're a Queer One, Julie Jordan," Billy's long soliloquy at the end of the first act (where Mr. Rodgers and Mr. Hammerstein dared to place a long number that is nothing less than a full-length aria) and "You Never Walk Alone"—which give the piece its poignance and durability.

"Carousel" will play at the Philharmonic Auditorium for four weeks. Then will come "The Great Waltz" with Dorothy Kirsten and John Charles Thomas, a pre-Broadway showing of "Carnival in Flanders" and a world premiere of "Kismet" with Alfred Drake. The Civic Light Opera, as you can see, thinks big in its field.

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS
APR 1 2 1953

CHARLES MUENCH, celebrated conductor of the Boston Symphony Orchestra, conducts noted ensemble May 4 in the Shrine.

Cir. (D 184,472)

This Clipping From
LOS ANGELES, CAL.
MIRROR
MAY 5 1953

Symphony Earns Ovation

BY **RAYMOND KENDALL**
Mirror Music Editor

Despite a conflict in dates which saw both the opening of the Civic Light Opera season and the one-night stand of the Boston Symphony Orchestra in the Shrine Auditorium, a near capacity audience greeted the Boston aggregation last night and pronounced it thoroughly up to expectations.

New England's most impressive cultural export, now in its 72nd season, again proved that in all-around excellence — including quality of tone and virtuosity—it is still in the first rank.

Concert by the Boston Symphony Orchestra, Charles Munch, music director. Presented under the auspices of the Southern California Symphony Association last night in the Shrine Auditorium. Program:

Overture, "The School for Scandal"	Samuel Barber
"Royal Hunt and Storm" Descriptive Symphony from "The Trojans"	Berlioz
Prelude to the "Afternoon of a Faun"	Debussy
Rapsodie Espagnole	Ravel
Prelude a la Nuit, Malaguena, Habanera, Feria	
INTERMISSION	
Symphony No. 7 in A Major	Beethoven

Music is at an enormous disadvantage in the Shrine Auditorium, whether opera or symphony. The mammoth hall is a sound-absorbing sponge, which soaks up the most persistent efforts to overcome the disadvantage.

Catching up his audience while it was fresh with the mildly contemporary idiom of the Barber overture, Conductor Munch gave the work a straightforward reading. The excerpt from Berlioz's "The Trojans" came off with some beautiful contrasts of sonority. The solo horns were at their handsomest.

It was home-coming for the orchestra's new principal flutist, Doriot Anthony, former second flutist with the Los Angeles Philharmonic. Her role in the Debussy Prelude made a pleasant occasion to acknowledge her return here.

All four movements of the Ravel "Rapsodie" were exposed with great effectiveness. Only a sagging pace created some problems which need not have existed.

For all the tonal splendors of the Beethoven Symphony, it lacked two essential ingredients, balance and proportion.

Several important climaxes reached their zenith prematurely.

Cir. (D 391,842) (S 759,683)

This Clipping From
LOS ANGELES, CAL.
TIMES
MAY 5 1953

SYMPHONY MUSIC WAS THE LURE that drew this distinguished group to the Shrine Auditorium last night for the Boston Symphony Orchestra's concert. Left to right are Victor Montgomery, first vice-president of the Southern California Symphony Association; Mrs. Harvey Seeley Mudd, Mrs. Elvon Musick and Mr. Mudd, board chairman of the sponsoring Symphony Association. Orchestra is on transcontinental tour.

POPS

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Los Angeles Examiner ★
6—Sec. II Tues. May 5, 1953

Hall Packed for Symphony

By Ernest Lonsdale

AT LONG LAST, the Boston Symphony Orchestra came to Los Angeles last night.

Because the Boston has long been considered a standard by which other American orchestras are judged, chief concern ahead of time was the audience it would draw, since its appearance conflicted with two major stage openings here.

That concern was unfounded. In the huge Shrine Auditorium last night, empty seats were few and hard to find. The enthusiasm of the Los Angeles audience for Conductor Charles Munch and his large aggregation, too, was demonstrated again and again.

PRECISION——

As for the playing, it took but a few bars of the opening "School for Scandal" Overture by Samuel Barber for this group to establish its distinctive authority, precision and ability to achieve almost unbelievable graduations in instrumental playing.

Time and again, the ear had to marvel at the virtuoso playing which marked both solo instruments and orchestral groups. Yet at times this was a drawback. More than once you found yourself so entranced with the playing skill that you lost track of the musical message.

There were moments, too, when detail and perfection took the place of emotional appeal. This was most notable in Debussy's "Afternoon of a Faun," one work, certainly, in which feeling should come first, but didn't.

TRIBUTE——

It is pleasant to record, too, that two notable passages of fine playing were somewhat of a tribute to Los Angeles' own Philharmonic.

In the second programmed work, Berlioz' "Royal Hunt and Storm" from "Les Troyens," the performance of horn passages raised that oft-maligned and oft-abused instrument to new heights of technique and beauty. Heading that horn section is a Philharmonic alumnus, James Stagliano.

The Debussy work, too, with its glorious flute passage, provided a homecoming triumph to pretty young Doriot Anthony, who left the local group to assume the coveted first flute chair with the Boston Symphony.

Munch, young in face despite his unruly white hair, is no stranger here. He demonstrated again his ability to adapt his conducting to the music at hand, one minute inspired and frenzied, the next hardly moving a hand.

Ravel's "Rapsodie Espagnole," brisk and colorful Spanish fiesta music, concluded the first half of the program, with the latter part devoted to Beethoven's Seventh Symphony.

* * *

Cir. (D 179,261)
This Clipping From
BOSTON, MASS.
Christian Science Monitor
MAY 23 1953

Boston Visit Stirs Los Angeles Comparisons

By C. Sharpless Hickman
Los Angeles

The Boston Symphony Orchestra's con~~certs won~~ such tumultuous receptions as not only to confirm its heralded greatness but also to underline local dismay that this, the third city in the nation, cannot boast an ensemble of even approximate stature.

The visiting organization gave three concerts to virtually sold-out houses in this area—one each in Pasadena and Santa Barbara with Pierre Monteux on the podium, and one in the 6,500-seat Shrine Auditorium in Los Angeles where, with Charles Munch directing, the gross was a whopping $18,000. The applause, whistling, cries of bravo, and stamping at the Los Angeles concert led Mr. Munch to add two encores.

The Boston Symphony's tonal character shows much change from that which it had during the Koussevitzky regime. The massive, ~~resonant~~ string tones and the deep sonority of the brasses have been replaced by a more lithe and lambent quality. It is not yet drawn as transparently fine as the French National Radio Orchestra which Mr. Munch led on tour a few seasons ago, but now seems to lie midway between that group and the old Boston group under Koussevitzky.

The repertory of the tour could not be termed over-imaginative or adventurous, but doubtless, box-office and record-sales policies dictated this conservatism. At the concerts which Mr. Monteux led in the Civic Auditorium of Pasadena, and in Arlington Theater at Santa Barbara, the chief works were the Second Symphonies of Beethoven and Paul Creston and Stravinsky's "The Fire Bird" suite.

In Los Angeles, under the auspices of the Southern California Symphony Association, sponsors of the Los Angeles Philharmonic, Mr. Munch offered the Beethoven Seventh Symphony, Ravel's "Rapsodie Espagnole," Debussy's "Afternoon of a Faun," and shorter works by Samuel Barber and Berlioz.

The difference in the Beethoven interpretations of the two conductors was interesting. Monteux, the Parisian, reflected a more Germanic tradition than Munch, an Alsatian, whose reading was Gallic for its mercurial pace and subtle coloring.

High Points

The Monteu illumination of subsidiary material in "The Fire Bird" and his understanding of the somewhat programmatic Creston symphony were high points of his conducting. The orchestra's virtuosity and luminous tone were best demonstrated by Mr. Munch in the "Rapsodie Espagnole," the delicacies of which were exquisitely sounded in the vastness of the Shrine. In Debussy's "Faun," he gave the solo flutist, Doriot Anthony, a former member of the Los Angeles Philharmonic, a deserved opportunity to serenade her old friends.

Lucas Foss has jumped into Los Angeles' musical life with Spring Music Festival at U.C.L.A., zest. As previously reported his Oboe Concerto, with Joseph [illegible]s soloist, was the non-[illegible]ce on a program given

---

14 DAILY NEWS, Los Angeles • TUESDAY, MAY 5, 1953

Music Review

By MILDRED NORTON

The Boston Symphony Orchestra, now on the first transcontinental tour of its 72-year history, has devoted two recent evenings to this area, the first with a performance at Pasadena Sunday evening under the redoubtable Pierre Monteux, and the second a concert at the Shrine Auditorium last night under the ensemble's permanent conductor, Charles Muench.

ANY SUGGESTION that there is a drought of symphony lovers in Los Angeles would have been quashed at the sight of more than 5000 persons cheering the Bostonians and their superb conductor last night with the fervor of music lovers who have sighted, at long last, a consoling oasis amid their musical wasteland.

The orchestra has undoubtedly been cheered in other cities during its trek, but only in this one is such a demonstration freighted with especial significance, because only in this third largest city in the nation can one find so many incorruptible music lovers who save their salvos for those infrequent intervals when a visiting ensemble or conductor arrives to liberate them briefly from the tyranny of mediocrity which has disfranchised them in their own city.

MR. MUENCH, a conductor who might now be serving Los Angeles as notably as he is Boston if the level of taste among our musical arbiters had equalled that of the Cabots, divided his program neatly between Samuel Barber's Overture, "The School for Scandal," Beethoven's Seventh Symphony, and the French palette in which he is virtually unsurpassed.

Of this, the "Royal Hunt and Storm" sequence from Berlioz' monumental but little known opera, "The Trojans," established at once the integration and clarity of the orchestra's playing, which made crystalline every phrase and molded it with lucidity and brilliance.

AS ITS TITLE suggests, this excerpt is dramatic, but without the bombast that nullifies many of this composer's more unrestrained effects. In this large, unwieldy opera Berlioz strove for the classic serenity that eluded him in both his life and his art, and Muench's reading of the symphonic excerpt suggested this quality with a finesse that accommodated as well the characteristic tonal richness and imaginative vigor that animated Berlioz in even his less inspired efforts.

Debussy's "Prelude to the Afternoon of a Faun" had a veiled, sonorous translucence that evaded the literal effects of most readings, and Ravel's "Rapsodie Espagnole" was as suavely turned out, with a final shimmering crescendo that swept the orchestra immaculately to a sonorous dramatic climax.

Beethoven's great A major symphony proved, if proof were needed, that Muench's grasp of form is not inferior to his flair for orchestral drama. Ordered but alive, firmly but intuitively phrased, it sacrificed no detail in the breadth and vigor of his reading.

Cir. (D 179,261)
This Clipping From
BOSTON, MASS.
Christian Science Monitor
MAY 8 - 1953

Boston Wins Music Laurels In Los Angeles

By Harold Rogers
Los Angeles

Concert managers in Los Angeles say that audiences here are unpredictable, that an artist may play to only a few hundred people one season and to a sold-out house the next. They say there is no way of gauging a ticket sale in advance.

Ticket sale for the Los Angeles concert by the Boston Symphony Orchestra was also a mystery, until a few minutes before starting time, but it was a mystery that had a happy ending.

The concert was held in the Shrine Auditorium, the largest hall the orchestra has played in thus far on its first transcontinental tour. It seats 6,000 people. And it sold out—much of it through last-minute box-office sale.

* * *

Before the orchestra's first note the house was charged with an air of expectancy. Charles Munch responded by conducting an inspired performance. Indeed, his reading of Ravel's Rapsodie Espagnole was undoubtedly his finest, his subtlest, his most poetic. After this piece he was recalled to the podium five times in a storm of applause and bravos.

The program, containing three French masterworks, was almost made to order for Mr. Munch, who has a penchant for music of his native land. These pieces formed the main body of the concert—the Berlioz "Royal Hunt and Storm," Debussy's "Prelude to the Afternoon of a Faun," and the Ravel. He opened with Barber's Overture to "The School for Scandal," and he closed with his Gallic version of Beethoven's Seventh Symphony.

* * *

Owing to the vastness of the hall, the orchestra's tone sounded extremely refined. Many of its pianissimos were almost lost. The French impressionists, however, gained by his effect and became enchantingly rarefied. In Debussy's "Faun" Doriot Anthony made a triumphant return to the scene of much of her earlier musical activity. Prior to her engagement at the beginning of this season as first flutist of the Boston Symphony she was second flutist of the Los Angeles Philharmonic. After her impeccable performance of the extensive solos in the Debussy Mr. Munch graciously turned the three curtain calls over to her.

James Stagliano, first French horn, whose solos in the Berlioz were also beautifully polished, is another member who was formerly with the Los Angeles Philharmonic. He was first horn under Otto Klemperer.

There were seven curtain calls after the Beethoven, the enthusiasm mounting all the while. Then Mr. Munch obliged by playing the first extra, the excerpts from Act III of Wagner's "Die Meistersinger." Another ovation, which included stamping, brought forth another extra—the finale from Handel's Water Music Suite.

* * *

When I commented to a local music critic on the keenly appreciative audience, he said, "They're hungry."

"For good music?"

"No, not for good music—for good music well played."

The night before the Los Angeles concert the orchestra was heard in Pasadena. Pierre Monteux conducted in the city's handsome auditorium. Though the hall's acoustics are less than the best, the whole performance had that Monteux touch that always seems right in tempo, precision, and dynamics. The genial maestro chose a program that included Beethoven's Symphony No. 2, Creston's Symphony No. 2, Stravinsky's "Fire Bird" Suite, and the suite from Richard Strauss's "Der Rosenkavalier."

The Creston Symphony is one of Mr. Monteux's favorites among contemporary writings and also is one of the few modern works that he has considered worthy of committing to memory. In Tucson Frederic Balazs, conductor of the Tucson Symphony, came to the train to meet Mr. Monteux and to invite him and Mrs. Monteux on an afternoon of sight-seeing.

Mr. Monteux had the Creston score before him and declined Mr. Balazs's invitation. He said that the orchestra had not played the work since the Boston performance three weeks ago. While he would love to see the sights, he felt that he must devote the afternoon to the Creston score. He must know it perfectly if he expected the Pasadena performance to go well. His work came first.

The performance did go well. It went so well and created such a stir of excitement that it won several bravos. Its fascinating colors and rhythms hold the interest even after repeated hearings, a certain test that a work is built of true musical substance. Since the Pasadena audience did not demand an extra, the program concluded with Mr. Monteux's captivating reading of the lilting "Der Rosenkavalier" waltzes.

Women

Los Angeles Times — TUESDAY MORNING, MAY 5, 1953 — Part III

Boston Orchestra's Flawlessness Thrills Distinguished Audience

LAYING DOWN HIS BATON to be part of the audience at the Boston Symphony's performance last night was Alfred Wallenstein, conductor and music director of the Los Angeles Philharmonic Orchestra, and Mrs. Wallenstein, at right. Exchanging a pre-curtain note with them is Mrs. Jascha Heifetz, left, wife of the famed concert violinist.

Soloists, Munch Acclaimed

BY WALTER ARLEN

Neither the unreasonable heat of the day nor a previous appearance in Pasadena prevented a distinguished audience from packing Shrine Auditorium last night to hear the members of the Boston Symphony Orchestra, conducted by Charles Munch, go through their concerted paces for the first time in Los Angeles.

The physiognomy of Mr. Munch's program was mild and avoided more challenging music of recent vintage to which proper Bostonians have long been accustomed. But it was chosen to show off to best advantage the flawless qualities of the whole orchestra, as well as the superb accomplishments of solo players.

Angeleno Is Heard

Los Angeles had good reason to be proud of one of them—pretty Doriot Anthony—former flutist of our own Symphony, who displayed silky and caressing garlands of melody in Debussy's Prelude to "The Afternoon of a Faun" for which she received rounds of well-deserved applause.

Samuel Barber was chosen to represent American music with his overture, "The School for Scandal." This ingratiating and mellifluous work sounded as though it were coming from a well-oiled machine, so carefully tailored and effortlessly enjoined was its format.

Never Wavers

Mr. Munch conducts with characteristic, wide gestures, anticipating every nuance in the music and receives minute responses from every section, every member of the orchestra. There was never any wavering, however slight, and it was obvious that no one ever has any doubt whatsoever about his musical intentions.

The spell Mr. Munch and the orchestra cast over the audience was greatest perhaps in the "Royal Hunt and Storm," a descriptive symphony from "The Trojans" by Berlioz. This imaginative score by this at-present, still-underrated French composer came off with so much finesse, subtlety and evocativeness that a more per-everyone was listening so fathom.

Sounds Contrast

The storm music rose to a ferocious pitch of intensity, contrasting sharply with the almost inaudible echo sounds produced by two solo horn players, so slight that one could have heard a pin drop. But none did, of course, because everyone was listening too raptly.

Debussy's "Afternoon of a Faun" might have held certain surprises for some listeners accustomed to the cult of lush and free musical treatment to which the work of this French master is often subjected. Mr. Munch took no liberties with the score and imparted to some sections an unusual intensity without, however, disturbing its essential calmness.

Intentions Underscored

The orchestral tone in this work was predominantly on the lean side and it is quite possible that this type of reading comes closest to the composer's original intentions.

The sly, sensuous and attractively vulgar "Rapsodie Espagnole" by Ravel augmented the predominantly French evening with another work from the pen of one of Mr. Munch's compatriots. The composer saved his musical resources for the final movement in this composition and it was then that the orchestra had its chance to give its all.

Every Note Heard

Yet even in the most exciting moments every instrument seemed to be clearly perceptible, although the over-all sound was one of extreme richness. The percussion section punctuated the unceasing musical flow with infinite precision and

Turn to Page 3, Column 2

LOS ANGELES SOCIETY HAILS BOSTON SYMPHONY CONCERT

The sun was still shining (Daylight-Saving Time is back with us, remember?) when women in the Los Angeles area donned their evening gowns and men their black ties before hasty dinners and attendance at the Boston Symphony Orchestra's concert in the Shrine last night.

Residents of Los Angeles and its suburbs have again proved their taste for symphonic music. Music lovers came to the Shrine in goodly numbers, this after a whole season of symphony concerts by the Los Angeles Philharmonic Orchestra.

To Start Library

Consider, too, that last night there were two major openings: the Los Angeles Civic Light Opera's presentation of "Carousel" and Henry Fonda at the Biltmore Theater in "Point of No Return." In spite of these two interesting first nights, patronage of the Boston Symphony did not suffer.

Recognized as one of the foremost in the world, the 72-year-old Boston Symphony is on its first transcontinental tour and was sponsored in Los Angeles by the Southern California Symphony Association. A portion of the proceeds of the concert will be used to start a music library for the Los Angeles Philharmonic Orchestra.

Raoul Bertrand, French Consul General, was guest of honor last night when his countryman, Charles Munch, conducted a program of music from French, American and German composers.

At noon yesterday all of the 104 members of the Boston Symphony Orchestra were luncheon guests of Frank Vitale, patron of the arts. The musicians were informally entertained at 2142 E 49th St., and spent an afternoon of relaxation before their evening duties.

Listening to perfection, the audience responded by being a perfect one. Listening with deep appreciation were Mr. and Mrs. William Dykes Allan, who had been dinner cohosts with Mr. and Mrs. Len V. Cox, at Perino's for a group of friends before the performance.

No symphony concert would be complete without the presence of Mr. and Mrs. John Wreford Chapple (Mrs. Chapple is on the board of directors of the Southern California Symphony Association). The Chapples were dinner guests of Mr. and Mrs. Francis Howard and the four sat together at the Shrine.

Girls in Audience

A bright and gratifying sprinkling of youth met the eye at the block of seats taken by 21 girls who are students at Westlake School. The girls, beautifully behaved, applauded all musical numbers with enthusiastic fervor.

We noted Messrs. and Mmes. M. H. Atlass, M. F. Amestoy III, Carleton F. Burke, E. A. Bryant Jr., Leonard Chudacoff, Joseph Cotten, Robert E. Dolan, Howard D. Davis, Majl Ewing, David P. Frisina (concertmaster of the Philharmonic Orchestra), Sheldon F. Fay, John L. Herrick, Frank Kranz, H. Bradley Jones, George D. Jones, Victor Montgomery, J. Stanley Mullin and Elvon Musick.

Others Listening

More patrons at the concert were Drs. and Mmes. S. M. Alter, M. A. Bernstein, Lewis G. Mann Jr. and Charles Frederick Nelson.

In addition, Mmes. J. H. Baruh, E. M. Birdsall, Henry Barger, D. G. Cahill, Robert L. Crum, Marvin Chesebro, Charles H. Guerson, Yeatman Griffith, Ida Koverman, Stewart Hall, Donald W. Moore, Spencer Meeker, George Macauley, Mark M. Mills, Louise Sanborn, Richard Schweppe, Hope Stagliano, M. A. Warnick, L. E. Tollfson, Gwynn A. Tyler, W. I. Travis, Howard Wilson, Byron D. Williams, Guy C. Wilson Jr., Charles J. Wild and David J. Witmer.

Waving to friends in the audience before the curtain went up were Charles Coburn (he never misses any musical event), Frank P. Doherty, Ron Stever, Dr. Geneva Beatty and Misses Jean Herrick and Helen M. Waugh.

Harvey S. Mudd, chairman of the board of the Southern California Symphony Association, was there with Mrs. Mudd.

C. H. S.

YOUTH IS DRAWN when the Boston Symphony comes to town. Caught studying the program at intermission are Pomona College students, Miss Millie Horton, daughter of Joseph Hortons of Bel-Air, and escort, Tony MacLeod.

SYMPHONY

Continued from First Page

added considerably to the cumulative tension.

Needless to say, Mr. Munch earned for himself an ovation with this performance and had to respond to numerous curtain calls which pushed the clock ahead so considerably that only two movements from Beethoven's Symphony No. 7 were heard in time for this review.

The lucid tone, the sweeping phrases Mr. Munch elicited from the orchestra gave the symphony a clear-cut, gem-like luminosity, and if the tempi of the work were somewhat different from classical Viennese tradition, they certainly could not offend the most fastidious purist.

POPS

Boston Symphony on the Road

A coast-to-coast train tour won more acclaim for the Boston Symphony Orchestra. Conductor Charles Munch shared the conducting with Pierre Monteux, who was the orchestra's leader from 1918 to 1924. Above, Sacramento's exhibit of Locomotive No. 1, the C. P. Huntington, of the Southern Pacific, is inspected by (left to right) Messrs. Munch, Perry, Judd and Toureau. Sign says that engine was built in New Jersey in 1863, and shipped around Cape Horn.

TRACK
4
TRACK
5

"Step up and get maps of where you're going next," says Pasquale Cardillo, E-flat clarinet, on right, at Denver. Left to right: Harold Meek and Paul Keaney, French horns; John Holmes, oboe, and James Pappoutsakis, flute.

o

In San Francisco's Chinatown, Mr. Munch (third from left) acquires a new food experience. The others (left to right) are: Rosario Mazzeo, bass clarinet and orchestra personnel manager; Howard Taubman, music editor of the New York Times, who traveled with the orchestra; George E. Judd, manager; Thomas D. Perry, assistant manager; Joseph La Plante, assistant to Perry.

ENTRANCE
UNION PA

This Mexican band turned out to serenade orchestra at El Paso. At left, 'cellist Parronchi readies to take "minicam" photo. Peering over his shoulder is 'cellist Josef Zimbler.

1952-1953 SEASON

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

BOSTON SYMPHONY'S TOUR

Coast to Coast

HOME TALENT show on board Symphony Special. In center, 'cellist Bernard Parronchi enacts role of cowboy riding across desert in sandstorm.

CONDUCTOR Charles Munch samples food strange to him in San Francisco's Chinatown.

GUEST CONDUCTOR Pierre Monteux was serenaded at El Paso and presented with a serape.

AT SAN XAVIER MISSION near Tucson. Meeting friar are (left to right): Roger Voisin, first trumpet; Josef Orosz, trombone; Richard Plaster, contra-bassoon.

EN ROUTE from Los Angeles to Santa Barbara, chartered bus broke down, musicians had to thumb rides. (Photos by orchestra members Minot Beale and George Humphrey).

BOSTON SUNDAY HERALD

June 7, 1953

POPS

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Social News And Features

PAGE 18-A THE FRESNO BEE, Thursday, May 7, 1953

BACKSTAGE — Several members of the Fresno Musical club met Charles Munch, the conductor of the Boston Symphony Orchestra, before the famed organization's concert presented last night in the Fresno Memorial Auditorium under the auspices of the club. Left to right, are Mrs. Albert Landis, Mrs. John P. Phillips, the club president, and Mrs. Clarence Heagy. It was the first Fresno appearance of the orchestra. Bee Photo

---

FRESNO BEE
THE REPUBLICAN
CALIFORNIA, THURSDAY EVENING, MAY 7, 1953

Boston Symphony Provides Fresno's Finest Concert

By Samuel Hungerford

Undoubtedly the finest symphonic concert ever presented in Fresno thrilled a large audience in the Fresno Memorial Auditorium last night when the famed Boston Symphony Orchestra gave such a magnificent performance as to defy description.

Although a great share of the success of the concert was due to the inspiring leadership of Charles Munch, who made the most of every opportunity to bring out in clearest detail the hundreds of features which woven together constitute the substance of a fine symphonic work, it was the artistry of the players themselves—particularly noticeable in solo passages whether for violin, viola, flute, clarinet, oboe, horn, trumpet or any other instrument. It was hardly less apparent in the unison or divided passages for all sections—which marked the work of the orchestra as superior.

The cello's unison tone was like velvet in their stellar passage in the Beethoven symphony.

A surpassingly beautiful quality of tone was maintained throughout, varying in volume slowly or rapidly as demanded by the score, and as indicated by the conductor. Crispness of rhythm, and over all a richness and fullness of expression with technical perfection (particularly obvious in the violin section) made of the concert a real experience, one to be remembered for a very long time.

The program, when seen on paper, is not outstanding, just a standard program of Handel, Berlioz, Wagner and Beethoven, with a descriptive Ballet Suite by Roussel added for a modern touch, but when those masters' works are interpreted as superbly as they were by the Boston orchestra one realizes a more satisfying program could not be planned.

The Water Music Suite of Handel with its contrasting movements in the early classic rhythms, harmonious and charming, with especial prominence given the French horns particu-

Continued On Page 8-B, Col. 6

Symphony Gives Fresno Best Concert

Continued From Page 1-B

larly was enjoyed by those in the audience who appleauded as vigorously as if they had heard a very exciting number.

The secret is the perfection of the performance actually was exciting. The full range of orchestral variety, from softest and tenderest melodies to most thunderous climaxes, was offered in the descriptive Royal Hunt And an interlude from the The Trojans by Berlioz, eteenth Century compos se originality added im bly to the symphonic e of his day.

el's Bachus Et Ariane uite also contains an enor riety of exceedingly orig terial, at times emotional other times exciting to t of frenzy. Its outstand lity is that of beauty.

excerpts from Wagner's istersinger and Beetho eventh Symphony which he program are familiar nd need no comment. As last night they seemed ely fresh and glorious.

udience showed its en by tumultuous and pro pplause after every num-

atulations to the Fresno Club for bringing this l orchestra to this city.

Boston Symphony Demonstrates That One Of Its Concerts Is Truly Memorable Event

Sacramento

By William C. Glackin

Boston has such a reputation for dignity, rectitude and other dull virtues that one tends to forget the city is also the possessor of one of the most exciting things in the world of music: The Boston Symphony Orchestra.

Charles Munch, the great conductor of this great orchestra, led it in a concert in the memorial auditorium yesterday afternoon and through the music of some great composers made the word Boston synonymous with warmth, energy, brilliance and profundity.

House One Third Full

The event, an extra one on the Sacramento Music Series, was an experience to treasure for a lifetime. Astonishingly, it was attended by about 1,500 people—about one third of capacity.

But those who refused to let Sunday and nice weather and Mother's Day stand in the way of hearing a live performance by one of the world's foremost orchestras knew they had heard something when it was over. And they let Munch and his orchestra know that, with a standing, cheering ovation.

The program itself was admirable. Its first half was modern: Barber's overture the School For Scandal; Honegger's Symphony No. 2 and Ravel's La Valse.

The second half was a classic: Brahms' Symphony No. 4. And as a bow to the enthusiasm of the audience, there was a fine encore—the Dance Of The Apprentices And Entrance Of The Guilds from Wagner's Die Meistersinger.

How Could It Be Better

Its seems just about impossible to imagine a finer performance of any of these works.

Different, perhaps, yes; better, no. The orchestra did its work with the utmost precision and sensitivity, and Munch, now relaxed, now commanding, now galvanized into an infectious excitement by the music, made each composition a vivid thing.

The Barber proved an entertaining piece, with a lot of the bustle and chatter of the play it evokes.

The Honegger symphony seems a work of major i

Written for strin three movements, alternating a dark ing with a lonely the second section i utterable melancho revives itself in th some writing of gr excitement, climaxe by a stirring, chora for trumpet.

All Qualities Br

Every one of its brilliantly brought and the orchestra. to top even this, h as excitement wen suous, dazzling, co sistible performanc

As for Brahms, memorable experie brought out the lyricism of the seco the bursting vitality and the shattering sense of tragedy of the fourth.

This last, in fact, a celebrated and unusual set of 30 variations on a bass theme, never has struck these ears as a more astonishing achievement in composition or a more magnificent job of conducting.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN
MAY 9 1953

Boston Maestro Likes S. F.; Recalls 1st Visit

By MARIE HICKS DAVIDSON

CHARLES MUNCH
"It's An Amazing City"

Charles Munch, French conductor of the Boston Symphony Orchestra, who will lead the famous ensemble tonight in the second concert of its all too brief "engagement" in San Francisco, smiled as he recalled his last visit to this city.

"We came by bus, and were rather wearisome. This time we come by train. That time, in 1947, I was conductor of the Paris National Orchestra, and this time with the Boston Symphony. The difference is very pleasant.

"This trip across the continent, which started last April 20, has revealed to me and the musicians the immense wealth of the nation, and the tremendous eagerness of the public for music. It takes a symphony concert as its just due, not as a great treat. That is very good."

Like the late President Coolidge, Conductor Munch is not prodigal with words.

He is tall, handsome, silver-haired and possessed of great dignity of bearing.

Since his arrival by special train Thursday morning, he has been exploring the city and comparing its restaurants with the fabled eating places of France.

He especially liked the Chinese cuisine.

"San Francisco is an amazing city," he said, as if just discovering a history making fact.

Dr. Munch has been conductor of the Boston Symphony four seasons.

[203]

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Social News And Features

PAGE 18-A THE FRESNO BEE, Thursday, May 7, 1953

BACKSTAGE — Several members of the Fresno Musical club met Charles Munch, the conductor of the Boston Symphony Orchestra, before the famed organization's concert presented last night in the Fresno Memorial Auditorium under the auspices of the club. Left to right, are Mrs. Albert Landis, Mrs. John P. Phillips, the club president, and Mrs. Clarence Heagy. It was the first Fresno appearance of the orchestra. Bee Photo

---

Boston Symphony Demonstrates That One Of Its Concerts Is Truly Memorable Event

SACRAMENTO

By William C. Glackin

Boston has such a reputation for dignity, rectitude and other dull virtues that one tends to forget the city is also the possessor of one of the most exciting things in the world of music: The Boston Symphony Orchestra.

Charles Munch, the great conductor of this great orchestra, led it in a concert in the memorial auditorium yesterday afternoon and through the music of some great composers made the word Boston synonymous with warmth, energy, brilliance and profundity.

House One Third Full

The event, an extra one on the Sacramento Music Series, was an experience to treasure for a lifetime. Astonishingly, it was attended by about 1,500 people—about one third of capacity.

But those who refused to let Sunday and nice weather and Mother's Day stand in the way of hearing a live performance by one of the world's foremost orchestras knew they had heard something when it was over. And they let Munch and his orchestra know that, with a standing, cheering ovation.

The program itself was admirable. Its first half was modern: Barber's overture the School For Scandal; Honegger's Symphony No. 2 and Ravel's La Valse.

The second half was a classic: Brahms' Symphony No. 4. And as a bow to the enthusiasm of the audience, there was a fine encore—the Dance Of The Apprentices And Entrance Of The Guilds from Wagner's Die Meistersinger.

How Could It Be Better

Its seems just about impossible to imagine a finer performance of any of these works.

Different, perhaps, yes; better, no. The orchestra did its work with the utmost precision and sensitivity, and Munch, now relaxed, now commanding, now galvanized into an infectious excitement by the music, made each composition a vivid thing.

The Barber proved an entertaining piece, with a lot of the bustle and chatter of the play it evokes.

The Honegger symphony seems a work of major importance.

Written for string orchestra in three movements, it begins by alternating a dark but active feeling with a lonely one, passes in the second section into almost unutterable melancholy and then revives itself in the finale with some writing of great vigor and excitement, climaxed at the end by a stirring, chorale like theme for trumpet.

All Qualities Brought Out

Every one of its qualities was brilliantly brought out by Munch and the orchestra. They managed to top even this, however, as far as excitement went, with a sensuous, dazzling, completely irresistible performance of La Valse.

As for Brahms, it too was a memorable experience as Munch brought out the majesty and lyricism of the second movement, the bursting vitality of the third and the shattering sense of tragedy of the fourth.

This last, in fact, a celebrated and unusual set of 30 variations on a bass theme, never has struck these ears as a more astonishing achievement in composition or a more magnificent job of conducting.

FRESNO BEE
THE REPUBLICAN
CALIFORNIA, THURSDAY EVENING, MAY 7, 1953

Boston Symphony Provides Fresno's Finest Concert

By Samuel Hungerford

Undoubtedly the finest symphonic concert ever presented in Fresno thrilled a large audience in the Fresno Memorial Auditorium last night when the famed Boston Symphony Orchestra gave such a magnificent performance as to defy description.

Although a great share of the success of the concert was due to the inspiring leadership of Charles Munch, who made the most of every opportunity to bring out in clearest detail the hundreds of features which woven together constitute the substance of a fine symphonic work, it was the artistry of the players themselves—particularly noticeable in solo passages whether for violin, viola, flute, clarinet, oboe, horn, trumpet or any other instrument. It was hardly less apparent in the unison or divided passages for all sections—which marked the work of the orchestra as superior.

The cello's unison tone was like velvet in their stellar passage in the Beethoven symphony.

A surpassingly beautiful quality of tone was maintained throughout, varying in volume slowly or rapidly as demanded by the score, and as indicated by the conductor. Crispness of rhythm, and over all a richness and fullness of expression with technical perfection (particularly obvious in the violin section) made of the concert a real experience, one to be remembered for a very long time.

The program, when seen on paper, is not outstanding, just a standard program of Handel, Berlioz, Wagner and Beethoven, with a descriptive Ballet Suite by Roussel added for a modern touch, but when those masters' works are interpreted as superbly as they were by the Boston orchestra one realizes a more satisfying program could not be planned.

The Water Music Suite of Handel with its contrasting movements in the early classic rhythms, harmonious and charming, with especial prominence given the French horns particu-

Continued On Page 8-B, Col. 6

Symphony Gives Fresno Best Concert

Continued From Page 1-B

larly was enjoyed by those in the audience who appleauded as vigorously as if they had heard a very exciting number.

The secret is the perfection of the performance actually was exciting. The full range of orchestral variety, from softest and tenderest melodies to most thunderous climaxes, was offered in the descriptive Royal Hunt And Storm, an interlude from the opera The Trojans by Berlioz, the Nineteenth Century composer whose originality added immeasurably to the symphonic literature of his day.

Roussel's Bachus Et Ariane Ballet Suite also contains an enormous variety of exceedingly original material, at times emotional and at other times exciting to the point of frenzy. Its outstanding quality is that of beauty.

The excerpts from Wagner's Die Meistersinger and Beethoven's Seventh Symphony which closed the program are familiar to all and need no comment. As played last night they seemed completely fresh and glorious.

The audience showed its enthusiasm by tumultuous and prolonged applause after every number.

Congratulations to the Fresno Musical Club for bringing this wonderful orchestra to this city.

---

d the Chi-

isco is an amaz-

he said, as if just

ing a history making

Munch has been conduc-
tor of the Boston Symphony
four seasons.

[203]

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, MAY 9, 1953

Boston Symphony at Santa Barbara—

Third Concert By Orchestra In California

By Harold Rogers

Santa Barbara, Calif.

There were a number of factors that combined to make the concert here by the Boston Symphony Orchestra less than its best.

Though it was musically the least successful thus far of the orchestra's first transcontinental tour, the musicians played to a distinguished audience that filled the Fox Arlington Theater.

The three Southern California concerts—in Pasadena, Los Angeles, and Santa Barbara—were all debut appearances for the orchestra. Of these three the Los Angeles program was the climax. The musicians were on their mettle, Charles Munch was in rare form, and an audience of 6,000 went wild.

Since it seems to be humanly difficult to maintain such a pitch of excitement, the Symphony men experienced a let-down at the Santa Barbara concert on the following night. Then, too, it was hot, and the men had traveled three hours by bus. To further dim the luster of the performance, the acoustics of the theater were particularly ungrateful. The hall was unresonant; the horns were all but lost.

But in spite of these difficulties, the listeners, who seemed cool at first, became increasingly enthusiastic as Pierre Monteux took the orchestra through Beethoven's Second Symphony, Creston's Second Symphony, Berlioz' "Roman Carnival" Overture, "Siegfried's Rhine Journey" from Wagner's "Götterdämmerung," and Stravinsky's "Fire Bird" Suite.

At the conclusion there was a genuine ovation. A huge bouquet was passed to the stage. When it refused to stand upright, Mr. Monteux, noting the difficulty during one of his curtain calls, picked it up and carried it offstage in benign glory.

B-4 Santa Barbara News-Press, Wednesday Evening, May 6, 1953

Boston Symphony Concert High Spot in City's Musical History

By RONALD D. SCOFIELD

The standing ovation, with cheers and persistent applause, which marked the close of last night's concert by the Boston Symphony Orchestra in the Fox Arlington Theater was a heartfelt expression of the Santa Barbara audience's gratitude to Pierre Monteux and his superb musicians for one of the most beautiful concerts ever presented in this community.

Everyone had gone expecting to hear a masterly performance by one of the world's finest orchestras, and I don't believe anyone could have been disappointed. There were varied personal preferences for and against some of the selections programmed, but as to their interpretation and execution there was no argument.

Beethoven Opening

In place of the traditional opening overture, Monteux began with the Beethoven Symphony No. 2 in D Major, Opus 36. To many listeners this gem of classic form was almost as familiar as "Home Sweet Home," yet seldom has it been heard in just the way Monteux recreated it. Where it sometimes is busy and repetitious and trite, it was serenely graceful, gay, colorful in infinite graduations, satisfying in its inevitability. Where it sometimes is sentimental, it was warmly poetic, with the elegant restraint that the mature artist exerts intuitively, without calculation.

One minor flaw was apparent in this opening number—the solo horn was too subdued in volume for the acoustical requirements of the hall. This was the only fault, and it was fleeting, in the otherwise superb balance of the ensemble, the exquisite graduations of volume and mingling of tonal colors and the shimmering blends and contrasts of timbre which characterize Monteux's interpretations.

Contemporary Work

Paul Creston's Symphony No. 2, Opus 35, was a delightful discovery for many of the patrons. The creation of a contemporary New Yorker, organist, musicologist and composer, it is one of the most artful and successful efforts to find a common ground on which neo-classicism, singable melodic line and the idioms of modern dance band instrumentation may meet—utilizing the many-hued color resources of reeds, brasses and strings in their varied timbres, singly and in choirs. Neither profound nor complex, it sought simply to express in contemporary musical language something of the basic material of all music—the song and the dance. The song was somber, a questing melody that wandered rather freely but was earthbound by a pedestrian rhythmic scheme. The dance was a cousin of the superior jukebox literature—an aristocratic, sophisticated cousin perhaps, but definitely kinsfolk. The skill with which Creston borrowed the devices of dynamics, contrasts, solo breaks, raucous fortissimos and steady, throbbing rhythms with touches of syncopation was something like that of a fine poet or playwright who chooses to write in the vernacular of the unlettered. The orchestra members, collectively and individually, rose to their unusual opportunities with unabashed verve and fine musicianship, and Monteux was as completely the master of events as he had been in the lilting, flowing, poetic classicism of Beethoven.

Berlioz Overture

After intermission the orchestra offered the Berlioz Overture, "Le Carnaval Romaine," Opus 9, and under Monteux's reading found more subtle beauty and elegance of style than one would have thought possible. Next came "Siegfried's Rhine Journey" from Wagner's "Gotterdammerung," and here the full richness of tone of the orchestra was revealed. Always there was the impeccable Gallic restraint to prevent the obscuring of delicate retail in the heavily scored work, yet the mood of timelessness and of heroic symbolism was eloquently maintained.

Stravinsky's "Firebird" Suite was the final selection—a brilliant showpiece of pictorial suggestion, mood music, tonal narrative and decoration for a troupe of unseen dancers. Less exciting today than it must have been when Monteux conducted the first ballet performances, it is still fascinatingly evocative and artfully resourceful in exploring the color resources of the orchestra.

Essence of Music

There are more dynamic conductors than Monteux; there are some perhaps more dramatic, or more incisive. But I doubt if there are any active today who can evoke more gracefully the very essence of the music he loves. For him, the music flows; it is never compelled or driven or laboriously fashioned. It is a joy to sit in the concert hall when he is presiding on the podium, for he exemplifies the master artist and master craftsman who stands serene and relaxed while the creative forces work through his alert mind and skilled hands.

THE MAESTRO—Pierre Monteux, who conducted the Boston Symphony concert here last night, is shown backstage at the Fox Arlington Theater against a background of instrument cases.—News-Press photo

* * *

OLD FRIENDS GREET YOUNG FLUTIST

Doriot Anthony, the young Los Angeles flutist who earned her way to the important first chair in the Boston Symphony Orchestra six months ago, is having a "wonderful experience" playing under Pierre Monteux and Charles Munch, traveling across the country in the comfortable special train, and finding audiences everywhere eager and responsive to the music of the famous orchestra.

Miss Anthony was greeted back stage last night by many old friends who remembered her previous appearances in Santa Barbara—dating back to a recital for the Associated Artists Series some six years ago, and continuing up to a chamber music program at the Lobero just last year.

Miss Anthony is not quite alone on the distaff side; there is one other young woman in the orchestra, the second harpist.

"It is fascinating, and very rewarding, to work with two such conductors," she said. "They are quite different in many respects, of course, and they never present the same works. We have about four regular programs in our repertoire on this tour, and Mr. Munch and Mr. Monteux generally alternate."

In last night's program Miss Anthony had a number of important solo bits, and many in the audience were delighted to hear her play them with superb artistry. Next to Monteux, she was the star of the evening, in their opinion.—RDS.

POPS

[a04]

Cir. (D 215,362) (S 527,095)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

MAY 24 1953

Thoughts, Notes, News In Editor's Grab Bag

By ALEXANDER FRIED

THOSE BRILLIANT BOSTONIANS: Although we all admire our first-rate San Francisco Symphony, we can't yet claim that it's quite as good an orchestra as the superfine Boston Symphony. And why should the Boston be so good? Well, I'd say: "Tradition. Money."

The Boston Symphony has had top rank conductors for more decades than the San Francisco Symphony. It piled up a foundation of support—including a great name and profitable ownership of its own Symphony Hall—in the days before high taxes.

BEST PERSONNEL

As against a San Francisco total of about ninety-five players, the Boston orchestra has about 105. The quality of the Boston personnel, right through the rank and file, is extraordinarily high. Boston, I think, has union rules that don't make it so hard to import a valuable player from out of town when a chair needs to be filled.

Good musicians are eager to join the Boston Symphony. It offers forty-seven weeks' work per year (more than double our symphony total), with a minimum total wage above $5,700, plus extra pay for recordings, etc.

A player who finally retires gets a life pension of more than $2,700. San Francisco still hasn't managed to build up a pension fund.

LARGELY FOR GLORY

Why did the Bostonians go out on the expensive, difficult tour that brought them here a few weeks ago?

Largely for glory, of which they won plenty. But also they wanted the country to get to know their new conductor, Charles Munch, better so that people would buy more Boston Symphony records. Sales now are said to be not as high as when the long famous Serge Koussevitzky was at the Boston helm.

P.S. It was a cute bit of enterprise, don't you think, for the whole Eureka High School Orchestra, headed by Louis Weichselfelder, to come to San Francisco and fill a block of Dress Circle seats at the Saturday night Boston concert?

* * *

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 8 - 1953

A 'HOME-TOWN BOY' LEADS BOSTONIANS

Munch Yields His Baton in San Francisco to Monteux, Former Conductor There

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

SAN FRANCISCO, May 7—The Boston Symphony Orchestra appeared in this city tonight for the first time in thirty-eight years, but the sentimental hero of the occasion was 78-year-old Pierre Monteux, who was returning to a place that had been his happy hunting grounds for seventeen years.

Mr. Monteux conducted the Bostonians tonight in the first of the two concerts the visitors are presenting at the War Memorial Opera House. Although Charles Munch is the permanent conductor of the Boston Symphony and it would be his prerogative to lead off on such a visit, he insisted that Mr. Monteux should have the opening program in his old "home town."

Mr. Monteux left this community last year after serving as conductor of the San Francisco Symphony Orchestra for seventeen years. With his short, round figure, his flowing mustache and his sparkling eye, he had become a beloved figure in this part of California. Even strangers on the street would salute him as "Pierre."

The Opera House was filled with friends of "Pierre." They rejoiced at having him back for even the single concert. They gave him a tumultuous reception when he appeared on the stage, and it increased in warmth and volume as the program moved through works by Beethoven, Creston, Stravinsky and Richard Strauss.

San Francisco did not confine its warm welcome to Mr. Monteux. It proved its eagerness to hear the Boston Symphony under Mr. Munch by buying out in advance the second concert scheduled for Saturday night. It has arranged a series of receptions and dinners for the visitors, and a lot of hospitality will take place tomorrow when the ensemble will have a free day.

The special train carrying the orchestra and Mr. Munch pulled into Oakland across the bay this morning after playing a concert in Fresno last night. The response of this small city, in prosperous San Joaquin Valley was typical in some ways of the reaction of other small towns that the Boston Symphony has visited for the first time on this transcontinental tour.

It was noteworthy last night that a large proportion of the audience was made up of young persons, many obviously in their teens. This gathering of almost 3,000, which had come in part from smaller communities in the area, sat through a rather difficult and long program of music by Handel, Berlioz, Roussel, Wagner and Beethoven with unflagging attention.

It was rewarded by some of the finest performances the orchestra has provided on this tour. The cordiality of the welcome certainly was one of the factors that seemed to bring something extra from the musicians. After the concert a host of young men and women waited outside Mr. Munch's dressing room to seek his autograph and to proffer their thanks personally for a memorable experience.

Mr. Monteux was the only member of the expedition who did not come to San Francisco by train. Having conducted in Santa Barbara on Tuesday night, he and Mrs. Monteux and their French poodle traveled by car all night to reach this city early yesterday morning. Their chauffeur was Howard Skinner, manager of the San Francisco Symphony. And shortly after his arrival in town, Mr. Monteux was cheerfully answering the questions of the local press.

San Francisco Examiner May 8, 1953

Munch Here to Lead Symphony Tomorrow

By ALEXANDER FRIED

Like the busman who takes a bus ride on his day off, Charles Munch, Boston Symphony conductor, looked forward eagerly to a singular pleasure yesterday when he arrived here from a concert in Fresno.

The prospect that pleased him was this: He was going to the Opera House last night to hear his Boston Symphony.

He himself was not to be the conductor. On the orchestra's national tour, Munch is alternating with his guest colleague, Pierre Monteux. Last night it was Monteux' turn on the podium. Munch's turn will come tomorrow night.

CHINESE DINNER.

"Surely there will be a great manifestation for the homecoming of M. Monteux!" said Munch. "That will be something to see!"

Meantime a "specialite de la region" that also held out its charm to the French visitor was a good Chinese dinner. Because of the curious schedule of his travels, he was planning to try out his baton hand on a pair of chopsticks at the irregular afternoon hour of 4:15.

Although he is French, Munch—who is tall, heavily built and gray-haired—yesterday showed some resemblance to the mythical Englishman who "takes his pleasure sadly."

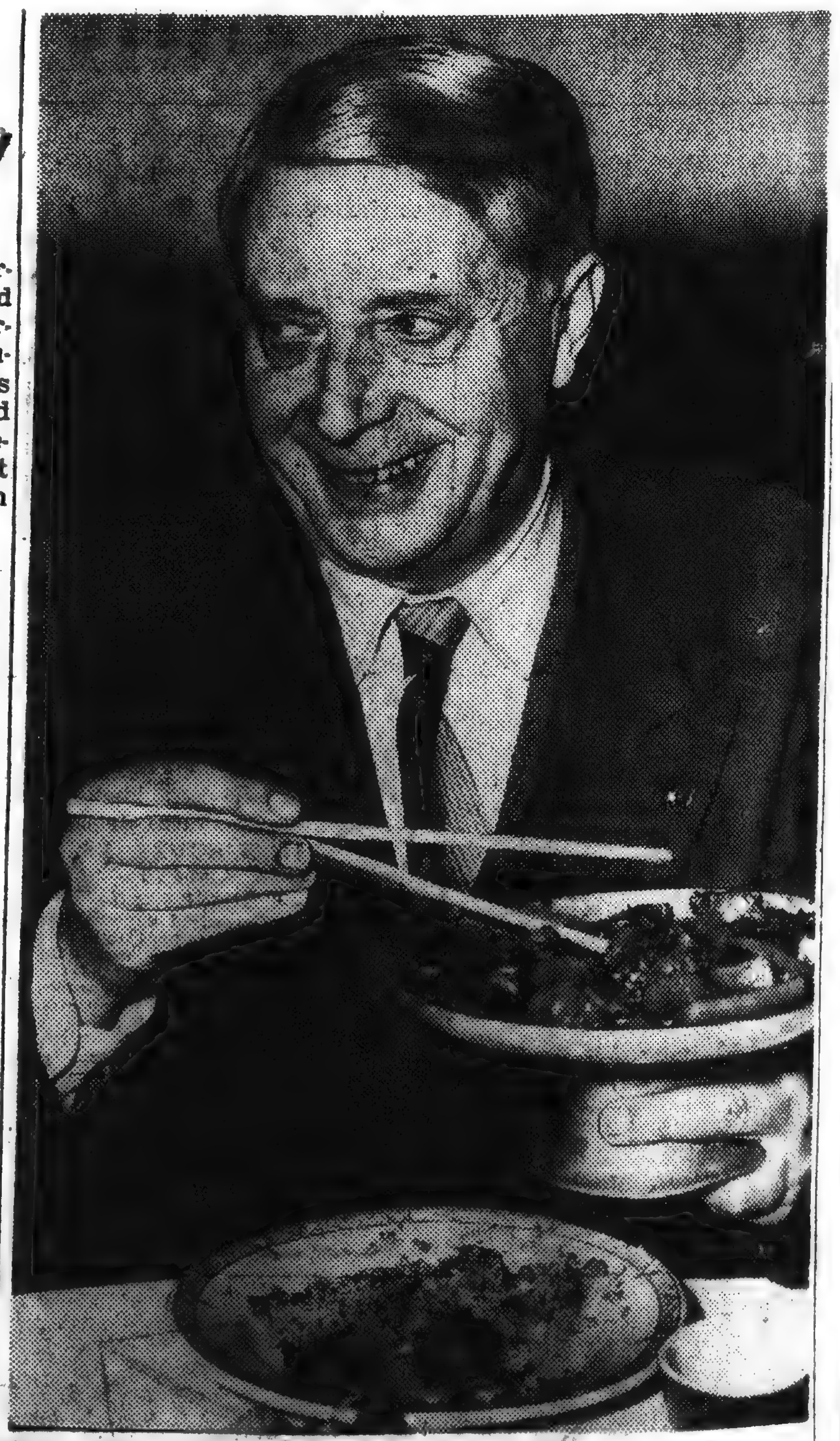
As a matter of fact, he didn't say one single glum thing, during his brief sentences, and long pauses, in a press conference. He was decidedly enthusiastic about his new trip across the broad United States, and about the amazing musical development of the country. But his enthusiasm never made him voluble.

LAUDS U. S. VARIETY.

"This is beautiful!" he exclaimed in heavily-accented English, as he looked out from his hotel suite at a vista of the hills of San Francisco. "There are so many cities of interest, and all so different, in America! Boston, San Francisco, Dallas, New Orleans, Atlanta—there lies the greatness of a country, in such variety."

Munch visited San Francisco for the first time in 1947, at the head of the Paris National Orchestra. As a youth, he was concert master for such conductors as Bruno Walter and Furtwaengler, in Strasbourg and Leipzig. Soon he won renown as a leader himself, in France and other countries. He first came to the United States in 1946, and has been Boston Symphony conductor for four seasons.

(Alexander Fried's review of last night's Boston Symphony performance appears on page 26.)



MAESTRO VISITOR—Charles Munch, conductor of the Boston Symphony, takes advantage of his visit to San Francisco to eat a Chinese meal—with chopsticks.
—San Francisco Examiner Photo.

Cir. (D 121,576)

This Clipping From
SAN FRANCISCO, CAL.
NEWS

MAY 8 1953

Friday, May 8, 1953

Monteux and Boston Symphony Triumph

Record-Breaking Ovations For Pierre and Orchestra

By Marjory M. Fisher
The News Music Editor

Up to last night, it is a safe guess that Pierre Monteux had experienced no greater thrill than the ovation given him in Boston when he took the San Francisco Symphony into Symphony Hall. But last night's ovation, when the beloved figure returned to the San Francisco Opera House at the head of the Boston Symphony, must rank in his heart and mind with that which I witnessed in Boston during the San Francisco Symphony's transcontinental tour.

It is interesting to note that our Pierre took our players over the concert circuit eastward, before the Boston Symphony made a similar trek westward!

Pure Sound

True, the Boston Symphony played at the P. P. I. E. in 1915. How it sounded I can not recall. But how it sounded in our Opera House last night is something none of the S. R. O. crowd is apt to forget.

Once the rising ovation given the conductor in greeting had subsided, he began the program with the Beethoven Symphony No. 2. San Franciscans know the clarity and mellow quality with which he reads that score—but it was the sound that came forth that amazed listeners.

Relaxed Tone

The sound was liquid. Its wondrously smooth, utterly relaxed tone, came from fine co-ordination of beautifully integrated sections. Each instrumental group achieved a meticulous ensemble, so that the complete tonal fabric had the utmost clarity—in both quality and detail.

It was the most relaxed, mellow tone that has been produced by any orchestra in the Opera House. Its glamorous purity of sound is unquestionably the result of that relaxation.

The Philadelphia Orchestra, which holds top rating as an orchestral instrument in the eyes of most conductors, has a more exciting dramatic tensity in its playing. But the Bostonians delight through pure lyricism.

Always Musical

The light singing tone with which the Beethoven Larghetto was played was a revelation of that unforced lyric quality. And it is worthy of note that even in Stravinsky's "Firebird Suite," no sound effect lost the musical quality which distinguishes it from noise. And what a variety of sound effects Monteux was able to create with that symphonic instrument!

He must have been as surprised as he was gratified at the ovation after the Paul Creston Symphony No. 2. Reminiscent as it was—with its suggestions of Wotan thunderings and flights of the Valkyries—it is not the type of work San Franciscans welcomed during his 17 year leadership of our Symphony!

The Stravinsky Suite and Strauss' "Rosenkavalier" Suite were played in Monteux' individual style—just how individual it was in the Strauss, we had forgotten. No matter how cosmopolitan, Monteux remains a Frenchman in viewpoint. No longer "Frisco's Frenchman"—but a great Frenchman and great conductor, whom San Franciscans will always revere.

The ovation at the end of the concert continued nearly a quarter of an hour—and Monteux dismissed the orchestra in order to terminate it. Tomorrow night, Charles Munch conducts a second program.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

MAY 8 1953

CAT CAN LOOK AT A QUEEN, BUT NOT FIFI

Doris Monteux' coiffure was cynosure of all eyes last night in the Opera House, where her husband, Pierre Monteux conducted the Boston Symphony Orchestra. It's termed the "Coronation Roll," she explained to friends. Her snowy tresses were piled high in a roll atop her head and liberally sprinkled with jewels. Very effective.

But Doris will not be at the Coronation. It's no secret that she will not go to England, even when Pierre conducts there. Because England's quarantine laws will not permit Fifi, her poodle, to enter.

And so, she and Fifi will wander along the Left Bank in Paris and await their liege lord and the jingle of the guinea.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN
MAY 8 1953

S. F. HAILS MONTEUX' RETURN, CHEERS BOSTON SYMPHONY

By MARIE HICKS DAVIDSON

There have been many emotional upheavals in the San Francisco Opera House and many public expressions of affection and esteem, but last night's demonstration topped them all.

The occasion was the appearance of the famous Boston Symphony Orchestra and the return of Pierre Monteux, former conductor of the San Francisco Symphony Orchestra, to wave a wand and elicit music as divine as we shall perhaps ever hear.

The big ensemble of more than 100 men and one lone woman (the flutist) was accorded an unprecedented ovation. It was the Bostonians' first visit here since 1915.

LUSTER OF TRADITION

Naturally, the personnel has changed, but the quality shows the luster of tradition.

There were but a few balding heads in the organization, which was distributed on the rostrum just as Pierre Monteux used to seat the choirs.

Promptly at 8:30 the musicians, in the last word in evening dress, entered from the wings and took their places. Soon, as of but a year ago, Pierre threaded his way to the podium.

Then, as if by signal, the capacity audience arose and cheered for minutes. It was like old times. There was the missus, the beloved Doris Monteux, in Box A, and the tense moment of lifting the baton.

HAPPY CHOICE

The program began with Beethoven's Second, a happy choice, for it bubbles with merriment and is filled with a spirit of delight.

The Boston Orchestra sounded like one great instrument, an organ of profound depths and soaring heights.

Precision of attack, loveliness of tone, melodic line and every other attribute of symphonic music was given in full measure.

Monteux was called to the podium several times before he could proceed to the next piece, the modern "Symphony" of Paul Creston, a montage of flute solos, 'cello solos and other instruments embroidered on full-throated ensemble.

APPLAUSE AGAIN

Again prolonged applause, whether for Monteux or the Orchestra it would be difficult to say. That's the kind of love feast it was.

Stravinsky's "Firebird" Suite, effective as a descriptive work written for ballet, really demonstrated that the Bostonians were equal to any and all technical ambuscades.

It prove that its string sections were superlative and its brasses a delight to the most captious ear.

The closing piece, the romantically tuneful "Der Rosenkavalier" Suite was followed by minutes of cheering, whistle calls, bravos and a standing accolade.

Called to the podium more than a half dozen times, Monteux indicated that the orchestra's regular conductor, Charles Munch, was present in an upper box. Followed then more demonstration. (Monteux is guest conductor on the tour, alterating with Munch).

ORCHESTRA WELCOMED

At the intermission Paul Bissinger, in behalf of the San Francisco Chamber of Commerce, welcomed the Boston Orchestra to the city, wished it enjoyment o all that the West offer and voiced a happy tribute to M. and Mme. Monteux.

Dr. Munch will conduct a concert tomorrow night—and then the Bostonians will depart in their special train of five sleeping cars, dining car and baggage equipment.

Pierre, dear Pierre, why did you leave us? We've had a harrowing time this year, what with nine probationers, possible successors to your conductor's mantle. And none were chosen.

We've missed you and are happy that you were here last night when you and the Bostonians made musical history, and that you will be with us until Sunday.

Cir. (D 221,406) (S 588,500)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

MAY 8 1953

S. F. Hails Monteux and Boston Symphony

By ALEXANDER FRIED

SWEPT OFF its feet by the chortling waltz rhythms, luscious sonorities and upsinging amorous beauty of a gorgeous final performance of Strauss "Rosenkavalier" music, a thrilled audience left the Opera House last night tingling with happy thoughts.

One such thought was the satisfaction of knowing that the touring Boston Symphony Orchestra, worthy of its renown, will play still a second concert here tomorrow night.

Another was that an evening of tributes and applause was well bestowed upon the Bostonians' guest conductor, Pierre Monteux, late and memorably leader of our own San Francisco Symphony.

As last night's concert started, it was a strange sight to see Monteux on his familiar podium, but surrounded by an entirely unfamiliar assembly of visiting musicians.

It was strange also to see virtually the whole body of San Francisco Symphony players scattered through the audience. And an odd bewilderment shone in their eyes because most of them, after watching Monteux from the front for more or less seventeen seasons, suddenly realized they were now seeing him in action from the back for the very first time.

First tribute to the portly, moustachioed Pierre was a rising greeting from the entire audience. After intermission, Paul Bissinger made him and the Boston Symphony welcome in behalf of the public and the Chamber of Commerce.

For many decades, the Boston Symphony has ranked in the big league first division of world orchestras—under a Nikisch, a Muck, Monteux, Koussevitzky, Munch. Last night it gave joy to the local heart and ear by the splendor of its sound (from well over 100 picked players); by passages of intimate performance that had the taste and balance of chamber music by climaxes that were stupendous without being forced and without losing the ultimate true heroic quality of reserve.

To begin the evening, Beethoven's Second Symphony gave a stylistically correct, tactful, expressive pleasure. It was then in the Second Symphony by Paul Creston, American composer, that the orchestra had a chance to show a complete range of its physical splendor and variety.

Its tone was silken and hearty (the cellos were wonderful). Only one voice at times seemed slightly below Boston par among the radiant, delicate woodwinds. The brasses and percussion had finesse and power, and used their power justly.

Under such conditions, the Creston symphony sounded more persuasive than when Monteux introduced it here. Its thoughtful opening, its elaboration of blues sentiment were impressive and touching. Finally it had life and imagination in its crackling modern symphonic development of jazz in conception, and the Stravinsky the last word in orchestral sensitivity, brilliance, and subtle, colorful device. Or rather it was the last word but one.

The "Rosenkavalier" suite which Monteux uses is none too skillfully spliced together, but it makes a tremendous virtuoso piece for any orchestra, and especially for the country's top virtuoso organization. And what Monteux did last night with the "Presentation of the Silver Rose" brings one back to an observation one used to make at least four times a year and which one is glad to have the privilege of making at least once this season—that some day the San Francisco Opera Company . . . (You can finish the sentence yourself.)

The Boston Symphony will be heard again at the Opera House tomorrow night under its regular conductor, Charles Munch, playing the Handel-Harty "Water Music" suite, the second symphony of Honegger, the fourth of Brahms, and the "Bacchus and Ariane" suite by Albert Roussel.

[206]

Friday, May 8, 1953. C
SAN FRANCISCO CHRONICLE

Monteux Back In Good Company

By ALFRED FRANKENSTEIN

In his brief, gracious intermission speech at the concert last night in the War Memorial Opera House, Paul Bissinger welcomed Pierre and Doris Monteux back to San Francisco and expressed the hope that they might return often, and always in such good company.

The company, which goes by the name of the Boston Symphony Orchestra, is something phenomenal, as the whole world knows. Even the triangle seemed to have more color than those we are used to, to say nothing of woodwind and brass sections whose second and third players would be pampered soloists anywhere else and a string section which is proverbially the country's finest. But a symphony orchestra is not a miscellany of performers on this, that and the other instrument; however complex it may be, it is nothing if not an organism, and the Boston Symphony is as nearly perfect a functioning unit as the world of music now affords.

One thing only I found less than ideal—a certain wiry quality in the violins during the second symphony of Beethoven, at the beginning of the program. This may well have been a matter of acoustics. The War Memorial is probably less flattering to massed strings than Symphony Hall in Boston. Orchestras have a way of sounding different in different places and of sounding different on successive occasions in the same place, after the required adjustments have consciously or unconsciously been made.

The program bore all the familiar earmarks of Monteux's style, containing, as it did, the above-mentioned Beethoven, the second symphony of Paul Creston, the full "Fire Bird" suite of Stravinsky, and a suite from Strauss' "Rosenkavalier."

Monteux played the Creston symphony here two years ago. It was very well received, and it improves on acquaintance. It may not be a masterpiece, but the long, rangy lines of its slow movements, the luminosity of its orchestration, and the vivacity of its "Dance" are typical of contemporary American symphonic thinking on its upper levels.

The Beethoven was, as always, precise, high-spirited, and broad

POPS

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Page 8 — Monday, May 11, 1953 — THE SAN FRANCISCO NEWS —

Munch Wins Cheers With Boston 'Symph'

Great Concert Reaches Climax Of Beauty With Roussel Suite

By Marjory M. Fisher
The News Music Editor

Cheers resounded throughout the Opera House Saturday night for the Boston Symphony and Charles Munch, its conductor, who had graciously given the first San Francisco concert to his tour associate, our own Pierre Monteux. Thursday night's reception had been essentially Monteux' (who subsequently admitted he was too moved to be able to speak), but Saturday night's was an inevitable reaction to a superb concert—and minus all personal considerations.

Munch may very well have been too moved to speak, too. He tried to include Monteux in the final ovation, gesturing toward his box. But verbal speech was unnecessary — the music had spoken so eloquently and so thrillingly that the audience could not help but be moved by it—perhaps as much as either conductor had been moved by the audience reaction.

Rare Demonstration

San Franciscans have rarely, if ever, had such a vivid demonstration of what effect a conductor has upon a superb symphonic instrument as that of the past week. The difference between the two concerts given by the Bostonians was almost exactly the difference in the two personalities seen on the podium.

Vim, vitality and contrasts that were well nigh incredible in color and dynamic range marked the Saturday night performance. The tone was less relaxed, with more bite, more drive, more fire. But it was always beautiful, and the lovely soft, silken texture heard Thursday night was also utilized by Munch when he felt it was required.

All Music

If the extra intensity injected by Munch caused a few minor flukes (which might perhaps have been attributable to acoustical tricks as well as to human fallibility) it at least stressed the excitement and dramatic aspects of the music. And I doubt if San Franciscans have heard a greater dynamic gamut than that with which Munch regaled his listeners. It ranged from the merest whispers of pianissimi sounds to tremendous fortissmi which miraculously sustained their musical quality and instrumental clarity so that the sound never became just a big noise with everybody playing full blast.

Handel's "Water Music" Suite first revealed all the Munch characteristics—which include a slightly more French concept of tone than Monteux'. It also showed some of the glory of the Boston brass section—with six horns taking a bow. (And what a brass choir Boston has!)

Superb Work

Then came Honegger's Symphony No. 2 for string orchestra —which Carl Munchinger of Stuttgart had introduced here during his guest conductorship earlier in the season. It proved an even more magnificent, really stunning work as played Saturday night. It revealed much of whimsy as well as drama—and brought some distinguished solo viola work by Joseph de Pasquale, who heads a section that may well be the envy of most symphonies.

Best of all was Roussel's "Bacchus et Ariane" Ballet Suite No. 2. It was music of fantastic beauty-conceived and interpreted by French masters.

There was a miraculous blending of instrumental textures producing an evanescent, shimmering opalescent quality of tone quite incomparable within our experience.

Lady Flutist

Concertmaster Cyrus Durgin, flute soloist Doriot Anthony (lady from Los Angeles who was heard in concert here a year or so ago) and other first chair players made conspicuously fine contributions in solo passages.

Cheers rose spontaneously at the conclusion of the Roussel. By then the audience fully realized the greatness of Munch as a conductor. Since the Boston Symphony is superior to the Paris Orchestra which he brought to this city some seasons ago, the revelation of Munch's abilities was far more complete on Saturday night than on his earlier visit.

It may be heresy to state that Brahms' Symphony No. 4 could seem anticlimatic at the end of such a program. Perhaps that reaction was purely personal. It was splendidly played, of course—and led to another resounding and prolonged chorus of cheers and a rising ovation for conductor and orchestra.

Cir. (D 155,626) (S 266,622)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

MAY 11 1953

Munch and The Boston Symphony

By ALFRED FRANKENSTEI

A uniquely festive, enthusiast and exhilarating spirit animate the Boston Symphony Orchestra visit to San Francisco, whic ended Saturday night at the Wa Memorial Opera House with a concert under the direction of Charle Munch. All the ingredients of a especially memorable occasio were there — a great orchestra great conductors, a huge, appreciative audience and a splendi theater—and each of these elements played into the others with perfect teamwork. The gentlemen from Boson might well have stayed longer, but there is something to be said for conclusion while the customers are clamorin for more.

Both Munch and Pierre Monteux, who directed the first Boston Symphony concert, ar Frenchmen and specialists i French music, but they seem t have quite different predilection within that national repertoire The central place on Munch' program for Saturday night wa taken by major works of Arthu Honegger and Albert Roussel, th firts a composer of whom Monteux played only one brief scor during his 17 years in San Francisco and the second a composer o whom he never played a note.

DIFFERENT TREATMENT

The Honegger symphony, however, was performed here only a few weeks ago by Karl Muenchinger, who emphasized the character of its original conception a a chamber piece for strings Munch used the full string ensemble, which entailed a certai los sof plasticity, but gave th music a weight, dignity and tragi expressiveness which it obviousl can carry; furthermore his treatment provided some excuse for th overloading of the ad libitur trumpet part at the end in whic both he and Muenchinger indulged.

The Roussel—a suite from hi ballet, "Bacchus and Ariane"—i music of color, atmosphere an descriptive, choreographic impli cation plus a certain nobility an severity which are often lackin in works of that kind. Her Munch blazed away with ever device in the orchestral paint-bo and every effect of rhythmic intensity and virtuoso excitemen o fwhich his colossal ensemble i capable.

He created such a fever pitch o brilliance that, even though th intermission intervened, it wa difficult to adjust one's attentio to the first movements of th Brahms fourth symphony, which followed. Munch's performance of the third movement of that symphony was probably the fastest in history, which was not to its advantage, and yet when it was all over one somehow felt that the breadth and drama of the work had not been as signally underplayed as the effect of the individual movements would indicate.

OPENING SUITE

The concert opened with Sir Hamilton Harty's suite from Handel's "Water Music," performed with exceptional attention to each minute detail of its texure. The resul was completely delighful as an exhibition of orchestral technique but had the effect, musically speaking, of tying the score into a series of neat little packages; the heroic baroque style was scarcely in evidence at all.

This season, what with guest conductors for the San Francisco Symphony and with visiting orchestras, we have seen almost every imaginable kind of orchestral seating, but Munch is the first to employ the arrangement that makes the best sense in the War Memorial — with the violas out front where they can be heard. And what a first viola that Boston Symphony possesses!

Oakland Tribune, Monday, May 11, 195

Munch, Boston Symphony Give Smooth Concert

BY CLIFFORD GESSLER

Take an orchestra of virtuoso caliber and a conductor of dramatic temperament, and you have the main ingredients for generating audience excitement. That was the situation in War Memorial Opera House Saturday night when Charles Munch conducted the touring Boston Symphony.

Listen to any section of this orchestra and you hear exceptional clarity and purity of tone and smoothness of blend. In less richly endowed orchestra, often the first-desk man of a section carries the load, with his colleagues following along as they are able. In the Boston, members of a section are more nearly evenly matched. Thus you get solidity of tone and evenness of execution.

Furthermore, this group is disciplined to a keen edge. The conductor's slightest indication gets an immediate and unanimous response.

Put all this together, and you have a wonderfully rich and responsive instrument, capable of very live and flexible performance.

ZEST AND DRIVE

Munch conducted with tremendous zest and drive, spurring the players, at climactic moments, to a sort of controlled frenzy, but keeping the inner voices clear and vividly colored and in balance. He may have become over-dramatic at times, but in the interest of vitality.

Karl Muenchinger, who conducted Honegger's second symphony, for strings, in San Francisco recently, has been criticized for using three trumpets in the finale, where the composer indicated one, and that only tentatively, to reinforce the line of chorale in the violins. Munch, in the same composition, used four trumpets. Both conductors evidently feel that the incisive brass tone is needed at that point to emphasize the change of mood. The feeling of the work up to that point has been largely one of unrest and somber brooding. Then the chorale breaks in with a brilliant affirmation suggesting hope and faith in spiritual victory. At all events, the trumpet entry was startling, like Munch's sudden dramatic evocation of orchestral sound and speed at a point in Roussel's ballet suite from "Bacchus and Ariadne."

BRILLIANT ROUSSEL

The Roussel work displayed to supreme advantage the qualities of both the orchestra and its conductor. They gave it the urgency, the swirling color, the brilliance that it requires.

The concert opened with a bright exposition of the Handel-Harty "Water Music" suite and closed with a reading of Brahms' fourth symphony with revelatory vitality that brought out both its magnificent sweep and the richness and complexity of its inner texture with superb eloquence. People who had been hearing this symphony for years said Munch's interpretation clarified some of its passages for them with compelling fresh conviction.

Munch, a commanding figure on the podium, with his stature and with the sensitive mobility of the face beneath the steel-gray hair, was recalled for rising, cheering ovations both at the conclusion of the first half of the concert and at the close.

[207]

Cir. (D 215,362) (S 527,095)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

MAY 11 1953

Great Ovation Bids Munch and Boston Symphony Au Revoir

By ALEXANDER FRIED

FOR THE second time in three days, the Boston Symphony gave an elite Opera House audience a prodigious thrill and a lasting memory, Saturday night.

This time the orchestra was led by its regular conductor, Charles Munch. At the concert's end, a standing ovation told the Boston visitors that San Francisco longs to hear them again as soon as possible.

Munch is the type of master conductor who is extremely personal in every phase of his attiude towards music. His orchestra is a great instrument, blending schooled and gifted musicians throughout its whole big personnel. He played upon the instrument with all the excitement and tenderness and energy of a poetic visionary.

To him, music never settles down into a matter of familiar or limited routine; it is unceasingly a live, searching emotional experience. As he is possessed by music (and stirred into violent physical movement by it), he passes his rapture equally to his alert players and to his listeners.

Many of Munch's musical ideas, or rather impulses, are decidedly unusual — as for instance, his fast tempos in the first and last parts of the Handel-Harty "Water Music," or his continuous elasticity and frequent slowness in Brahms' Fourth Symphony.

But where he made the Brahms slow, he did so only to fill every phrase and incident of the symphony with moods and thoughts that reached beyond ordinary imagination. Where he greatly quickened tempo, he did so with an impetuosity that was as honest as it was unbridled.

It would be easy to argue about details in Munch's way of feeling music. But, on Saturday, his taste certainly had nothing in it that was cheap or coarse.

Hence the nobility of his feelings spoke out in performance that was monumental without being forced in rhapsodies that were frenzied without being foolish; in orchestral tone that spun out pure musical truth and beauty.

Two fairly unfamiliar French works benefited greatly from the brilliance of the conductor and his orchestra. One was Honegger's Symphony No. 2 for strings (which Munchinger conducted here last March); the other was Roussel's "Bacchus et Ariane" Ballet Suite No. 2.

Each of these scores, in its way, has passages of exceptional lyrical beauty. Each has modern clash and crackle that electrified the ear even while it roughed the ear up.

The Honegger, ending superbly when unison trumpets join the strings in a final brazen chant, is surely the more substantial of the two novelties. The Roussel mingles a French Wagnerian theatricalism with its finer thoughts; yet few listeners could resist the terrific bacchanalian clangor and rhythm with which the virtuoso Bostonians brought it to an end.

Cir. (D 159,738)

This Clipping From
SAN FRANCISCO, CAL.
CALL BULLETIN

MAY 11 1953

OVATION MARKS CLOSING OF BOSTON SYMPHONY

By MARIE HICKS DAVIDSON

The Boston Symphony Orchestra, here since last Thursday on its first transcontinental tour, departed yesterday morning in its special train after two history-making concerts at the Opera House.

The big ensemble gave a concert yesterday afternoon at Sacramento and from there went its way, the tour to terminate May 22 at Burlington, Vermont.

The second concert, conducted Saturday night at the Opera House by the tall, silver-haired Charles Munch, regular conductor of the Bostonians, was received with an almost hysterical ovation.

CONDUCTOR HAILED

The audience recalled the conductor time and again to the footlights, and each time he signified by an embracing gesture that the orchestra deserved the tribute as much as he.

Of course there was the inevitable question, "Which is the greater conductor, Munch or Pierre Monteux," who conducted the Thursday night concert. The answer is obvious. Each is superlative in his way.

Munch imparted an electric force into the four pieces of the program.

Handel's "Water Music," Honegger's "Symphony No. 2 for Strings," Albert Roussel's "Bacchus et Ariane Ballet" and, lastly, the glorious Brahms Fourth Symphony comprised the program.

The Handel, as arranged by Sir Hamilton Harty, was played with brisk tempo and a deal of fortissimo, as would needs be, for it was written for a king's entertainment as he floated down the Thames on a barge.

STARTS WITH FLAIR

It started the program with a flair. The audience knew that the dignified Munch didn't permit dignity to get in his way. Nor was he hampered by orthodoxy.

In the Honegger "Symphony for Strings" he drew out the violins and 'cellos in rapturous unity. The orchestra fairly sang in cavernous sonorities and in heavenly upper registers.

The first 'cello was as fine an artist as our own Boris Blinder, which is saying much.

Now the conservatives in the audience will maintain that i was in the Brahms Fourth tha the Munch superb leadershi shone with greatest brilliance.

Certainly he gave to this, th final of the Brahms symphonies, a masterly reading, adducing, particularly in the Andante, music of sweeping nobility and majestic progressions

But the gem of the program from point of view of shee leadership of a sensitive body o musicians, was the Rousse "Bacchus et Ariane."

Both orchestra and conducto gave their utmost. The allegr passages were of incredibl swiftness.

It was a grandiose and intemperate finale, proving the fibre and fire of an orchestra which is known the world over as one of the finest, perhaps the very flower of symphonic development.

POPS

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
MAY 6 1953

CHARLES MUNCH
. . . of Boston Symphony

Noted Maestro To Lead Concert In S. L. Monday

An internationally acclaimed conductor, whose praises have already preceded him to Utah, will lead the Boston Symphony Orchestra in its appearance in the Salt Lake Tabernacle Monday at 8:15 p.m.

Charles Munch, who conducted the famed symphony Tuesday evening in New Orleans as part of the orchestra's first transcontinental tour, was lauded highly Wednesday in reviews there.

In one New Orleans paper, a reviewer wrote, "For some two hours last night there was available the greatest orchestral playing heard in New Orleans in our memory and probably in the memory of the oldest concertgoer in the hall.

"Charles Munch is almost unrivaled in his pre-eminence among present-day conductors."

During the performance, the listeners were reported to have applauded steadily, making no effort to leave their seats. When no one left following Mr. Munch's first encore, he did what reviewers called "an unheard-of thing." He gave a second encore.

Meanwhile, David S. Romney, manager of the Utah Symphony which is sponsoring the Monday concert, said enthusiasm is running high among Utah music lovers.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
MAY 7 1953

Richard Burgin, first violin, Samuel Mayes, first cellist, and Joseph de Pasquale, the principal violist, chat during a rehearsal session of famed Boston Symphony Orchestra.

Munch to Direct Symphony on Monday

Charles Munch, foremost orchestral conductor in France when he was named musical director of the Boston Symphony just five years ago, will conduct the 104-man Boston Symphony at its appearance in Salt Lake City at the tabernacle on Monday, May 11. This event will be the grand climax to Utah's "National Music Week."

Munch devotes practically all of his time now to the Boston Symphony but when time allows he still accepts offers in France, Italy, Belgium and Holland, visiting the centers where his success was acquired.

Favors French Music

Because of the French influence, it is natural that Munch would favor French music. This influence is shown in the selection of the program for the Salt Lake City concert which will include the works of Berlioz, Debussy and Ravel.

His devotion to the music of these composers is well known and there is no one better qualified to interpret the music of these masters.

The tabernacle concert program will include "Royal Hunt and Storm" from "The Trojans" by Berlioz; Prelude "The Afternoon of a Faun" by Debussy and "Rapsodie Espagnole" by Ravel. The feature of the program, however, will be Beethoven's Symphony No. 7.

First Appearance

This will be the first appearance of the Boston Symphony in Utah and the first opportunity for most music fans of the area to see and hear the great orchestra. As a result, interest is reaching a high level for the outstanding event.

Tickets now are available at the Utah Symphony office, 55 W. 1st South. Good seats are available in all price ranges, according to David S. Romney, managing director of the Utah Symphony, concert sponsors.

The orchestra also will play Tuesday night in the Joseph Smith Auditorium, Provo, where Pierre Monteux, former conductor of the San Francisco Symphony, will be on the podium.

Tickets for the Provo concert are available from the BYU treasurer's office.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
MAY 22 1953

The Public Forum

Smug Eulogies

Editor, Tribune: I am sure Salt Lake can congratulate itself on its splendid symphony orchestra—the brilliance of its playing and the fine conducting of Maestro Abravanel, but I wonder if it deserves the smug eulogies that Dr. Lowell Durham had published in The Salt Lake Tribune of May 18. I would be the first person to defend the reputation of the Utah Symphony. It is better than most orchestras in cities of its size, but to make the comments that Dr. Durham made about the great orchestras of the East is, I think, the height of "provincial" (thank you, Dr. Durham, for the precise word) self-praise and self-satisfaction.

I have heard the New York Philharmonic and others of the so-called great eastern orchestras; I heard the Boston Symphony and saw Charles Munch in action the other night. These experiences have been thrilling. The performance of the Boston Symphony, here, was like having the Tabernacle filled with music for the first time. To me, the playing of that great orchestra in our city was one of the best musical treats I have experienced in years. The warmth and color that characterized the rendition of Beethoven's Seventh Symphony will not be equaled in decades for audiences in our "hinterland." And as Dr. Durham said, only split-second timing of the Boston and other eastern orchestras is incomparable.

Well, Dr. Durham, children may have exuberance and pleasure in beating on tin cans and blocks of wood, but even in this, if their timing is not perfect, it is just so much clatter.

Now I'm pleased that Dr. Durham thinks well of the Utah Symphony Orchestra, but I am sure that some of his statements were rash and prompted by local loyalty. Utahns, after all, like to read in The Salt Lake Tribune that they have the greatest orchestra that ever was.

Joe Derbyshire

[209]

TIGHT BINDING

. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 17 195

NRELATED NOTES

spects for West Coast -A Pair of Conductors

By HOWARD TAUBMAN

A TOURING reporter picks up diverse items of news and human interest, which do not add up to a tight-knit day article. With the instinct the squirrel, he hoards them how. Here, then, are some un ted notes on musical affairs California and on the Boston phony's conductors on tour:

A DILEMMA: The Philhar Auditorium in Los Angeles, by that city's Philharmonic chestra, its Civic Light Opera concert artists, is owned by Baptist Church, which has ed notice that it wants the ing back for ecclesiastical poses next spring. In the se of the mayoralty election Los Angeles next week, the rs will have their say on a posal to authorize a large bond for the construction of a vention hall and civic audi um, the latter designed to be ultural center for such activi as the orchestra and the light ra company.

f the bond issue is not ap ved by a two-thirds vote, the hestra will soon be without a e. In that case, according to red Wallenstein, its conductor, movie house will have to be used.

SAN FRANCISCO: Pierre Mon x left his post as conductor of San Francisco Orchestra last ing, and during the past season re was a series of guest con ctors, presumably in the hope t one would emerge as the new manent leader. Enrique Jorda, Spanish conductor, evidently de the best all-around impres n, but there will be another sea of guest conductors, with some ded entrants before a final de ion is made.

Look for George Solti, the Hun rian-born conductor, who re ed the Munich Opera after the r and who is now in Frankfurt, make a strong run for the prize. will probably be among the ming season's guests, and since n Francisco can use a good era and symphony man he may t the job.

RETIREMENT: Mr. Monteux s explaining one morning in a tle restaurant opposite the cson railroad station that the e had come for him to lay down e burden of conducting and to ake way for younger men. Then began to discuss engagements had accepted for the next year more: three operas at the etropolitan, guest chores with e Boston Symphony, a series of elve concerts with the Con ertgebouw in Amsterdam at which will conduct every orchestral ork Beethoven wrote, appear nces at the Florence Festival in 954 when he will handle a large hare of a program devoted en irely to operas and symphonic usic deriving from the "Faust" heme. The 78-year-old Mr. Mon eux probably has some other dates n his schedule that he neglected o mention. Wonder how much he ould conduct if he did not intend o lay down his burden?

Not that any one who values Mr. onteux' distinction as an artist ould grumble at his eagerness to ork. Like so many other conduc rs of advanced age, he seems to at the height of his powers. He ected a concert of the Boston mphony in San Francisco that s sheer magic. This listener has er heard Stravinsky's "Fire d" Suite played with more tlety and transparency. Nor has ever known the music of "Der enkavalier"—Mr. Monteux con ted a suite from the opera—to e more poetry and radiance. of Mr. Monteux' secrets is that eschews the heavy accents of German school in this music; is lightness, grace and ele e.

UMILITY: There are many cians who talk about the need humility in the artist, but es Munch, permanent conduc-

---

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAY 12 1953

Musical Bravos Greet Boston Symphony in S. L.

By CONRAD B. HARRISON

There was little else remaining for a Salt Lake City music critic Tuesday but to re-echo, with added emphasis, the "bravos" which greeted the superlative playing of the Boston Symphony Orchestra Monday night at the Tabernacle.

Conductor Charles Munch and the ensemble—one of the musical wonders of the world—brought the crowd to its feet twice in standing ovations for orchestral excellence.

Tuesday night the orchestra moves into the Joseph Smith Building on the Brigham Young University campus at Provo. There, in an 8:15 p.m. concert, Pierre Monteux, a guest conductor with the orchestra on its nation-wide tour, will be on the podium to direct another exciting program.

However, sponsors of the Provo concert Tuesday urged out-of-town residents not to try to attend. The Provo performance is all sold out and no tickets are available. A long waiting list exists for tickets which might be turned back in.

Incredible Perfection

Nothing was more striking about the 72-year-old Boston Symphony in its first Utah performance Monday than the incredible perfection attained by the string choirs. Each section was as a single instrument, producing a brilliance in sound beyond description. Here was a standard for any set of orchestral strings to shoot at.

With such co-ordination and precision among its greater numbers, the big orchestra was able to hold and maintain an exceptional ensemble balance. Precision was clean and dynamic, but far from mechanical. Mr. Munch breathed life into every phrase with his sensitive and sumptuous readings.

Most Extraordinary

Under Munch, the Boston is not likely to be as notable for its Beethoven as for some of the later standards, particularly the French. Not that its Beethoven is not excellent, highly musical and finely hewn, but that its performance of French and other works of rich coloration and spectacular dynamics is most extraordinary.

Characteristic was the remarkable achievement with the Ravel "Rapsodie Espagnol." Nuances were vivid in the atmospheric structure. Attention to dynamics was breath-taking.

Debussy's Prelude to "The Afternoon of a Faun" was an impressionistic gem that featured the solo flute of Doriot Anthony, one of two women among the 104 players. She reaped a goodly share of honors for a virtuoso performance and a rare combination of big tone, velvet quality and refined production.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 12 1953

BOSTON TRIUMPH

Throng Hails Symphony Performance

By Lowell M. Durham

Charles Munch and the 100 piece Boston Symphony Orchestra—the Horowitz of present day symphonies — brought a near-capacity Salt Lake Tabernacle audience to its collective feet as it voiced its enthusiastic approval of the visiting ensemble's superlative performance Monday night.

Presented under the sponsorship of the Utah Symphony, the Boston organization lost no time in reaffirming its justifiable claim to the honor of being "the world's greatest orchestra." From the opening chords of Samuel Barber's School for Scandal overture to the concluding Beethoven, Maestro Munch and his cohorts had their listeners spellbound with their virtuosity and flawless ensemble.

French-Weighted

The program was well-balanced; though, as might be expected, weighted toward the French side. Performance-wise, it was fabulous—one recalls the amazing contrast in dynamics in the Berlioz, with its wild-eyed bombast on the straightaway and its hushed closing bars; then there was the flexibility of phrasing in Ravel's Spanish Rhapsody, with the entire ensemble literally hanging on its famed conductor's every whim.

Debussy's familiar Afternoon of a Faun was polished and refined to perfection, as Mr. Munch demonstrated his unquestioned authority in the French school. I can't recall a more satisfying performance of this opus.

Effective Overture

In the contemporary vein we were served the aforementioned Barber overture, last performed here by our own orchestra in the 1946-47 season. It is the work of an American composer who sees no harm in a good tune, and who doesn't find it necessary, apparently, to follow one of the so-called modern idioms to attract attention. This overture neither belched nor stammered, but spoke its mind honestly and effectively.

The piece de resistance, of course, was Beethoven's surging Seventh Symphony which was the post-intermission fare. One was always aware of the orchestra's virtuosity during the first half of the program, but when it came to the Beethoven, one was conscious only of the music, itself. To my mind, this is the greatest compliment that could be paid any orchestra or its director. Musicians know full well that Beethoven wins any competition in which he is entered. He was top man Monday night, thanks to his faithful interpreters, Charles Munch and the Boston Symphony.

As this writer left the hall, the orchestra was playing an excerpt from Wagner's Die Meistersinger as a welcome encore to the evening's program

---

Cir. (D & S 93,000)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAY 21 1953

LES GO

By LES GOATES

Second Fiddlers Belong To Honorary Fraternity

A MOST INTERESTING critique on the Boston Symphony Orchestra's amazing performance in the Salt Lake Tabernacle the other evening contained this potent sentence: "Never were so many splendid artists assembled in any second-violin section."

That observation packs a heap of meaning because second fiddle has long been a synonym for failure to reach the top in any line of endeavor. It has even been regarded as the epitaph of a frustrated ambition. How often do we hear the petulant, indignant rejoinder, "I won't play second fiddle to anybody!"

Nuts! Second fiddle is just as important as first fiddle, not only in the orchestra but in life. Trouble is too many of us have acquired the "drum-major complex." We have been coached to grab off every opportunity to seize the spotlight. As has been said, "We all want to play Hamlet." Success, 1953 version, means the head of the parade, where we can set the pace, draw the plaudits and take the bows for everybody.

"THE APEX is not the pyramid," says the old adage. "Ninety-nine per cent of the sustaining base is beneath the highest point." That's why an orchestra is not all first fiddles. The proportion of those selected for that section is small indeed compared to those who, on other instruments, make their valuable contribution to the total effect of the symphony.

In a great orchestra such as the Boston Symphony, the caliber of the player is not indicated by the place he occupies or the instrument he plays. What counts is the quality of the work performed in the niche assigned. Conductor Charles Munch could not tolerate one poor second fiddler in that whole section. Such a player would spoil the artistry of the whole ensemble.

Not only in music, but in sports, is discovered many a star because some substitute, a second fiddler as it were, got his chance and made good on it. Some of the most significant work in the arts, the sciences and in industry, has been turned out by men who were appraised as "second fiddlers" by their more promine temporaries.

WHAT HAS BEEN SAID abou the second fiddler in music the arts, sciences and in indus try, is all the more applicabl to religion. In all the New Testa ment gallery of masterpieces there is no scene more touchin or more meaningful than tha of the Master of Creation, wash ing the feet of his disciples.

John, the Apostle, who was there, reported this momentous event. His record is astounding in its implications: "Jesus, knowing that the Father had given all things into his hands, and that he was come from God and went to God . . . poureth water into a basin, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded." (John 13:5-7.)

Norman Vincent Peale in his fine book "The Power of Posi tive Thinking," tells how a sub stitute preacher, a second fid dler, so to speak, starte Charles A. Spurgeon on hi great career. An unknown min ister of religion, standing i for the regular clergyman, s thrilled and gripped youn Spurgeon that he resolved the and there to become a grea preacher himself. Many year afterward, as a nationally-re nowned pulpiteer, Spurgeo penned this tribute:

"It takes more skill than I
can tell,
To play the second fiddle
well!"

* * *

Cir. (D 112,757) (S 122,348)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 7 1953

Many Countries Represented In Orchestra

First-chair players in the Boston Symphony Orchestra speak the same language musically, but when they chat during rehearsal breaks it sounds somewhat like a United Nations meeting.

France is probably the foreign country best represented in the famous orchestra, which will play in Denver Wednesday, May 13, under sponsorship of the Denver Symphony Society.

The French Bostonians include Roger Voisin, principal trumpet; Georges Moleux, principal double bass, and Raymond Allard, principal bassoon.

From Italy are Gino Cioffi, principal clarinet, and James Stagliano, principal French horn. Jacob Raichman, principal trombone, is from Russia and Roman Szulc, timpanist, is from Poland.

POPS

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

Denver, Colo.
Post
5/14/53

Boston Ambassadors of Good Music

Four Orchestras Couldn't Be Any Finer Than Just This One

By ALLEN YOUNG.
Denver Post Staff Writer.

Take four fine and differing orchestras and bring them on, one after another, have them play Beethoven, Paul Creston, Stravinsky and Richard Strauss, and you get some idea of the magnificent demonstration of orchestral versatility which the Boston Symphony orchestra, playing under Pierre Monteux, brought to the city auditorium Wednesday night.

Its sense of style was but one of many aspects of fabulous and elegant playing which met a triumphant response. The rich sound of the 104-piece orchestra was maintained during the length of the program. The power and sureness that was so impressive in every part of the orchestra was mighty enough to be chilling.

Volume and precision have never been enough for an orchestra, any more than the ability to play softly, yet merged with the absolutely breathtaking balance of the orchestra and its sensitive response to Monteux it produced sounds of unbelievable beauty.

The music had a texture of depth and subtlety not often met. In the mesh of lovely sound which Monteux and the players created there were seen the dazzling lines of individual melody.

In Monteux, a conductor of immense strength who exerts little visible energy, was present. And the presence he brought to the music was that of a musician still in his youthful vigor after seventy-six years.

The first half of the program was less familiar, the second more familiar. Yet, nothing had an air of old-hat or over-familiarity about it. Surprisingly the orchestra nowhere sounded like the machine to which it has been likened on occasion. It was a supreme vehicle for revealing distinct musical thoughts.

Beethoven was clearer and fresher, more unorthodox, yet more elegantly classical than he has seemed to us for ages. This little-played second symphony sheds sunshine in so brilliantly engaging a manner as to suggest an apotheosis of Mozart and Haydn to whom it owes so much.

The open freedom of the adagio, the haunting exuberance of the larghetto's melody, the wit of the scherzo and the wit, zest, and trickery of the finale all danced like sunbeams.

To leap from classical Beethoven to modern day American music is to pose a contrast sometimes fatal. Since the Creston work is unfailingly appealing, yet entirely of our times, and since its performance was one of the finest favors rendered a contemporary composer, all went well.

This second symphony in two movements builds on its materials with economy, shaping a sturdy musical structure to which everything has relation.

Stravinsky owes a great deal of his fame to Moneux for his leading the 1913 premiere of "The Rite of Spring." As much as many in the audience should like to heard the "Rite," the which Monteux conducted wild and savage and as any performance of might ever hear.

By underlining the tation, the colors which combinations create, seemed to read the afresh.

As a concluding selection potpourri of melodies from Rosenkavalier" by Strauss was offered in a ance of tumultuous lusty humors.

As an introduction to an tra, and an enthralling what an orchestra can be program was close to the mate.

Beethoven for strings, for rhythm, Stravinsky ity and flexibility, and voluptuous sound, all each a vital facet of the music from which this Symphony orchestra and ing emissary, Pierre have been such highly ed ambassadors.

The Denver Symphony sponsored the Denver ance.

Denver, Colo.
Post
5/17/53

Plain Talk Ac

The Boston and Denver

THE five or six thousand people who enthusiastically applauded the Boston Symphony orchestra in Denver last week undoubtedly wished they could hear such fine music more often. The Boston orchestra is one of the world's best. Its Denver concert was an event that drew visitors from other Colorado cities and from surrounding states in the Rocky Mountain Empire. It has a string section that is awe-inspiring, and enviable.

The Boston orchestra arrived when the Denver Symphony had just returned from its tour. The Boston orchestra was received here with acclaim similar to that accorded Saul Caston's orchestra in small towns and cities of the middle west, where the Denver organization's concerts were likewise musical events that drew audiences from miles around and gave extraordinary pleasure. As the orchestra from Boston (pop. 800,000) impressed Denver, so did the orchestra from Denver (pop. 415,000) win high praise in, for instance, Evansville, Indiana, (pop. 128,000). In an editorial captioned "For the Benefit of Our Soul," the Evansville Courier commented:

"This is more than a fine orchestra. It is deeply integrated in Denver's life. It is supported by more than 7,000 citizens of Denver. . . . Its members are the best possible ambassadors the city of Denver could have. The orchestra has paid increasing dividends of the most valuable type known and it has helped spread good will and respect for the city of Denver." Such praise as this can't be bought with chamber of commerce ballyhoo and tournament floats with "Colorado" spelled out on them.

HERE the Boston Symphony almost filled Denver's ugly, barn-like auditorium downtown; at one point, the Denver Symphony played in a B-29 hangar, six miles from town, and filled it. Neither setting was appropriate or even decent for interpretation of the three B's. But both symphonies overcame local handicaps to delight their tour audiences.

The Boston Symphony is one of the oldest in the country; Denver's is one of the newest. The Boston group began as the darling of the upper clawsses. To support and endow it established social prestige. The Denver orchestra is more modern, a people's orchestra that belongs to everybody and depends on everybody for its sustenance. Denverites who wish it might be the equal of the organization heard here Wednesday night should know that it can be. It will take time, and work, and money—money indicative of ever-growing public interest and support—to make it such. The Boston's string section, for instance, should suggest to Denverites that their orchestra needs more string instrumentalists. That need can only be filled if more people will contribute to the orchestra's building up.

In America, cultural and economic progress go together. New industries check on cultural opportunities as well as other civic advantages when they seek new sites. The Denver Symphony, like Boston's, is already a feather in Denver's cap. Growing public support can make it a bigger, brighter plumage matching Boston's, or Detroit's, or Philadelphia's. It's Denver's own job.

Cir. (D 112,757) (S 122,343)

This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS

MAY 14 1953

Magnificent Boston Symphony Thrills Denver Audie

By EMMY BRADY ROGERS

Denver was host last night to one of the world's great orchestras, the Boston Symphony, which played at City Auditorium under the distinguished direction of Pierre Monteux.

It was the first time Colorado had been privileged to see and hear the famous orchestra. People came from all over the state, as well as neighboring states, to give it an ovation.

It was a thrilling evening! The magnificent ensemble, made up of players whose individual attainments were superb, resulted in a concerted tonal effect that was always pliable and capable of any degree of expressiveness.

Mr. Monteux chose to open the program with Beethoven's Second Symphony which he translated in the traditional French clarity of musical speech. A nobility of approach that bespoke reverence for the score gave his interpretation a glistening refinement. The music's youthful exuberance was admirably set forth in its joyous interpretation.

The slow movement was the essence of expressive grace, as though every phase were painted with exquisitely delicate brush strokes by a master artist. Such beautiful playing by violins is seldom heard.

Another Second Symphony, this time by the American composer Paul Creston, was a colorful score with long melodic lines, surging effects and some lovely interweaving of woodwinds. Jazzlike cross-rhythms contrasted with lyrical passages in the finale that ended with crashing excitement.

Mr. Monteux' masterly command of the seemingly unlimited resources at the tip of his baton produced a dynamic performance. It roused the huge crowd to an enthusiastic demonstration for the music and its superlative playing.

Stravinsky's Firebird Suite was spine-tingling. It had a shimmering tone throughout that gave it the fanciful quality of the original fairy tale. Sometimes Mr. Monteux' tempos were faster than the usual interpretation, but they gave a gentle flowing atmosphere to the quiet bits that was delightful.

Kast Chei's Dance had some wonderful playing by the brasses, and the Berceuse sounded as if played on one instrument.

Strauss' Suite from Der Rosenkavalier was glowingly performed with gorgeous tone and lilting rhythms. It made a brilliant finale that brought tremendous applause and an ovation for conductor.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 1 5 1953

Welcome Back

IT IS A PLEASURE to welcome back the ~~Boston Symphony~~ Orchestra, which returns to Chicago today for the first time in five years. It will play three concerts at Orchestra Hall, tonight, tomorrow night and Sunday afternoon.

The Boston Symphony has been coming to Chicago from time to time since 1886. It is one of the oldest symphonic organizations in America—this is its 72nd season—but the esteem in which the public holds it is based not on reverence for its age but on appreciation of its excellence. In addition to its regular symphonic concerts, it plays in the famous Boston Pops and in the nationally appreciated Berkshire Music Festival.

The orchestra's musical director, Charles Munch, will conduct two of the Chicago concerts and his guest conductor, Pierre Monteaux, one.

Chicagoans will welcome the opportunity to hear this fine organization again. It comes to us too seldom.

Cir. (D 614,687) (S 655,155)

This Clipping From
CHICAGO, ILL.
SUN-TIMES

MAY 1 6 1953

Welcome To Boston Symphony

Chicago this weekend has the opportunity to enjoy the personal appearance of the ~~Boston Symphony Orchestra at~~ Orchestra Hall. This is a cultural event of importance that might be compared with an exhibition of rare paintings at the Art Institute. Like most of the arts, symphony orchestras seldom are successful commercial ventures. They are supported not only at the box office, but in part by patrons who keep alive aesthetic appreciation in a society that makes boxing and baseball highly profitable ventures.

Chicago long has shown its appreciation for the Boston Symphony. It played here first in 1886—15 years after Chicago's first major league baseball game. We hope Chicago, which is also host to the nation's boxing fans over the weekend, will show another side of its versatile nature and its appreciation of the cultural values by a big turnout for the Boston Symphony tonight and tomorrow afternoon.

Cir. (D 560,408) (S 970,397)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 1 6 1953

Passing in Review

Sic Transit Gloria Boston: Munch vs. Brahms, Others

BY ROGER DETTMER

At the fearsome expense of being inhospitable, one must report that the visiting Bostonians last evening were the frayed remnants of a great orchestra—indeed, of an orchestra that ranked high among the world's half-dozen finest five Springs ago.

For this occasion, Chicago's mink and ermine and starched shirts attended. They had paid dearly and evidently would not be denied their money's worth, facts notwithstanding. After much mediation, this seems the only sane reason for those hoarse cheers and waves of quickening applause that welcomed a concert insulting to Boston and often disgraceful to music.

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. At Orchestra Hall. Music by Haendel, Honegger, Roussel and Brahms.

* * *

CHARLES MUNCH—the individual responsible for this Apocalyptic orchestral disorder—was in frantic fettle last evening: Hallooing and stamping and brandishing his baton like a Sultan's Janissary gone berserk in a holy war against Christians.

Visually, this sight had its fascinations. But musically, it spread destruction like an Ottoman onslaught.

In four brief seasons as director of Koussevitzky's master band, Mr. Munch has scraped the sheen off its sound, gouged holes in its ensemble, and put to rout its once-awesome balance and precision.

* * *

LAST EVENING BEGAN—so the program suggested—with Haendel's "Water Music," arranged by Sir Hamilton Harty. One looked vainly for an additional line crediting Mr. Munch with disarrangement.

Like a shuttlecock, the tempi were buffeted from extreme to extreme—from the hectic to the flaccid—in such manner that each phrase was amputated from its brethren. Attacks, moreover, were ragged, balances were a rare boon, and tone was blatantly without depth or dimension.

Next happened Arthur Honegger's "Symphony for Strings" of 1941. The piece owns a superbly relentless finale, with a brass peroration, which redeems (almost) the fastidious thinness that denies strength to the opening movements.

The performance had a crude sort of animal energy and no calm.

Roussel's second suite from his ballet, "Bacchus at Ariane," followed. This Dionysian revel, with diaphanous interludes of languor, is quite nearly great music—standing independent from Ravel's and Debussy's similar infatuation with Franco-Grecian bacchanales. Its performance was loud and fast, without subtlety or luminosity, yet the audience went Greekly made at its close.

* * *

THE FIRST OF BRAHMS' four epic symphonies was the final din. Mr. Munch managed to begin each section at an approximation of Brahms' suggested tempi, but 10 bars laten had abandoned all to a weird personal frenzy which literally dismembers music.

The sum total was lurchingly like a crosstown ride on a Chicago street car. The orchestra's bewildered response was unclean, shallow, grossly uneven playing.

It is a pleasure to announce that Pierre Monteux conducts tonight's concert—the second of this mid-May trio. Sunday afternoon remains a spectral contemplation, for Mr. Munch will return.

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS

MAY 16 1953

Koussevitzky's Ghost Lingers In Rousing Munch Concert

(For a story and pictures of the audience at the concert, see the Woman's Page.)

BY IRVING SABLOSKY

Gala as it was—and a thoroughly brilliant concert—there was no keeping the ghosts away from Orchestra Hall Friday evening when the Boston Symphony returned there after a four-year absence.

When we last heard the orchestra, it way well have been the finest in the world; most of all, it was Serge Koussevitzky's orchestra—the instrument of a perfectionist who made its every sound the sound of his own voice.

* * *

NO DOUBT in four years Boston has learned to think of it as Charles Munch's orchestra, and if it would become a regular visitor again (the welcome mat is out) we'd probably come to think of it that way, too.

But in this first returning concert, the memories had to stand alongside the realities; the old orchestra had to sound in the mind as the new one sounded in the hall, and Koussevitzky's shadow hovered about the podium.

The orchestra has not changed greatly. When Munch lets its sound come free, it is still the sound we remember—burnished and glowing, but with an immediate sort of humanity that keeps it from sounding slick.

And Munch is in many ways similar to Koussevitzky. For him, too, the orchestra is a personal instrument.

He, too, is a musical "original"—an interpreter who feels his music passionately, who believes unswervingly in his musical instincts and follows them enthusiastically, regardless of convention.

Koussevitzky seemed to speak through the orchestra, Munch seems to have the orchestra speak to him.

He wants to hear excitement from it, he wants to hear drama and electricity and emotion.

He will take these things where he finds them—in Hamilton Harty's suite from Handel's "Water Music" and in Arthur Honegger's gripping Symphony No. 2, in Brahm's First Symphony and in Rousel's "Bacchus et Ariane."

And those sensations are in themselves sufficient for him. His purpose is to find them and feel them, not to make any cohesive statement with them.

* * *

WHILE THIS can't be a deeply satisfying kind of music-making, it is far from being a loss. Munch is no mere eccentric; he has his musicians in hand and his music in head. His sense of theater is acute. His music is ever alive, in motion, buoyant and charged.

But in the Handel, one yearned for just one good round robust solid Handelian sound amid all the mercurial skimming.

In the Honegger, one wondered if the relentless driving of the conductor wasn't confounding rather than intensifying the dynamic force of the music.

Rousel's ballet, being written for sensuous effect anyway, came off resoundingly well. And though Brahms' First wasn't written for that, it was interesting to hear how much the supercharged Munch could discover in it.

* * *

IT WASN'T a "definitive" performance, to be sure, but it was a rousing one that set off an ovation with its final chord.

Pierre Monteaux conducts the orchestra in its concert tonight and Munch will be on the podium again for Sunday afternoon's Orchestra Hall finale.

POPS

1952-1953 SEASON

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

MAY 17 1953

FIRST OF 3

Munch, Boston Symphony In Superb Concert

Reprinted from yesterday's late editions.

By Felix Borowski

The Boston Symphony Orchestra, conducted by Charles Munch, presented the first of three Chicago concerts in Orchestra Hall Friday night. The occasion was a benefit for the Cancer Research Foundation.

The organization has visited this city often and as often has evoked admiration for its striking accomplishments. Once again it proved that it is a magnificent orchestra, superb in each section—the strings, woodwind and brass—possessed of vitality and sweep that would be extraordinary under any circumstance. Yet it verges on the incredible when it is realized that the players are completing a long and arduous tour which, since the middle of April, has taken them from coast to coast.

VERSATILITY SHOWN

The program was well-adapted to show how versatile are the accomplishments of Munch and his performers.

It was natural, perhaps, that two of the most important features were French—the Symphony for Strings by Honegger, and the "Bacchus and Ariane" Ballet by Roussel. These, too, were outstanding in the perfection of tone and cumulative drive with which the music was disclosed.

Honegger's piece was no novelty, for it had received three performances by the Chicago Symphony Orchestra. Yet the work on this occasion revealed qualities—tragedies if you will—that had not been made evident to the same extent before. Honegger conceived it during his anger, sorrow and perturbation of spirit flame unappeased throughout the score.

DRAMATIC THRUST SHOWN

In music such as this, Munch made manifest a dramatic thrust which has not always appeared to be part of his artistic make-up. There were moments in which the composer's rebellion seemed too dreadful to be borne, and the conductor pressed down this turbulence upon his strings so fiercely that the music became something above and beyond mere sound.

In Roussel's ballet there was again a remarkable perception of what may be achieved with theater. The sad adventures of Ariane, her abandonment by Theseus and discovery by Bacchus are not, perhaps, stuff for great dramatic excitement.

The composer, however, was stirred by these things to immense climaxes, and particularly in the Bacchanale at the close, Munch lifted his performance to prodigious degrees of vociferation and tumult that almost brought the listeners to their feet.

The other two works were Sir Hamilton Harty's arrangement of several movements from Handel's "Water Music," which opened the program, and the C Minor Symphony by Brahms, which brought it to an end.

The first named was admirably revealed, even discounting a slight imprecision in the first Allegro. But the crisp attack in the Burree, the beauty of tone disclosed by the woodwind in the Air, the lovely playing of the flute and clarinet in the Trio and the spirit and brilliance made evident in the Finale were wonderful to hear.

~~Cir. (D 358,568)~~ (S 448,319)

This Clipping From
CHICAGO, ILL.
~~SUN~~ Tribune

MAY 17 1953

AUDIENCE HAILS BOSTON GROUP IN ORCHESTRA HALL

Munch Is Featured as Conductor

BY CLAUDIA CASSIDY

[Reprinted from yesterday's late editions]

Munch

Sadly missed these last four seasons, the Boston orchestra returned Friday night for three week-end concerts in Orchestra hall, the first and third under the baton of its artistic director, Charles Munch, the second featuring its former conductor and valued guest, Pierre Monteux. Only the combination was new. Mr. Munch has been an occasional visitor with the Chicago Symphony and French National orchestras, and Mr. Monteux is as perennial at Ravinia as the petunias. Polished to a gleaming, liquid, incomparable luster by that passionate perfectionist, the late Serge Koussevitzky, we knew the Boston orchestra as one of the wonders of the world.

But times, and orchestras, change. At this first concert, the Dionysian Mr. Munch, who is a charmer from 'way back, seemed to be snake-charming the music and indulging, from Handel to Brahms by way of Honegger and Roussel, in the razzle-dazzle finish. This evoked storms of applause and, I'm told by a friend who could stay longer, a "Meistersinger" encore. But to one who treasured the Boston tone it was deeply disturbing, and in terms of the patrician line and nobility of style essential to great orchestras, at times it verged perilously on the cheap.

Munch Unpredictable

Mr. Munch is not a predictable conductor—he has done some of the same music far better at other concerts—and perhaps this performance was erratic in the extreme. It was highly personal, not to say self-indulgent, and it was hard on a superb orchestra. That orchestra once a miracle of tone in exquisite equilibrium, was just another orchestra made up of distinguished players temporarily out of luck. True, you could hear eloquent reminders—the patrician line of Richard Burgin's violin, the warm beauty of Joseph de Pasqale's viola, the burnished splendor of the brass, even, now and then, a hint of the old double basses—but you could no more hear the glory of the Boston orchestra than of the music it was playing.

Hopped Up

Mr. Munch's best effect came in a piece for which he has a special affinity, the Honegger Symphony for Strings, with the trumpet finale. It was not his finest performance, but again it got inside the music to the sense of pain, of bitter striving, and of triumph. The Handel-Harty "Water Music" had its interludes, for it is lovely music, but it was hopped up with conducting benzedrine. The Roussel Suite from "Bacchus et Ariane," sometimes a Munch masterpiece of kaleidoscopic sound, wound up with such razzle-dazzle it seemed to me unbearably cheap. True, it brought down the house, but the Boston orchestra has left a far more virtuoso imprint on that and better French music. The Brahms First? Well, let us say it is not a Munch masterpiece. It was a spineless thing, now dragged, now rushed, never Brahms, but occasionally Boston—notably when you could lean back and listen to the trombones.

[215]

Study in black and gray tones: Mrs. Maurice Goldblatt (left) and Mrs. Lawrence Kimpton in the Casino lounge waiting for their husbands to join them before going into the oval room to dine. The Kimptons were in the Goldblatt party at dniner and the Symphony.

Pausing for a cocktail before dinner at the Casino were (left to right) Mrs. Spencer Cone, Charles Hardy and Mrs. Fairfax Cone. Mrs. Spencer Cone wore a multi-colored gown of soft blue and green shades while the other Mrs. Cone (a distant relation) **choose powder blue crepe.** Yellow lighted **tapers formed a soft background** for the **dining crowd in the club's** Oval Room.

Friday was a busy day for Mrs. Harry Drake. She barely had time to catch her breath between a tea in the afternoon, dinner at the Casino and the Boston Symphony orchestra's performance at Orchestra Hall.

For a Chicago Hearing Society tea (right), Mrs. Drake wore a dark dress with polka dot cuffs and oversized tie. Her evening gown a few hours later was off-the-shoulder black, trimmed with satin.

CHICAGO DAILY NEWS
For and about WOMEN

Reg. U.S. Pat. Off.

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

MAY 17 1953

FIRST OF 3

Munch, Boston Symphony In Superb Concert

Reprinted from yesterday's late editions.

By Felix Borowski

The Boston Symphony Orchestra, conducted by Charles Munch, presented the first of three Chicago concerts in Orchestra Hall Friday night. The occasion was a benefit for the Cancer Research Foundation.

The organization has visited this city often and as often has evoked admiration for its striking accomplishments. Once again it proved that it is a magnificent orchestra, superb in each section—the strings, woodwind and brass—possessed of vitality and sweep that would be extraordinary under any circumstance. Yet it verges on the incredible when it is realized that the players are completing a long and arduous tour which, since the middle of April, has taken them from coast to coast.

VERSATILITY SHOWN

The program was well-adapted to show how versatile are the accomplishments of Munch and his performers.

It was natural, perhaps, that two of the most important features were French—the Symphony for Strings by Honegger, and the "Bacchus and Ariane" Ballet by Roussel. These, too, were outstanding in the perfection of tone and cumulative drive with which the music was disclosed.

Honegger's piece was no novelty, for it had received three performances by the Chicago Symphony Orchestra. Yet the work on this occasion revealed qualities—tragedies if you will—that had not been made evident to the same extent before. Honegger conceived it during his anger, sorrow and perturbation of spirit flame unappeased throughout the score.

DRAMATIC THRUST SHOWN

In music such as this, Munch made manifest a dramatic thrust which has not always appeared to be part of his artistic make-up. There were moments in which the composer's rebellion seemed too dreadful to be borne, and the conductor pressed down this turbulence upon his strings so fiercely that the music became something above and beyond mere sound.

In Roussel's ballet there was again a remarkable perception of what may be achieved with theater. The sad adventures of Ariane, her abandonment by Theseus and discovery by Bacchus are not, perhaps, stuff for great dramatic excitement.

The composer, however, was stirred by these things to immense climaxes, and particularly in the Bacchanale at the close, Munch lifted his performance to prodigious degrees of vociferation and tumult that almost brought the listeners to their feet.

The other two works were Sir Hamilton Harty's arrangement of several movements from Handel's "Water Music," which opened the program, and the C Minor Symphony by Brahms, which brought it to an end.

The first named was admirably revealed, even discounting a slight imprecision in the first Allegro. But the crisp attack in the Burree, the beauty of tone disclosed by the woodwind in the Air, the lovely playing of the flute and clarinet in the Trio and the spirit and brilliance made evident in the Finale were wonderful to hear.

~~Cir. (D 358,568)~~ (S 448,319)

This Clipping From
CHICAGO, ILL.
~~SUN~~ Tribune

MAY 17 1953

AUDIENCE HAILS BOSTON GROUP IN ORCHESTRA HALL

Munch Is Featured as Conductor

BY CLAUDIA CASSIDY

[Reprinted from yesterday's late editions]

Munch

Sadly missed these last four seasons, the Boston orchestra returned Friday night for three week-end concerts in Orchestra hall, the first and third under the baton of its artistic director, Charles Munch, the second featuring its former conductor and valued guest, Pierre Monteux. Only the combination was new. Mr. Munch has been an occasional visitor with the Chicago Symphony and French National orchestras, and Mr. Monteux is as perennial at Ravinia as the petunias. Polished to a gleaming, liquid, incomparable luster by that passionate perfectionist, the late Serge Koussevitzky, we knew the Boston orchestra as one of the wonders of the world.

But times, and orchestras, change. At this first concert, the Dionysian Mr. Munch, who is a charmer from 'way back, seemed to be snake-charming the music and indulging, from Handel to Brahms by way of Honegger and Roussel, in the razzle-dazzle finish. This evoked storms of applause and, I'm told by a friend who could stay longer, a "Meistersinger" encore. But to one who treasured the Boston tone it was deeply disturbing, and in terms of the patrician line and nobility of style essential to great orchestras, at times it verged perilously on the cheap.

Munch Unpredictable

Mr. Munch is not a predictable conductor—he has done some of the same music far better at other concerts—and perhaps this performance was erratic in the extreme. It was highly personal, not to say self-indulgent, and it was hard on a superb orchestra. That orchestra once a miracle of tone in exquisite equilibrium, was just another orchestra made up of distinguished players temporarily out of luck. True, you could hear eloquent reminders—the patrician line of Richard Burgin's violin, the warm beauty of Joseph de Pasqale's viola, the burnished splendor of the brass, even, now and then, a hint of the old double basses—but you could no more hear the glory of the Boston orchestra than of the music it was playing.

Hopped Up

Mr. Munch's best effect came in a piece for which he has a special affinity, the Honegger Symphony for Strings, with the trumpet finale. It was not his finest performance, but again it got inside the music to the sense of pain, of bitter striving, and of triumph. The Handel-Harty "Water Music" had its interludes, for it is lovely music, but it was hopped up with conducting benzedrine. The Roussel Suite from "Bacchus et Ariane," sometimes a Munch masterpiece of kaleidoscopic sound, wound up with such razzle-dazzle it seemed to me unbearably cheap. True, it brought down the house, but the Boston orchestra has left a far more virtuoso imprint on that and better French music. The Brahms First? Well, let us say it is not a Munch masterpiece. It was a spineless thing, now dragged, now rushed, never Brahms, but occasionally Boston—notably when you could lean back and listen to the trombones.

[213]

Study in black and gray tones: Mrs. Maurice Goldblatt (left) and Mrs. Lawrence Kimpton in the Casino lounge waiting for their husbands to join them before going into the oval room to dine. The Kimptons were in the Goldblatt party at dniner and the Symphony.

Pausing for a cocktail before dinner at the Casino were (left to right) Mrs. Spencer Cone, Charles Hardy and Mrs. Fairfax Cone. Mrs. Spencer Cone wore a multi-colored gown of soft blue and green shades while the other Mrs. Cone (a distant relation) choose powder blue crepe. Yellow lighted tapers formed a soft background for the dining crowd in the club's Oval Room.

Friday was a busy day for Mrs. Harry Drake. She barely had time to catch her breath between a tea in the afternoon, dinner at the Casino and the Boston Symphony orchestra's performance at Orchestra Hall.

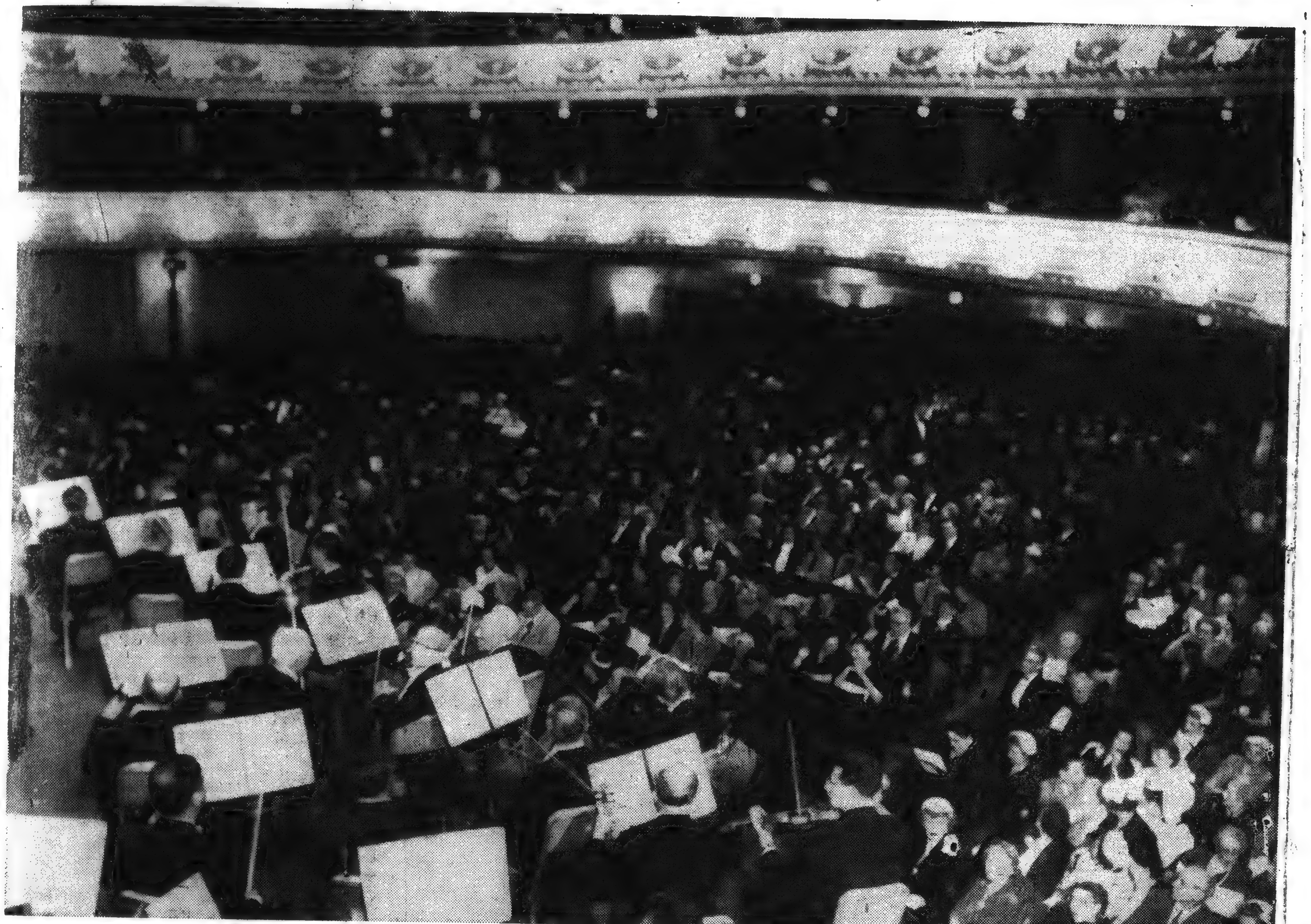
For a Chicago Hearing Society tea (right), Mrs. Drake wore a dark dress with polka dot cuffs and oversized tie. Her evening gown a few hours later was off-the-shoulder black, trimmed with satin.

for and about WOMEN

Reg. U.S. Pat. Off.

BOSTON SYMPHONY PLAYS FOR CHARITY

For Society, Friday Night Was a Time for Culture



The Boston Symphony Orchestra warming up before Conductor Charles Munch took the podium in Orchestra Hall Friday night. From the southwest corner of the stage the photographer took this picture of a society turnout. This was the first benefit undertaking of the women's board of the University of Chicago Cancer Research Foundation. Board members and friends paid $50 a couple, dined earlier at the Casino and at private parties in homes.

AFRICAN TRIP

Defense Chiefs in 'Paradise'

BY BETTY BEALE

WASHINGTON—U. S. defense chiefs are back in the normalcy of Washington (if you can call this town normal) after an "Arabian Nights" experience in Africa that still has them pinching themselves in wonder.

Secretary of Defense Wilson, Secretary of the Navy Anderson, Gen. Omar Bradley, chairman of the Joint Chiefs of Staff, and their wives stepped into a storybook world of veiled women and powerful Arabian chieftains when they flew from defense meetings in Europe to Morocco.

* * *

EL GLAOUI, 86-year-old Pasha of Marrakech, who has 100 concubines and four wives, the youngest 20, introduced the Americans to a life last seen only in a Hollywood movie.

They dined in his Moorish palace under a mosaic ceiling

Elegant Crowd Dines at Casino; Pays $50 a Couple for Concert

For a review of the Boston Symphony's concert see the Drama and Music page.

BY ATHLYN DESHAIS

Not all of the $50 tickets that were purchased for entertainment Friday night were for the privilege of watching Marciano knock out Walcott in the first round.

Many of our townsmen, seeking a quiet evening of culture, willingly paid $50 a couple to go to Orchestra Hall where the Boston Symphony was playing under the auspices of the University of Chicago Cancer Research Foundation.

Not being able to foresee that it would be such a balmy May evening, most women turned out in quiet dignity—almost presenting a somber picture, in their navy blue and black short frocks of organza or lace or faille.

* * *

EARLIER at the Casino, 150 dined by candlelight in peaceful splendor.

The menu: Puree of Mongole, chicken Veronique (smothered in white grapes), asparagus, strawberries Romanoff and demi tasse.

In the contingent wearing subdued dress were Mrs. Malcolm Boyle Jr. in navy lace, Mrs. Edward Cummings in navy chiffon, Countess Alain de Talence in black taffeta, Mrs. Bolton Sullivan in black silk and chiffon.

Mrs. Harry L. Drake was another in black, Mrs. Nevins Kirk in black tulle embroidered with jet, and Mrs. Howard P. Jennings in floor length black net.

Mrs. Maurice Goldblatt, who with Mr. Goldblatt was host to the Kimptons, was in heavy black faille with a matching coat.

* * *

MORE IN the May mood was the colorful nosegay that Mrs. Ralph Mills pinned to the waist of her navy blue gown. Mrs. Dexter Cummings brightened her black taffeta and chiffon frock by pinning a big pink carnation at the neckline of the dress.

Mrs. John Alden Carpenter was brightness itself in a long evening gown of fuchsia tones. The watermelon tone of Mrs. Jason Whitney's chiffon gown was like a preview of a warm summer evening.

Other light touches . . . the rainbow pastel starched organza gown of Mrs. John F. Cuneo . . . the light blue chiffon dress of Mrs. Merrill Meigs. Over which was worn a light blue fox jacket . . . the gray lace gown of Mrs. Lawrence A. Kimpton styled along fitted lines that flare out at the knees . . . the white knit bodice that topped Mrs. John E. Kenney's gold and white full skirt . . . the green and black print silk gown of Ruth Cummings.

* * *

MRS. FAIRFAX Cone was in a slim crepe dress of powder blue. White bodice with full black skirt made up the costume of Mrs. Norton V. Smith.

Beige chiffon and lace fashioned the dress worn by Mrs. Malcolm Boyle Sr.

Both Mrs. Donald McPherson and Mrs. Howard Fenton gave small dinners at home.

POPS

[214.]

MISSING
PAGE(S)

TIGHT BINDING

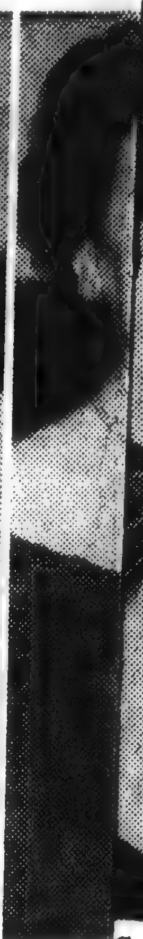
1952-
1953
SEASON

U.S.
TOUR
ADVANCE

THEY WERE THERE

Chancellor and Mrs. Lawrence A. Kimpton at dinner in Casino club before last night's performance of Boston Symphony orchestra in Orchestra hall.

Mrs. Malcolm J. Boyle (left) and Mrs. John F. Cuneo at Casino club. Women's board of University of Chicago Cancer Research Foundation presented symphony performance.



M
Goldi
John

Striking navy blue dinner dresses were rn to benefit by Mrs. Malcolm J. Boyle (left) and Mrs. Edward M. Cummings.

Mrs. Francis P. Old, of commandant of ninth district. [TRIBUNE Photo

Boston Symphony Packs Hall for Cancer Benefit

BY LOIS BAUR

THE WOMEN'S BOARD of the University of Chicago Cancer Research Foundation said it with music last night at Orchestra hall to the sweet tune of a complete sellout for the first benefit the board has undertaken. Main reason for the triumph was the performance of the Boston Symphony orchestra under the baton of Dr. Charles Munch.

Counterpoint to the sweet music emanating from the concert stage was that coming from the box office. And, with luxury priced boxes at $250 each and choice main floor seats at $25, the profits will please Mrs. Walter B. Wolf and her benefit committee. As an added bonus, Dr. Munch turned over his evening earnings to the foundation. Funds raised from the concert will be used to further the cause of cancer research at the university.

The foyer of Orchestra hall looked like a cross-section of Chicago's "Who's Who" with arrival of guests in formal attire for the concert. Many came directly from the Casino club, where several dinner parties were given by board members.

Among those dining in the Casino club preceding the performance were Mrs. Nevins Kirk, ticket chairman for the benefit; Mr. and Mrs. Wolf, Chancellor and Mrs. Lawrence A. Kimpton of the University of Chicago, Mr. and Mrs. Walter A. Krafft, Mr. and Mrs. Fairfax Cone, Mr. and Mrs. Dexter Cummings, and Countess Alain de Talance de la Barre of Paris, who is visiting her mother, Mrs. William F. Conlon.

After the concert Mrs. John Alden Carpenter entertained at a midnight supper party for Dr. Munch. Among her invited guests were Mr. and Mrs. Pierre Monteux, who attended the concert as guests of Mr. and Mrs. Harry Zelzer. Mr. Monteux will conduct the orchestra tonight.

Members of the foundation's junior auxiliary were recruited to sell programs in the lobby before the concert. These included Miss Marjorie Sinek, Miss Daria Brown, Miss Barbara Howell, Miss Susan Cox, and Miss Nancy Jones.

Cir. (D 560,408) (S 970,897)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 18 1953

Passing in Review

Bostonians' Two Final Concerts: One a Sunbath, One a Sunstroke

BY ROGER DETTMER

Pierre Monteux's Saturday concert with the visiting Bostonians was a welcome sunbath between sunstrokes. His concern was warming music, not cremating it.

If there was no performance miracle in the wake of Friday's cataclysm, Papa Monteux's achievements were no less remarkable simply because they happened not to be phenomenal. For he did summon echoes through the night of a bygone Boston Symphony—of a giant he helped nourish three decades ago.

* * *

OF ALL THE MAESTROS now inhabiting the land, Pierre Monteux remains the most romantic of our classicists. He will not warp a piece in personal frenzy, just as he will not coldly emasculate one.

And if he did not drive Beethoven's second symphony to convulsions, neither did he crumble it into dust like yellowed parchment. His was reflective Beethoven, a vintage reading but not toothless. The larghetto might have sung more rapturously, and the scherzo have chattered more excitedly, but it was a performance controlled and purposeful.

* * *

PAUL CRESTON'S SECOND symphony, written in 1944, is one of those recurring apotheoses of song and dance in two movements so dear to our contemporary craftsmen.

Like all of his mature works, this is written glamorously—first like a movie score for "Cimarron," later like background music to an Algerian screen epic.

But thematically and harmonically, Symphony No, 2 is eviscerated music—little more than clothing a scarecrow in stiff shirt, white tie and tails.

A pair of suites—both of this century yet both classics—were Mr. Monteux's remaining preoccupations. Stravinsky's "Firebird," the suite made in 1919, featured orchestral missteps, but built withal to a rousing, silver-sounding climax. Richard Strauss' own final suite from "Der Rosenkavalier"—published in 1944 — won sympathy and genial sentiment. Papa Monteux's reading was not invariably idiomatic, but it was loveable.

So was his entire concert. Even Creston's piece.

* * *

CHARLES MUNCH RETURNED yesterday afternoon—a somewhat quieter Orestes, though the Furies had not ceased completely to torment him. His was a curious program: A succession of 9 and 10 minute pieces, and then Beethoven's Symphony No. 7 (the fifth local performance since Easter).

Before intermission were Samuel Barber's "School for Scandal" Overture, "Royal Hunt and Storm" from "The Trojans at Carthage" by Berlioz (infinitely greater music when the composer's wordless chorus is heard), "Afternoon of a Faun" by Debussy, and Ravel's "La Valse."

"La Valse" a la Munch is much like "Bolero" a la Toscanini. Ravel loathed the latter rush (eight minutes flat), and one can imagine he would protest Mr. Munch's "La Valse" as strongly. Still, it is curiously exciting—like a witch scene from "Macbeth," with toil and trouble at full boil.

In Beethoven, the Furies slowly reassembled. As a performance it was white hot, careless and brassy. As a reading it was dynamically tense, but not rhythmically so.

Forgetting the pealing brass and thundering timpani, Beethoven's seventh—without rigid rhythmic control and ceaseless forward motion—becomes a park-band orgy. Orchestra Hall is not the Esplanade on the Charles River.

On the Aisle

Munch the Dionysian Opens Bosto Week-End in Orchestra Hall

BY CLAUDIA CASSIDY

SADLY MISSED these last four seasons, the Boston orch returned last night for three week-end concerts in Orch hall, the first and third under the baton of its artistic dire Charles Munch, the second featuring its former conductor and v guest, Pierre Monteux. Only the combination was new. Mr. M has been an occasional visitor with the Chicago Symphony and F National orchestras, and Mr. Monteux is as perennial at Ravin the petunias. Polished to a gleaming, liquid, incomparable lust that passionate perfectionist, the late Serge Koussevitzky, we knew the Boston orchestra as one of the wonders of the world.

Munch

But times, and orchestras, change. At this first concert, the Dionysian Mr. Munch, who is a charmer from 'way back, seemed to be snake-charming the music and indulging, from Handel to Brahms by way of Honegger and Roussel, in the razzle-dazzle finish. This evoked storms of applause and, I'm told by a friend who could stay longer, a "Meistersinger" encore. But to one who treasured the Boston tone it was deeply disturbing, and in terms of the patrician line and nobility of style essential to great orchestras, at times it verged perilously on the cheap.

Mr. Munch is not a predictable conductor—he has done some of the same music far better at other concerts—and perhaps this performance was erratic in the extreme. It was highly personal, not to say self-indulgent, and it was hard on a superb orchestra. That orchestra, once a miracle of tone in exquisite equilibrium, was just another orchestra made up of distinguished players temporarily out of luck. True, you could hear eloquent reminders—the patrician line of Richard Burgin's violin, the warm beauty of Joseph de Pasqale's viola, the burnished splendor of the brass, even, now and then, a hint of the old double bas but you could no more hea glory of the Boston orchestra of the music it was playing.

Mr. Munch's best effect ca a piece for which he has a s affinity, the Honegger Sym for Strings, with the tru finale. It was not his fines formance, but again it got the music to the sense of p bitter striving, and of tri The Handel-Harty "Water sic" had its interludes, for lovely music, but it was hopp with conducting benzedrine Roussel Suite from "Bacch Ariane," sometimes a Munch terpiece of kaleidoscopic s wound up with such razzle- it seemed to me unbearably True, it brought down the but the Boston orchestra ha a far more virtuoso impr that and better French music Brahms First? Well, let us is not a Munch masterpie was a spineless thing dragged, now rushed, Brahms, but occasionally Bos notably when you could lea and listen to the trombones.

TIGHT BINDING

1952-
1953
SEASON

THEY WERE THE

Chancellor and Mrs. Lawrence A. Kimpton dinner in Casino club before last night's performan of Boston Symphony orchestra in Orchestra hall.

rs. Maurice Goldblatt, Mrs. Burton L. Gordon, and Mrs. Nathan blatt (from left), among other Casino diners. After concert Mrs. Alden Carpenter entertained at supper.

Striking navy blue dinner dresses were worn to benefit by Mrs. Malcolm J. Boyle Jr. (left) and Mrs. Edward M. Cummings.

Mrs. Francis P. Old, wi of commandant of ninth nav district. [TRIBUNE Photo]

Boston Symphony Packs Hall for Cancer Benefit

BY LOIS BAUR

THE WOMEN'S BOARD of the University of Chicago Cancer Research Foundation said it with music last night at Orchestra hall to the sweet tune of a complete sellout for the first benefit the board has undertaken. Main reason for the triumph was the performance of the Boston Symphony orchestra under the baton of Dr. Charles Munch.

Counterpoint to the sweet music emanating from the concert stage was that coming from the box office. And, with luxury priced boxes at $250 each and choice main floor seats at $25, the profits will please Mrs. Walter B. Wolf and her benefit committee. As an added bonus, Dr. Munch turned over his evening earnings to the foundation. Funds raised from the concert will be used to further the cause of cancer research at the university.

The foyer of Orchestra hall looked like a cross-section of Chicago's "Who's Who" with arrival of guests in formal attire for the concert. Many came directly from the Casino club, where several dinner parties were given by board members.

Among those dining in the Casino club preceding the performance were Mrs. Nevins Kirk, ticket chairman for the benefit; Mr. and Mrs. Wolf, Chancellor and Mrs. Lawrence A. Kimpton of the University of Chicago, Mr. and Mrs. Walter A. Krafft, Mr. and Mrs. Fairfax Cone, Mr. and Mrs. Dexter Cummings, and Countess Alain de Talance de la Barre of Paris, who is visiting her mother, Mrs. William F. Conlon.

After the concert Mrs. John Alden Carpenter entertained at a midnight supper party for Dr. Munch. Among her invited guests were Mr. and Mrs. Pierre Monteux, who attended the concert as guests of Mr. and Mrs. Harry Zelzer. Mr. Monteux will conduct the orchestra tonight.

Members of the foundation's junior auxiliary were recruited to sell programs in the lobby before the concert. These included Miss Marjorie Sinek, Miss Daria Brown, Miss Barbara Howell, Miss Susan Cox, and Miss Nancy Jones.

U.S.
TOUR
ADVANCE CLIPPINGS

Cir. (D 560,408) (S 970,897)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

MAY 18 1953

Passing in Review

Bostonians' Two Final Concerts: One a Sunbath, One a Sunstroke

BY ROGER DETTMER

Pierre Monteux's Saturday concert with the visiting Bostonians was a welcome sunbath between sunstrokes. His concern was warming music, not cremating it.

If there was no performance miracle in the wake of Friday's cataclysm, Papa Monteux's achievements were no less remarkable simply because they happened not to be phenomenal. For he did summon echoes through the night of a bygone Boston Symphony—of a giant he helped nourish three decades ago.

* * *

OF ALL THE MAESTROS now inhabiting the land, Pierre Monteux remains the most romantic of our classicists. He will not warp a piece in personal frenzy, just as he will not coldly emasculate one.

And if he did not drive Beethoven's second symphony to convulsions, neither did he crumble it into dust like yellowed parchment. His was reflective Beethoven, a vintage reading but not toothless. The larghetto might have sung more rapturously, and the scherzo have chattered more excitedly, but it was a performance controlled and purposeful.

* * *

PAUL CRESTON'S SECOND symphony, written in 1944, is one of those recurring apotheoses of song and dance in two movements so dear to our contemporary craftsmen.

Like all of his mature works, this is written glamorously—first like a movie score for "Cimarron," later like background music to an Algerian screen epic.

But thematically and harmonically, Symphony No, 2 is eviscerated music—little more than clothing a scarecrow in stiff shirt, white tie and tails.

A pair of suites—both of this century yet both classics—were Mr. Monteux's remaining preoccupations. Stravinsky's "Firebird," the suite made in 1919, featured orchestral missteps, but built withal to a rousing, silver-sounding climax. Richard Strauss' own final suite from "Der Rosenkavalier"—published in 1944—won sympathy and genial sentiment. Papa Monteux's reading was not invariably idiomatic, but it was loveable.

So was his entire concert. Even Creston's piece.

* * *

CHARLES MUNCH RETURNED yesterday afternoon—a somewhat quieter Orestes, though the Furies had not ceased completely to torment him. His was a curious program: A succession of 9 and 10 minute pieces, and then Beethoven's Symphony No. 7 (the fifth local performance since Easter).

Before intermission were Samuel Barber's "School for Scandal" Overture, "Royal Hunt and Storm" from "The Trojans at Carthage" by Berlioz (infinitely greater music when the composer's wordless chorus is heard), "Afternoon of a Faun" by Debussy, and Ravel's "La Valse."

"La Valse" a la Munch is much like "Bolero" a la Toscanini. Ravel loathed the latter rush (eight minutes flat), and one can imagine he would protest Mr. Munch's "La Valse" as strongly. Still, it is curiously exciting—like a witch scene from "Macbeth," with toil and trouble at full boil.

In Beethoven, the Furies slowly reassembled. As a performance it was white hot, careless and brassy. As a reading it was dynamically tense, but not rhythmically so.

Forgetting the pealing brass and thundering timpani, Beethoven's seventh—without rigid rhythmic control and ceaseless forward motion—becomes a park-band orgy. Orchestra Hall is not the Esplanade on the Charles River.

On the Aisle

Munch the Dionysian Opens Boston Week-End in Orchestra Hall

BY CLAUDIA CASSIDY

SADLY MISSED these last four seasons, the Boston orche
returned last night for three week-end concerts in Orche
hall, the first and third under the baton of its artistic direc
Charles Munch, the second featuring its former conductor and val
guest, Pierre Monteux. Only the combination was new. Mr. Mu
has been an occasional visitor with the Chicago Symphony and Fre
National orchestras, and Mr. Monteux is as perennial at Ravini
the petunias. Polished to a gleaming, liquid, incomparable luster
that passionate perfectionist, the late Serge Koussevitzky, we knew the Boston orchestra as one of the wonders of the world.

Munch

But times, and orchestras, change. At this first concert, the Dionysian Mr. Munch, who is a charmer from 'way back, seemed to be snake-charming the music and indulging, from Handel to Brahms by way of Honegger and Roussel, in the razzle-dazzle finish. This evoked storms of applause and, I'm told by a friend who could stay longer, a "Meistersinger" encore. But to one who treasured the Boston tone it was deeply disturbing, and in terms of the patrician line and nobility of style essential to great orchestras, at times it verged perilously on the cheap.

Mr. Munch is not a predictable conductor—he has done some of the same music far better at other concerts—and perhaps this performance was erratic in the extreme. It was highly personal, not to say self-indulgent, and it was hard on a superb orchestra. That orchestra, once a miracle of tone in exquisite equilibrium, was just another orchestra made up of distinguished players temporarily out of luck. True, you could hear eloquent reminders—the patrician line of Richard Burgin's violin, the warm beauty of Joseph de Pasqale's viola, the burnished splendor of the brass, even, now and then,

a hint of the old double bas
but you could no more hear
glory of the Boston orchestra
of the music it was playing.

Mr. Munch's best effect ca
a piece for which he has a sp
affinity, the Honegger Symp
for Strings, with the trum
finale. It was not his finest
formance, but again it got
the music to the sense of
bitter striving, and of tri
The Handel-Harty "Wate
sic" had its interludes, for
lovely music, but it was hop
with conducting benzedrine
Roussel Suite from "Bacc
Ariane," sometimes a Munch
terpiece of kaleidoscopic
wound up with such razzle
it seemed to me unbearably
True, it brought down the
but the Boston orchestra
a far more virtuoso imp
that and better French mus
Brahms First? Well, let u
is not a Munch masterp
was a spineless thing
dragged, now rushed
Brahms, but occasionally
notably when you could lea
and listen to the trombones

Critics Sou

Glitte
Bosto

CHICA
I am only
churlish, b
more of its

I'm not
Boston street
entirely blame
But I wandere
they call the N
streets that ha

They *do* h
policeman if h
courteously rep
and Clark, whi
I trotted off rep
west because I
lists if I don't

THE RO
EY
By RUDOL

Glittering A
Applauds Sy

(Continued from

But something
suddenly I got the
mixed up. So wh
corner there was
neither of the tw
any names on them

Finds the

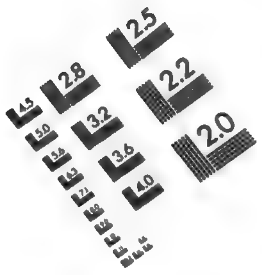
There were no
corner either, nor
corners for blocks
sudden that panic
when you realize you
me. "Be calm," I
member, fear is your
you are lost. Look
and follow it down
find some habitation
Thus it was with
relief that I at
the banks of the C
by putting my fing
which way was dow
ently I emerged safe
gan boulevard which
I recognized by such
Wrigley Tower and C
was leaning on the
something about E
ence unnerved me so
not to present my
to someone who live
It is doubtless ar
but the only ones who
see it are the people
then not always.
Well, be that as it
to find Orchestra Hall
I did. Because, in the
very beautiful place
because the Boston
in on the last leg o
tour, was to give the
three concerts there.
The hall, perhaps
and most distinguishe
the country, seats ab
than Symphony Hall,
ably more intimate in
the fact that it is very
which places everyone
with the stage. Over
and there is no prosc
color is exactly that
choice piece of Wedgw
off with white moulding
tive design in the Wed
auditorium repeats the
charming grey and whi
gan pipes are also gr
deeper hue. The acoust
equally distinguished, t
what sharper and more
those in Symphony Ha
The occasion of the
the series, sponsored
Board of the University
cer Research program
of lofty social implic
Chicago society shelle
or $50 a ticket on
place was filled withi
city with as attract
not to say as haughty—
seen in some time. Du
chestra Hall has boxes
style, which is to say
of secluded nooks, haug
ged; you very defini
that anybody in a box
anybody, unless, as y
them happened to be
white tie.

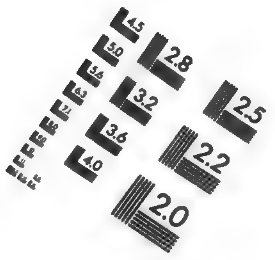
REDUCTION
RATIO
18x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

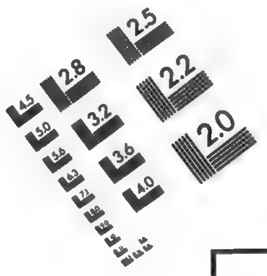
2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

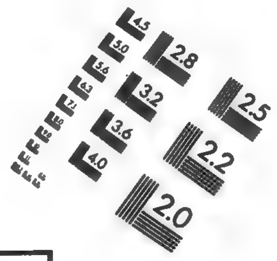
1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

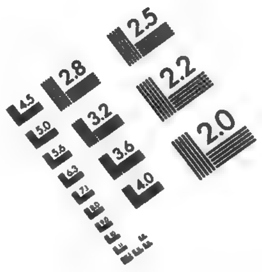


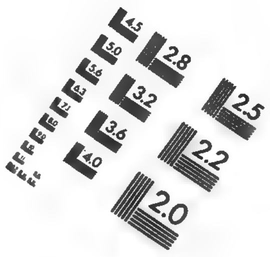


PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC





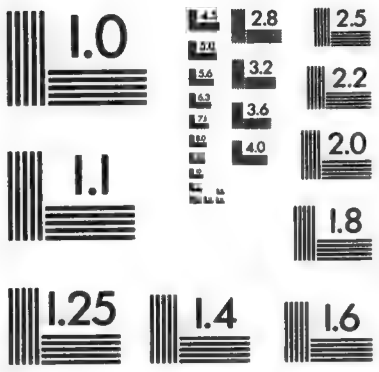




200 mm

150 mm

100 mm



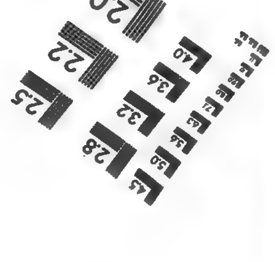
1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

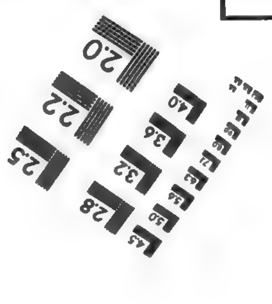
2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

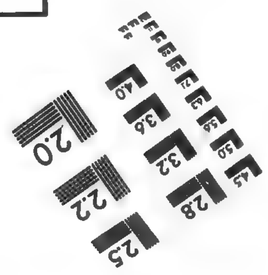
A5



A4

A3

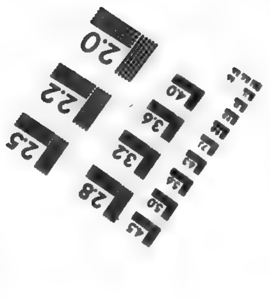




PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

s Francis P. Old, wife
mmandant of ninth naval
t. (TRIBUNE Photos)

Aisle
Opens Boston's
estra Hall
IDY

ns, the Boston orchestr
nd concerts in Orchestr
on of its artistic directo
mer conductor and valu
ion was new. Mr. Munc
ago Symphony and Fren
s perennial at Ravinia
d, incomparable luster
of the old double basse
could no more hear
the Boston orchestra th
music it was playing.
unch's best effect came
for which he has a spe
the Honegger Symph
ings, with the trump
it was not his finest
e, but again it got in
ic to the sense of pain,
triving, and of trium
andel-Harty "Water
d its interludes, for it
music, but it was hopped
nducting benzedrine.
Suite from "Bacchus
sometimes a Munch
of kaleidoscopic sou
up with such razzle-daz
d to me unbearably che
brought down the hou
Boston orchestra has
more virtuoso imprint
better French music.
First? Well, let us say
Munch masterpiece.
spineless thing,
ed, now rusted, ne
but occasionally Boston
when you could lean
n to the trombones.

Cir. (D 145,494) (S 272,057)
This Clipping From
BOSTON, MASS.
HERALD
MAY 19 1953

Critics Sound Only Sour Note

Glittering Audience Applauds Boston Symphony in Chicago

By RUDOLPH ELIE

CHICAGO, May 18—I hate to say it, really, as I am only a visitor in town and do not wish to seem churlish, but I do wish Chicago would put names on more of its streets.

★ ★ ★

I'm not criticizing, you understand, as I am well aware Boston streets, with their peculiar twists and turns are not entirely blameless in the matter of leading strangers astray. But I wandered around for a couple of hours in the section they call the Near North Side and I counted no less than 148 streets that have no names on them at all.

★ ★ ★

They *do* have names, though, because when I asked a policeman if he knew where there was a news stand, he courteously replied that there was one at the corner of Division and Clark, which was three blocks north and four blocks west. I trotted off repeating to myself three blocks north and four blocks west because I never can remember directions or grocery store lists if I don't repeat them to myself all the way.

(Continued on Page Twenty)

THE ROVING EYE

By RUDOLPH ELIE

Glittering Audience Applauds Symphony

(Continued from First Page)

But something snapped inside and suddenly I got the three and the four mixed up. So when I arrived at the corner there was no news stand—and neither of the two cross streets had any names on them anywhere.

Finds the River

There were no names on the next corner either, nor on any of the other corners for blocks around and all of a sudden that panic that sweeps over you when you realize you're lost swept over me. "Be calm," I said to myself. "Remember, fear is your worst enemy when you are lost. Look for the nearest river and follow it down and you're sure to find some habitation."

Thus it was with a great sigh of relief that I at last found myself on the banks of the Chicago river and, only by putting my finger in it, determined which way was downstream. And presently I emerged safe and sound on Michigan boulevard which, though not named, I recognized by such landmarks as the Wrigley Tower and Col. McCormick who was leaning on the bridge muttering something about England. The experience unnerved me so much I have decided not to present my letter of introduction to someone who lives on McClurg street. It is doubtless around here somewhere, but the only ones who know it when they see it are the people who live on it, and then not always.

Well, be that as it may, I did manage to find Orchestra Hall and I am very glad I did. Because, in the first place, it is a very beautiful place and in the second because the Boston Symphony, coming in on the last leg of its first national tour, was to give the first of a series of three concerts there.

The hall, perhaps one of the prettiest and most distinguished music halls in the country, seats about 40 less people than Symphony Hall, but it is considerably more intimate in character due to the fact that it is very wide for its depth, which places everyone in closer contact with the stage. Over the stage itself—and there is no proscenium arch—the color is exactly that of a particularly choice piece of Wedgwood, a blue set off with white moulding of a most decorative design in the Wedgwood style. The auditorium repeats the motif, but in a charming grey and white, while the organ pipes are also grey, though of a deeper hue. The acoustics proved to be equally distinguished, too, though somewhat sharper and more outspoken than those in Symphony Hall.

The occasion of the first concert of the series, sponsored by the Women's Board of the University of Chicago's Cancer Research program, was clearly one of lofty social implication. It appears Chicago society shelled out $250 a box or $50 a ticket on the floor, and the place was filled within an ace of capacity with as attractive and opulent—not to say as haughty—a crowd as I have seen in some time. Due to the fact Orchestra Hall has boxes in the European style, which is to say a glittering row of secluded nooks, haughtiness is encouraged; you very definitely get the idea that anybody in a box is simply not just anybody, unless, as was the case, one of [illegible] embarrassingly [illegible]

Orchestra Fresh

While I got the impression these society people were perhaps a little less than firmly grounded musically (the ladies in the box next to mine spent most of their time audibly noticing who was in the others), they certainly responded to the orchestra and to Charles Munch in a way to make Boston audiences seem numb indeed.

The orchestra, wonderfully fresh for all its travels, looked wonderfully well and it played with astonishing bravura to achieve, at the end, an ovation that resulted in an encore. I found it all an immensely exciting and happy affair and so, obviously, did the audience.

The music critics, however, three to one, tore into Mr. Munch with extraordinary ferocity. They were the first music critics so far on the trip to do so, for everywhere else the orchestra has found nothing but the most fantastic cordiality. Indeed, its notices have equalled and often surpassed those of its memorable European trip last year mainly, I suppose, because the European critics are a little better equipped. However, the Chicago critics, excepting Felix Borowski, gave the conductor a furious dressing down for whooping it up. He did whoop it up, too, but for $250 a box you don't, as the Chicago orchestra did in Boston, render everyone speechless with ennui. (Don't fire unless fired upon, but if they mean to have a fight, let it begin here.)

In any case, whether the critics had a case or not, and it is more than likely they did not have anything but a case of warped civic pride, it was an occasion of great musical excitement, and an extremely glittering one, too. At least, it made me very happy to meet with the men of the orchestra again, to hear of their adventures so far (of which more presently) and to be on hand when they turned in so vivid and so exciting a performance.

Well, I guess I'll go off now and see if I can find McClurg street after all. If you don't hear from me for a couple of days do not be alarmed. I can probably find my way back to the Chicago river and follow it downstream.

THE BOSTON HERALD
TUESDAY, MAY 19, 1953

[218]

Cir. (D 614,687) (S 655,155)
This Clipping From
CHICAGO, ILL.
SUN-TIMES

Pierre Monteux Back At Old Stand

Reprinted from yesterday's late editions

By Felix Borowski

PIERRE MONTEUX

Pierre Monteux replaced Charles Munch as conductor of the Boston Symphony Orchestra when it gave the second of its three concerts in Orchestra Hall Saturday night.

The organization and Munch are lucky to have so gifted and remarkable a guest leader to help them on this tour, one of the longest in time and mileage that an American orchestra ever has undertaken.

But in a sense, Monteux was returning home when he undertook to share the Boston orchestra's podium, for 34 years ago he was its permanent conductor, and the powers that were made a vast mistake when they permitted him to leave.

The program made manifest the fact that Monteux still remains one of the most musicianly, and, in the matter of baton technique, one of the most expert of the world's conductors. No unnecessary movements or gestures disturb the listener's absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

MAY 17, 1953 58

Monteux Back At Old Stand; It Sounds Good

By Felix Borowski

Pierre Monteux replaced Charles Munch as conductor of the Boston

ave in

absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

NOTHING OF KIND

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

MELODY IS MODERN

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

POPS

THE ROVING EYE

By RUDOLPH ELIE

Boston Nut Soda Title An Undeserved Honor

CHICAGO—Having just emerged from a combination restaurant and soda fountain in Chicago known as Charmet's encompassing a concoction known as a "Boston Nut Soda," I have come to the conclusion that Boston occupies a very curious position in the minds of the people who don't live there. A Boston Nut Soda has about as much connection with Boston as Lake Michigan.

That Charmet's is quite a place just the same, being a sort of super colossal Brigham's located on North Michigan avenue within a Boston Nut Soda's throw of the two stone water towers or whatever they are marking the northernmost boundary of the great Chicago fire.

It seems the owner, an architect named Ephstein, got out his drawing board and T square some years ago, and created no less than two dozen ice cream sundaes bearing such fanciful titles as Charmet's Atomic, Charmet's Giant Beauty, Eiffel Tower Surprise, Charmet's Delight, Charmet's Banana Split (senior and junior), Charmet's Old Fashioned American Beauty and The Boston Nut Soda.

These things, ranging in price up to $1.25 for the Giant Beauty, are works of art to behold. They are assembled in glasses the size of champagne magnums and dishes the size of punch bowls by a master craftsman of the fountain (I assume his apprenticeship is at least seven years) from Mr. Ephstein's own blueprints. When complete, they are magnificent edifices containing three or four scoops of ice cream erected on a foundation of lady fingers, sugar wafers, butter cookies, fruit cubes, puff shells, banana slices and French pastries, the whole drenched with fudge or fruit sauces, whipped cream, chopped nuts, fruit slices, berries, melba sauces, compotes and whatever else happens to be handy.

Amazing Digestion

To watch the young people (and the old, too, for this is a very busy place) tear into these fantastic mountains of sweets is to cringe in awe at the wonders of the human digestion. There was, however, nothing for me to do but to try the Boston Nut Soda. A more modest achievement in a small glass only holding a quart, it proved to be a chocolate ice cream soda with a vast scoop of ice cream perched on the rim and propped up by a half dozen sugar wafers, with pecans and whipped cream all over the place and numerous maraschino cherries on top and floating about in the depths of the glass below. I am, I think, the only Bostonian who ever saw a Boston Nut Soda, let alone ate one, and how poor little old conservative Boston got into the act I am sure I do not know.

Yet Boston is hurled about quite a lot hereabouts as the title to something or other. Coffee Boston, it appears, is coffee with two servings of cream; what Bostonians would actually call coffee half. Coffee half means nothing here at all; they don't know what you mean. There is also a special Boston malted, (the pleasures of which I side-stepped) and the Boston dinner. This consists of baked beans with white rolls, and goes for the conservative sum of 47 cents. There are numerous Boston stores, too, though what is exactly Boston about them I have not yet discovered.

Chicago is, however, an exceedingly bright and engaging sort of town. It is a little too big for a Bostonian to be really comfortable in right away as the distances between the ordinary points of interest are too vast, the public transportation systems too complex to learn in a few days, the traffic too bewildering.

Since, by Boston standards, the Chicago the visitor sees is laid out with the utmost simplicity, being nothing but a half dozen wide streets running north and south cut into regular blocks by streets running east and west, it would seem to present no problem. But it does, mainly for the fact that in addition to the extremely heavy traffic, the streets are cluttered up with millions of buses, street cars and elevated systems. Progress is thus pretty slow in the downtown sections as, of course, it is in Boston. Yet you somehow get the idea it shouldn't be that slow in such an elementary street layout; that the one-way street might be more profitably exploited.

Cheerful City

At the moment a huge underground parking lot is in progress right in the middle of Michigan boulevard and that might be helping to slow everything down. But certainly everyone seems cheerful enough, the cops and the bus drivers being remarkably pleasant and helpful. And, as I judge a city by the temper of its cops, bus drivers, hotel clerks, bellboys, salesgirls and waiters (who, after all, are about all the stranger ever really comes in contact with), I find Chicago a most agreeable place.

It has many very fine restaurants, a lake whitefish that is especially delectable, any number of great stores and shops, one of the finest museums I've seen anywhere, a beautiful series of lakefront parks, some very fine though rather nondescript buildings architecturally speaking, a couple of zoos that make Boston's seem pitiful indeed, and a pace that, though faster than Boston's is not as fast as New York's. It is, in short, what we've all known it to be for a long time: one of America's greatest cities, but it is also one of America's most amiable ones.

As for the Boston Nut Soda, we really don't deserve the honor. We don't think on such a grand scale as all that.

THE BOSTON HERALD
THURSDAY, MAY 21, 1953

Mrs. Francis P. Old, wife of commandant of ninth naval district. [TRIBUNE Photo]

e Aisle

an Opens Boston's Orchestra Hall

A CASSIDY

ur seasons, the Boston orchest
week-end concerts in Orchest
the baton of its artistic directo
g its former conductor and valu
combination was new. Mr. Mun
the Chicago Symphony and Fren
teux is as perennial at Ravinia
ng, liquid, incomparable luster

a hint of the old double basse
but you could no more hear
glory of the Boston orchestra th
of the music it was playing.

Mr. Munch's best effect cam
a piece for which he has a spe
affinity, the Honegger Sympho
for Strings, with the trump
finale. It was not his finest p
formance, but again it got in
the music to the sense of pain,
bitter striving, and of trium
The Handel-Harty "Water M
sic" had its interludes, for it
lovely music, but it was hopped
with conducting benzedrine.
Roussel Suite from "Bacchus
Ariane," sometimes a Munch m
terpiece of kaleidoscopic sou
wound up with such razzle-da
it seemed to me unbearably ch
True, it brought down the ho
but the Boston orchestra has
a far more virtuoso imprint
that and better French music.
Brahms First? Well, let us say
is not a Munch masterpiece.
was a spineless thing,
dragged, now rushed, ne
Brahms, but occasionally Bosto
notably when you could lean b
and listen to the trombones.

Critics Sound Only Sour Note

Glittering Audience Applauds Boston Symphony in Chicago

By RUDOLPH ELIE

CHICAGO, May 18—I hate to say it, really, as I am only a visitor in town and do not wish to seem churlish, but I do wish Chicago would put names on more of its streets.

★ ★ ★

I'm not criticizing, you understand, as I am well aware Boston streets, with their peculiar twists and turns are not entirely blameless in the matter of leading strangers astray. But I wandered around for a couple of hours in the section they call the Near North Side and I counted no less than 148 streets that have no names on them at all.

★ ★ ★

They *do* have names, though, because when I asked a policeman if he knew where there was a news stand, he courteously replied that there was one at the corner of Division and Clark, which was three blocks north and four blocks west. I trotted off repeating to myself three blocks north and four blocks west because I never can remember directions or grocery store lists if I don't repeat them to myself all the way.

(Continued on Page Twenty)

THE ROVING EYE

By RUDOLPH ELIE

Glittering Audience Applauds Symphony

(Continued from First Page)

But something snapped inside and suddenly I got the three and the four mixed up. So when I arrived at the corner there was no news stand—and neither of the two cross streets had any names on them anywhere.

Finds the River

There were no names on the next corner either, nor on any of the other corners for blocks around and all of a sudden that panic that sweeps over you when you realize you're lost swept over me. "Be calm," I said to myself. "Remember, fear is your worst enemy when you are lost. Look for the nearest river and follow it down and you're sure to find some habitation."

Thus it was with a great sigh of relief that I at last found myself on the banks of the Chicago river and, only by putting my finger in it, determined which way was downstream. And presently I emerged safe and sound on Michigan boulevard which, though not named, I recognized by such landmarks as the Wrigley Tower and Col. McCormick who was leaning on the bridge muttering something about England. The experience unnerved me so much I have decided not to present my letter of introduction to someone who lives on McClurg street. It is doubtless around here somewhere, but the only ones who know it when they see it are the people who live on it, and then not always.

Well, be that as it may, I did manage to find Orchestra Hall and I am very glad I did. Because, in the first place, it is a very beautiful place and in the second because the Boston Symphony, coming in on the last leg of its first national tour, was to give the first of a series of three concerts there.

The hall, perhaps one of the prettiest and most distinguished music halls in the country, seats about 40 less people than Symphony Hall, but it is considerably more intimate in character due to the fact that it is very wide for its depth, which places everyone in closer contact with the stage. Over the stage itself—and there is no proscenium arch—the color is exactly that of a particularly choice piece of Wedgwood, a blue set off with white moulding of a most decorative design in the Wedgwood style. The auditorium repeats the motif, but in a charming grey and white, while the organ pipes are also grey, though of a deeper hue. The acoustics proved to be equally distinguished, too, though somewhat sharper and more outspoken than those in Symphony Hall.

The occasion of the first concert of the series, sponsored by the Women's Board of the University of Chicago's Cancer Research program, was clearly one of lofty social implication. It appears Chicago society shelled out $250 a box or $50 a ticket on the floor, and the place was filled within an ace of capacity with as attractive and opulent—not to say as haughty—a crowd as I have seen in some time. Due to the fact Orchestra Hall has boxes in the European style, which is to say a glittering row of secluded nooks, haughtiness is encouraged; you very definitely get the idea that anybody in a box is simply not just anybody, unless, as was the case, one of [illegible] to be [illegible], embarrassingly [illegible].

Orchestra Fresh

While I got the impression these society people were perhaps a little less than firmly grounded musically (the ladies in the box next to mine spent most of their time audibly noticing who was in the others), they certainly responded to the orchestra and to Charles Munch in a way to make Boston audiences seem numb indeed.

The orchestra, wonderfully fresh for all its travels, looked wonderfully well and it played with astonishing bravura to achieve, at the end, an ovation that resulted in an encore. I found it all an immensely exciting and happy affair and so, obviously, did the audience.

The music critics, however, three to one, tore into Mr. Munch with extraordinary ferocity. They were the first music critics so far on the trip to do so, for everywhere else the orchestra has found nothing but the most fantastic cordiality. Indeed, its notices have equalled and often surpassed those of its memorable European trip last year mainly, I suppose, because the European critics are a little better equipped. However, the Chicago critics, excepting Felix Borowski, gave the conductor a furious dressing down for whooping it up. He did whoop it up, too, but for $250 a box you don't, as the Chicago orchestra did in Boston, render everyone speechless with ennui. (Don't fire unless fired upon, but if they mean to have a fight, let it begin here.)

In any case, whether the critics had a case or not, and it is more than likely they did not have anything but a case of warped civic pride, it was an occasion of great musical excitement, and an extremely glittering one, too. At least, it made me very happy to meet with the men of the orchestra again, to hear of their adventures so far (of which more presently) and to be on hand when they turned in so vivid and so exciting a performance.

Well, I guess I'll go off now and see if I can find McClurg street after all. If you don't hear from me for a couple of days do not be alarmed. I can probably find my way back to the Chicago river and follow it downstream.

THE BOSTON HERALD
TUESDAY, MAY 19, 1953

[218]

Cir. (D 145,494) (S 272,057)
This Clipping From
BOSTON, MASS.
HERALD
MAY 19 1953

Cir. (D 614,687) (S 655,155)
This Clipping From
CHICAGO, ILL.
SUN-TIMES

Pierre Monteu

Reprinted from yesterday's late editions

By Felix Borowski

Pierre Monteux replaced Charles Munch as conductor of the Boston Symphony Orchestra when it gave the second of its three concerts in Orchestra Hall Saturday night.

The organization and Munch are lucky to have so gifted and remarkable a guest leader to help them on this tour, one of the longest in time and mileage that an American orchestra ever has undertaken.

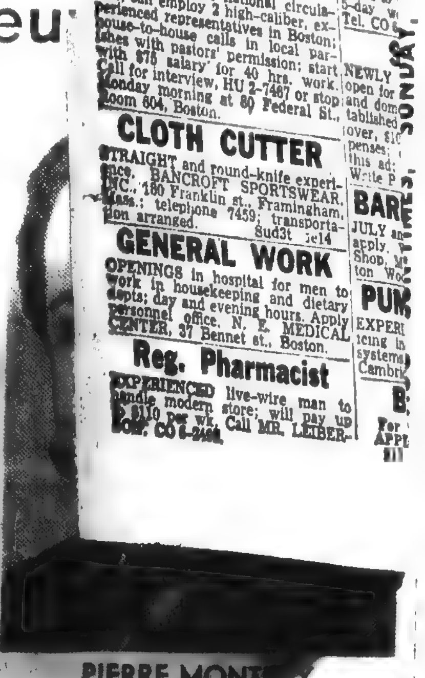
But in a sense, Monteux was returning home when he undertook to share the Boston orchestra's podium, for 34 years ago he was its permanent conductor, and the powers that were made a vast mistake when they permitted him to leave.

The program made manifest the fact that Monteux still remains one of the most musicianly, and, in the matter of baton technique, one of the most expert of the world's conductors. No unnecessary movements or gestures disturb the listener's absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor



CATHOLIC MONTHLY
WITH the largest national circulation, can employ 2 high-caliber, experienced representatives in Boston; house-to-house calls in local parishes with pastors' permission; start with $75 salary for 40 hrs. work. Call for interview, HU 2-7487 or stop Monday morning at 80 Federal St., Room 804, Boston.

CLOTH CUTTER
STRAIGHT and round-knife experience. BANCROFT SPORTSWEAR, INC., 180 Franklin st., Framingham, Mass.; telephone 7459; transportation arranged. 8ud3t je14

GENERAL WORK
OPENINGS in hospital for men to work in housekeeping and dietary depts; day and evening hours. Apply personnel office, N. E. MEDICAL CENTER, 37 Bennet st., Boston.

Reg. Pharmacist
EXPERIENCED live-wire man to handle modern store; will pay up to $110 per wk. Call MR. LEIBER-MAN, CO 6-2468.

proud to
5-day w
Tel. CO 6
NEWLY
open for
and dom
tablished
over, $10
penses;
this ad;
Write P
BARE
JULY an
apply,
Shop,
ton Wo
PUM
EXPERI
ncing in
systems
Cambrid
B
For
APPL

PIERRE MONTEUX

or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

The composer of this work is no fanatic in striving to be up to date

---

Monteux Back At Old Stand; It Sounds Good

By Felix Borowski

Pierre Monteux replaced Charles Munch as conductor of the Boston Symphony Orchestra when it gave the second of its three concerts in Orchestra Hall Saturday night.

The organization and Munch are lucky to have so gifted and remarkable a guest leader to help them on this tour, one of the longest in time and mileage that an American orchestra ever has undertaken.

But in a sense, Monteux was returning home when he undertook to share the Boston orchestra's podium, for 34 years ago he was its permanent conductor, and the powers that were made a vast mistake when they permitted him to leave.

MUSICIANLY EXPERT

The program made manifest the fact that Monteux still remains one of the most musicianly, and, in the matter of baton technique, one of the most expert of the world's conductors. No unnecessary movements or gestures disturb the listener's absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

NOTHING OF KIND

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

MELODY IS MODERN

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

POPS

THE ROVING EYE

By RUDOLPH ELIE

Boston Nut Soda Title An Undeserved Honor

CHICAGO—Having just emerged from a combination restaurant and soda fountain in Chicago known as Charmet's encompassing a concoction known as a "Boston Nut Soda," I have come to the conclusion that Boston occupies a very curious position in the minds of the people who don't live there. A Boston Nut Soda has about as much connection with Boston as Lake Michigan.

That Charmet's is quite a place just the same, being a sort of super colossal Brigham's located on North Michigan avenue within a Boston Nut Soda's throw of the two stone water towers or whatever they are marking the northernmost boundary of the great Chicago fire.

It seems the owner, an architect named Ephstein, got out his drawing board and T square some years ago, and created no less than two dozen ice cream sundaes bearing such fanciful titles as Charmet's Atomic, Charmet's Giant Beauty, Eiffel Tower Surprise, Charmet's Delight, Charmet's Banana Split (senior and junior), Charmet's Old Fashioned American Beauty and The Boston Nut Soda.

These things, ranging in price up to $1.25 for the Giant Beauty, are works of art to behold. They are assembled in glasses the size of champagne magnums and dishes the size of punch bowls by a master craftsman of the fountain (I assume his apprenticeship is at least seven years) from Mr. Ephstein's own blueprints. When complete, they are magnificent edifices containing three or four scoops of ice cream erected on a foundation of lady fingers, sugar wafers, butter cookies, fruit cubes, puff shells, banana slices and French pastries, the whole drenched with fudge or fruit sauces, whipped cream, chopped nuts, fruit slices, berries, melba sauces, compotes and whatever else happens to be handy.

Amazing Digestion

To watch the young people (and the old, too, for this is a very busy place) tear into these fantastic mountains of sweets is to cringe in awe at the wonders of the human digestion. There was, however, nothing for me to do but to try the Boston Nut Soda. A more modest achievement in a small glass only holding a quart, it proved to be a chocolate ice cream soda with a vast scoop of ice cream perched on the rim and propped up by a half dozen sugar wafers, with pecans and whipped cream all over the place and numerous maraschino cherries on top and floating about in the depths of the glass below. I am, I think, the only Bostonian who ever saw a Boston Nut Soda, let alone ate one, and how poor little old conservative Boston got into the act I am sure I do not know.

Yet Boston is hurled about quite a lot hereabouts as the title to something or other. Coffee Boston, it appears, is coffee with two servings of cream; what Bostonians would actually call coffee half. Coffee half means nothing here at all; they don't know what you mean. There is also a special Boston malted, (the pleasures of which I side-stepped) and the Boston dinner. This consists of baked beans with white rolls, and goes for the conservative sum of 47 cents. There are numerous Boston stores, too, though what is exactly Boston about them I have not yet discovered.

Chicago is, however, an exceedingly bright and engaging sort of town. It is a little too big for a Bostonian to be really comfortable in right away as the distances between the ordinary points of interest are too vast, the public transportation systems too complex to learn in a few days, the traffic too bewildering.

Since, by Boston standards, the Chicago the visitor sees is laid out with the utmost simplicity, being nothing but a half dozen wide streets running north and south cut into regular blocks by streets running east and west, it would seem to present no problem. But it does, mainly for the fact that in addition to the extremely heavy traffic, the streets are cluttered up with millions of buses, street cars and elevated systems. Progress is thus pretty slow in the downtown sections as, of course, it is in Boston. Yet you somehow get the idea it shouldn't be that slow in such an elementary street layout; that the one-way street might be more profitably exploited.

Cheerful City

At the moment a huge underground parking lot is in progress right in the middle of Michigan boulevard and that might be helping to slow everything down. But certainly everyone seems cheerful enough, the cops and the bus drivers being remarkably pleasant and helpful. And, as I judge a city by the temper of its cops, bus drivers, hotel clerks, bellboys, salesgirls and waiters (who, after all, are about all the stranger ever really comes in contact with), I find Chicago a most agreeable place.

It has many very fine restaurants, a lake whitefish that is especially delectable, any number of great stores and shops, one of the finest museums I've seen anywhere, a beautiful series of lakefront parks, some very fine though rather nondescript buildings architecturally speaking, a couple of zoos that make Boston's seem pitiful indeed, and a pace that, though faster than Boston's is not as fast as New York's. It is, in short, what we've all known it to be for a long time: one of America's greatest cities, but it is also one of America's most amiable ones.

As for the Boston Nut Soda, we really don't deserve the honor. We don't think on such a grand scale as all that.

THE BOSTON HERALD
THURSDAY, MAY 21, 1953

REDUCTION
RATIO
14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

1.0 1.1 1.25 1.4 1.6 1.8 2.0 2.2 2.5 2.8 3.2 3.6 4.0 4.5 5.0 5.6 6.3 7.1 8.0

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm

A5

A4

A3

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 19 1953

Critics Sound Only Sour Note

Glittering Audience Applauds Boston Symphony in Chicago

By RUDOLPH ELIE

CHICAGO, May 18—I hate to say it, really, as I am only a visitor in town and do not wish to seem churlish, but I do wish Chicago would put names on more of its streets.

★ ★ ★

I'm not criticizing, you understand, as I am well aware Boston streets, with their peculiar twists and turns are not entirely blameless in the matter of leading strangers astray. But I wandered around for a couple of hours in the section they call the Near North Side and I counted no less than 148 streets that have no names on them at all.

★ ★ ★

They *do* have names, though, because when I asked a policeman if he knew where there was a news stand, he courteously replied that there was one at the corner of Division and Clark, which was three blocks north and four blocks west. I trotted off repeating to myself three blocks north and four blocks west because I never can remember directions or grocery store lists if I don't repeat them to myself all the way.

(Continued on Page Twenty)

THE ROVING EYE

By RUDOLPH ELIE

Glittering Audience Applauds Symphony

(Continued from First Page)

But something snapped inside and suddenly I got the three and the four mixed up. So when I arrived at the corner there was no news stand—and neither of the two cross streets had any names on them anywhere.

Finds the River

There were no names on the next corner either, nor on any of the other corners for blocks around and all of a sudden that panic that sweeps over you when you realize you're lost swept over me. "Be calm," I said to myself. "Remember, fear is your worst enemy when you are lost. Look for the nearest river and follow it down and you're sure to find some habitation."

Thus it was with a great sigh of relief that I at last found myself on the banks of the Chicago river and, only by putting my finger in it, determined which way was downstream. And presently I emerged safe and sound on Michigan boulevard which, though not named, I recognized by such landmarks as the Wrigley Tower and Col. McCormick who was leaning on the bridge muttering something about England. The experience unnerved me so much I have decided not to present my letter of introduction to someone who lives on McClurg street. It is doubtless around here somewhere, but the only ones who know it when they see it are the people who live on it, and then not always.

Well, be that as it may, I did manage to find Orchestra Hall and I am very glad I did. Because, in the first place, it is a very beautiful place and in the second because the Boston Symphony, coming in on the last leg of its first national tour, was to give the first of a series of three concerts there.

The hall, perhaps one of the prettiest and most distinguished music halls in the country, seats about 40 less people than Symphony Hall, but it is considerably more intimate in character due to the fact that it is very wide for its depth, which places everyone in closer contact with the stage. Over the stage itself—and there is no proscenium arch—the color is exactly that of a particularly choice piece of Wedgwood, a blue set off with white moulding of a most decorative design in the Wedgwood style. The auditorium repeats the motif, but in a charming grey and white, while the organ pipes are also grey, though of a deeper hue. The acoustics proved to be equally distinguished, too, though somewhat sharper and more outspoken than those in Symphony Hall.

The occasion of the first concert of the series, sponsored by the Women's Board of the University of Chicago's Cancer Research program, was clearly one of lofty social implication. It appears Chicago society shelled out $250 a box or $50 a ticket on the floor, and the place was filled within an ace of capacity with as attractive and opulent—not to say as haughty—a crowd as I have seen in some time. Due to the fact Orchestra Hall has boxes in the European style, which is to say a glittering row of secluded nooks, haughtiness is encouraged; you very definitely get the idea that anybody in a box is simply not just anybody, unless, as was the case, one of them happened to be me, embarrassingly [illegible].

Orchestra Fresh

While I got the impression these society people were perhaps a little less than firmly grounded musically (the ladies in the box next to mine spent most of their time audibly noticing who was in the others), they certainly responded to the orchestra and to Charles Munch in a way to make Boston audiences seem numb indeed.

The orchestra, wonderfully fresh for all its travels, looked wonderfully well and it played with astonishing bravura to achieve, at the end, an ovation that resulted in an encore. I found it all an immensely exciting and happy affair and so, obviously, did the audience.

The music critics, however, three to one, tore into Mr. Munch with extraordinary ferocity. They were the first music critics so far on the trip to do so, for everywhere else the orchestra has found nothing but the most fantastic cordiality. Indeed, its notices have equalled and often surpassed those of its memorable European trip last year mainly, I suppose, because the European critics are a little better equipped. However, the Chicago critics, excepting Felix Borowski, gave the conductor a furious dressing down for whooping it up. He did whoop it up, too, but for $250 a box you don't, as the Chicago orchestra did in Boston, render everyone speechless with ennui. (Don't fire unless fired upon, but if they mean to have a fight, let it begin here.)

In any case, whether the critics had a case or not, and it is more than likely they did not have anything but a case of warped civic pride, it was an occasion of great musical excitement, and an extremely glittering one, too. At least, it made me very happy to meet with the men of the orchestra again, to hear of their adventures so far (of which more presently) and to be on hand when they turned in so vivid and so exciting a performance.

Well, I guess I'll go off now and see if I can find McClurg street after all. If you don't hear from me for a couple of days do not be alarmed. I can probably find my way back to the Chicago river and follow it downstream.

THE BOSTON HERALD
TUESDAY, MAY 19, 1953

[218]

THE ROVING EYE

By RUDOLPH ELIE

Boston Nut Soda Title An Undeserved Honor

CHICAGO—Having just emerged from a combination restaurant and soda fountain in Chicago known as Charmet's encompassing a concoction known as a "Boston Nut Soda," I have come to the conclusion that Boston occupies a very curious position in the minds of the people who don't live there. A Boston Nut Soda has about as much connection with Boston as Lake Michigan.

That Charmet's is quite a place just the same, being a sort of super colossal Brigham's located on North Michigan avenue within a Boston Nut Soda's throw of the two stone water towers or whatever they are marking the northernmost boundary of the great Chicago fire.

It seems the owner, an architect named Ephstein, got out his drawing board and T square some years ago, and created no less than two dozen ice cream sundaes bearing such fanciful titles as Charmet's Atomic, Charmet's Giant Beauty, Eiffel Tower Surprise, Charmet's Delight, Charmet's Banana Split (senior and junior), Charmet's Old Fashioned American Beauty and The Boston Nut Soda.

These things, ranging in price up to $1.25 for the Giant Beauty, are works of art to behold. They are assembled in glasses the size of champagne magnums and dishes the size of punch bowls by a master craftsman of the fountain (I assume his apprenticeship is at least seven years) from Mr. Ephstein's own blueprints. When complete, they are magnificent edifices containing three or four scoops of ice cream erected on a foundation of lady fingers, sugar wafers, butter cookies, fruit cubes, puff shells, banana slices and French pastries, the whole drenched with fudge or fruit sauces, whipped cream, chopped nuts, fruit slices, berries, melba sauces, compotes and whatever else happens to be handy.

Amazing Digestion

To watch the young people (and the old, too, for this is a very busy place) tear into these fantastic mountains of sweets is to cringe in awe at the wonders of the human digestion. There was, however, nothing for me to do but to try the Boston Nut Soda. A more modest achievement in a small glass only holding a quart, it proved to be a chocolate ice cream soda with a vast scoop of ice cream perched on the rim and propped up by a half dozen sugar wafers, with pecans and whipped cream all over the place and numerous maraschino cherries on top and floating about in the depths of the glass below. I am, I think, the only Bostonian who ever saw a Boston Nut Soda, let alone ate one, and how poor little old conservative Boston got into the act I am sure I do not know.

Yet Boston is hurled about quite a lot hereabouts as the title to something or other. Coffee Boston, it appears, is cof-

---

Cir. (D 614,687) (S 655,155)

This Clipping From
CHICAGO, ILL.
SUN-TIMES

[illegible]

Pierre Monteux Back At Old Stand

Reprinted from yesterday's late editions.

By Felix Borowski

Pierre Monteux replaced Charles Munch as conductor of the Boston Symphony Orchestra when it gave the second of its three concerts in Orchestra Hall Saturday night.

The organization and Munch are lucky to have so gifted and remarkable a guest leader to help them on this tour, one of the longest in time and mileage that an American orchestra ever has undertaken.

But in a sense, Monteux was returning home when he undertook to share the Boston orchestra's podium, for 34 years ago he was its permanent conductor, and the powers that were made a vast mistake when they permitted him to leave.

PIERRE MONTEUX

The program made manifest the fact that Monteux still remains one of the most musicianly, and, in the matter of baton technique, one of the most expert of the world's conductors. No unnecessary movements or gestures disturb the listener's absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

MAY 17, 1953 58

Monteux Back At Old Stand; It Sounds Good

By Felix Borowski

Pierre Monteux replaced Charles Munch as conductor of the Boston ave in

or gestures disturb the listener's absorption in the music; rapport between him and the players is complete, and all interpretive detail has been worked out at the rehearsal.

Under such circumstances, the Second Symphony by Beethoven, which opened the program, was bound to be a delight. Indeed, it was. A classical symphony will take stock of even the finest orchestra and its conductor.

That by Brahms—the first of the four—played at the opening concert, did exactly that. Tempi were erratic, the orchestra's tone, which had been wonderful in the first portion of that concert, became forced and strident and the intonation was even shaky.

NOTHING OF KIND

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor or "Eroica" and nothing of the mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

MELODY IS MODERN

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

POPS

rty "Water M
terludes, for it
t it was hopped
g benzedrine. T
rom "Bacchus
mes a Munch m
leidoscopic sou
such razzle-daz
unbearably che
t down the hou
orchestra has l
rtuoso imprint
French music. T
Well, let us say
ch masterpiece.
eless thing, n
ow rusted, ne
easionally Boston
ou could less be
e trombones.)

---

you are lost. Look for the nearest river and follow it down and you're sure to find some habitation."

Thus it was with a great sigh of relief that I at last found myself on the banks of the Chicago river and, only by putting my finger in it, determined which way was downstream. And presently I emerged safe and sound on Michigan boulevard which, though not named, I recognized by such landmarks as the Wrigley Tower and Col. McCormick who was leaning on the bridge muttering something about England. The experience unnerved me so much I have decided not to present my letter of introduction to someone who lives on McClurg street. It is doubtless around here somewhere, but the only ones who know it when they see it are the people who live on it, and then not always.

Well, be that as it may, I did manage to find Orchestra Hall and I am very glad I did. Because, in the first place, it is a very beautiful place and in the second because the Boston Symphony, coming in on the last leg of its first national tour, was to give the first of a series of three concerts there.

The hall, perhaps one of the prettiest and most distinguished music halls in the country, seats about 40 less people than Symphony Hall, but it is considerably more intimate in character due to the fact that it is very wide for its depth, which places everyone in closer contact with the stage. Over the stage itself—and there is no proscenium arch—the color is exactly that of a particularly choice piece of Wedgwood, a blue set off with white moulding of a most decorative design in the Wedgwood style. The auditorium repeats the motif, but in a charming grey and white, while the organ pipes are also grey, though of a deeper hue. The acoustics proved to be equally distinguished, too, though somewhat sharper and more outspoken than those in Symphony Hall.

The occasion of the first concert of the series, sponsored by the Women's Board of the University of Chicago's Cancer Research program, was clearly one of lofty social implication. It appears Chicago society shelled out $250 a box or $50 a ticket on the floor, and the place was filled within an ace of capacity with as attractive and opulent—not to say as haughty—a crowd as I have seen in some time. Due to the fact Orchestra Hall has boxes in the European style, which is to say a glittering row of secluded nooks, haughtiness is encouraged; you very definitely get the idea that anybody in a box is simply not just anybody, unless, as was the case, one of [illegible] to be me, embarrassingly [illegible]

Orchestra Fresh

While I got the impression these society people were perhaps a little less than firmly grounded musically (the ladies in the box next to mine spent most of their time audibly noticing who was in the others), they certainly responded to the orchestra and to Charles Munch in a way to make Boston audiences seem numb indeed.

The orchestra, wonderfully fresh for all its travels, looked wonderfully well and it played with astonishing bravura to achieve, at the end, an ovation that resulted in an encore. I found it all an immensely exciting and happy affair and so, obviously, did the audience.

The music critics, however, three to one, tore into Mr. Munch with extraordinary ferocity. They were the first music critics so far on the trip to do so, for everywhere else the orchestra has found nothing but the most fantastic cordiality. Indeed, its notices have equalled and often surpassed those of its memorable European trip last year mainly, I suppose, because the European critics are a little better equipped. However, the Chicago critics, excepting Felix Borowski, gave the conductor a furious dressing down for whooping it up. He did whoop it up, too, but for $250 a box you don't, as the Chicago orchestra did in Boston, render everyone speechless with ennui. (Don't fire unless fired upon, but if they mean to have a fight, let it begin here.)

In any case, whether the critics had a case or not, and it is more than likely they did not have anything but a case of warped civic pride, it was an occasion of great musical excitement, and an extremely glittering one, too. At least, it made me very happy to meet with the men of the orchestra again, to hear of their adventures so far (of which more presently) and to be on hand when they turned in so vivid and so exciting a performance.

Well, I guess I'll go off now and see if I can find McClurg street after all. If you don't hear from me for a couple of days do not be alarmed. I can probably find my way back to the Chicago river and follow it downstream.

THE BOSTON HERALD
TUESDAY, MAY 19, 1953

[2/8]

Nothing of this kind happened with the second concert's Beethoven. The D Major Symphony is not, to be sure, one of the master's heaven-storming works. It has no dramatic substance like that in the C Minor

mysticism and grandeur of the Ninth is unfolded in its pages.

But it asks for the ultimate in precision of performance, in serenity of tone and in humor, as well. In the scherzo and finale Monteux made this humor captivating to hear. Nor must the lovely singing tone of the strings in the larghetto be left unmentioned.

It is somewhat unusual for a program to contain two symphonies. Perhaps to demonstrate that the Boston Symphony Orchestra is equally at home in the new, as well as in the old, Monteux set forth the Second Symphony by Paul Creston.

MELODY IS MODERN

The composer of this work is no fanatic in striving to be up to date. While his symphony is definitely original, it is harmonically conservative. Melody comes naturally to the work; but it is modern melody. The program stated that the music is "an apotheosis of the two foundations of music—song and dance," and Creston lived up to his formula. He probably would be glad to learn that Monteux and his orchestra gave him a brilliant reading.

There is space only in which to record that a magic performance was given to Stravinsky's suite from "The Firebird" in its latest manifestation, and the concert closed with the lengthy melange from Strauss' "Der Rosenkavalier."

POPS

THE ROVING EYE

By RUDOLPH ELIE

Boston Nut Soda Title An Undeserved Honor

CHICAGO—Having just emerged from a combination restaurant and soda fountain in Chicago known as Charmet's encompassing a concoction known as a "Boston Nut Soda," I have come to the conclusion that Boston occupies a very curious position in the minds of the people who don't live there. A Boston Nut Soda has about as much connection with Boston as Lake Michigan.

That Charmet's is quite a place just the same, being a sort of super colossal Brigham's located on North Michigan avenue within a Boston Nut Soda's throw of the two stone water towers or whatever they are marking the northernmost boundary of the great Chicago fire.

It seems the owner, an architect named Ephstein, got out his drawing board and T square some years ago, and created no less than two dozen ice cream sundaes bearing such fanciful titles as Charmet's Atomic, Charmet's Giant Beauty, Eiffel Tower Surprise, Charmet's Delight, Charmet's Banana Split (senior and junior), Charmet's Old Fashioned American Beauty and The Boston Nut Soda.

These things, ranging in price up to $1.25 for the Giant Beauty, are works of art to behold. They are assembled in glasses the size of champagne magnums and dishes the size of punch bowls by a master craftsman of the fountain (I assume his apprenticeship is at least seven years) from Mr. Ephstein's own blueprints. When complete, they are magnificent edifices containing three or four scoops of ice cream erected on a foundation of lady fingers, sugar wafers, butter cookies, fruit cubes, puff shells, banana slices and French pastries, the whole drenched with fudge or fruit sauces, whipped cream, chopped nuts, fruit slices, berries, melba sauces, compotes and whatever else happens to be handy.

Amazing Digestion

To watch the young people (and the old, too, for this is a very busy place) tear into these fantastic mountains of sweets is to cringe in awe at the wonders of the human digestion. There was, however, nothing for me to do but to try the Boston Nut Soda. A more modest achievement in a small glass only holding a quart, it proved to be a chocolate ice cream soda with a vast scoop of ice cream perched on the rim and propped up by a half dozen sugar wafers, with pecans and whipped cream all over the place and numerous maraschino cherries on top and floating about in the depths of the glass below. I am, I think, the only Bostonian who ever saw a Boston Nut Soda, let alone ate one, and how poor little old conservative Boston got into the act I am sure I do not know.

Yet Boston is hurled about quite a lot hereabouts as the title to something or other. Coffee Boston, it appears, is coffee with two servings of cream; what Bostonians would actually call coffee half. Coffee half means nothing here at all; they don't know what you mean. There is also a special Boston malted, (the pleasures of which I side-stepped) and the Boston dinner. This consists of baked beans with white rolls, and goes for the conservative sum of 47 cents. There are numerous Boston stores, too, though what is exactly Boston about them I have not yet discovered.

Chicago is, however, an exceedingly bright and engaging sort of town. It is a little too big for a Bostonian to be really comfortable in right away as the distances between the ordinary points of interest are too vast, the public transportation systems too complex to learn in a few days, the traffic too bewildering.

Since, by Boston standards, the Chicago the visitor sees is laid out with the utmost simplicity, being nothing but a half dozen wide streets running north and south cut into regular blocks by streets running east and west, it would seem to present no problem. But it does, mainly for the fact that in addition to the extremely heavy traffic, the streets are cluttered up with millions of buses, street cars and elevated systems. Progress is thus pretty slow in the downtown sections as, of course, it is in Boston. Yet you somehow get the idea it shouldn't be that slow in such an elementary street layout; that the one-way street might be more profitably exploited.

Cheerful City

At the moment a huge underground parking lot is in progress right in the middle of Michigan boulevard and that might be helping to slow everything down. But certainly everyone seems cheerful enough, the cops and the bus drivers being remarkably pleasant and helpful. And, as I judge a city by the temper of its cops, bus drivers, hotel clerks, bellboys, salesgirls and waiters (who, after all, are about all the stranger ever really comes in contact with), I find Chicago a most agreeable place.

It has many very fine restaurants, a lake whitefish that is especially delectable, any number of great stores and shops, one of the finest museums I've seen anywhere, a beautiful series of lakefront parks, some very fine though rather nondescript buildings architecturally speaking, a couple of zoos that make Boston's seem pitiful indeed, and a pace that, though faster than Boston's is not as fast as New York's. It is, in short, what we've all known it to be for a long time: one of America's greatest cities, but it is also one of America's most amiable ones.

As for the Boston Nut Soda, we really don't deserve the honor. We don't think on such a grand scale as all that.

THE BOSTON HERALD
THURSDAY, MAY 21, 1953

Chicago Daily Tribune
Today with Women
Monday, May 18, 1953
Part 3—Page 2 H★

On the Aisle

Monteux Recaptures Some of Boston's Brilliance in Creston Symphony

BY CLAUDIA CASSIDY

IT IS NO NEWS that Pierre Monteux quietly, and not necessarily with malice aforethought, can demonstrate the difference between an excited conductor and a conductor who makes music exciting. But note I said excited, not inspired, for an inspired conductor is the most exciting of all, provided you can find one.

Many a long time admirer of the Boston orchestra may have been mulling over terms as he sat listening at the week-end concerts in Orchestra hall. On its last visit, that orchestra was the incandescent instrument of the late Serge Koussevitzky, who had forged it at white heat for a quarter of a century. On his great nights it was something once heard, never forgotten.

◆

Now we have heard it again, greatly changed, and not the same two nights in succession. Charles Munch, its present conductor, gave us a razzle dazzle opening night, his physical and emotional excitement making you wonder what had happened to that superb instrument as he made it his personal punching bag in music of Handel, Honegger, Brahms and Roussel. Then Saturday night in stepped calm, imperturbable Pierre Monteux to place himself urbanely where he always stands, at the service of music.

What happened was interesting rather than conclusive. The concert began amiably, warmed to brilliance, then unaccountably cooled off. Remember that Mr. Monteux is a guest, tho of late a frequent guest, and that he was briefly the orchestra's conductor 30 years ago. Tho his conducting is clarity itself, a blueprint for orchestra, his is not the Boston's basic imprint, nor, in his serene detachment, the urgent impact to which the orchestra is accustomed.

◆

So, with some changes in seating of players, the evening began on the polite give and take of the respected guest basis. It was Beethoven's Second Symphony, a specialty of the Monteux house, in its patrician symmetry, its clear beauty, its glints of individuality amounting to caprice. The performance had quality, the stress was on the music, yet you knew it was not the Boston orchestra's all when it comes to Beethoven.

Paul Creston's Second Symphony came far closer to the old Boston sound. A strong and vivid piece of work, it is holding its own in the repertory, being lyrical, supple and an invitation to virtuosity. It was in the first movement that the strings began to shimmer in the old iridescence, and it was in the brilliantly syncopated dance that the whole orchestra had the old glistening wealth of spectacular sound.

◆

You would have thought the "Firebird" a natural after this, but lacking the Koussevitzky incandescence, it took on a calmly pedestrian sound. Perhaps Strauss recaptured the spell for a festive ending—but a deadline is a deadline, even when it's "Rosenkavalier."

Cir. (D 358,568) (S 448,319)
This Clipping From
CHICAGO, ILL.
~~SUN~~ Tribune
MAY 18 1953

Munch Takes Baton as Boston Symphony Ends Visit to City

BY SEYMOUR RAVEN

FOR ITS THIRD and last concert in Chicago the Boston Symphony orchestra was back with its regular conductor, Charles Munch, yesterday afternoon. Mr. Munch has been sharing the present Boston tour with Pierre Monteux, who conducted Saturday, and as you might expect, the music was in good measure French.

In Mr. Munch's case yesterday, the Gallic influence manifested itself in Berlioz's "Royal Hunt and Storm," from "The Trojans," Debussy's Prelude to "The Afternoon of a Faun," and Ravel's "La Valse." American music opened the concert—Barber's Overture to "The School for Scandal"—and German music closed it, in the shape of Beethoven's Seventh Symphony.

◆

Yet a mere grouping of the music into categories of national origin should not suggest that the success of the concert in any noticeable way depended on the conductor's flair, or lack of it, for a particular school of writing.

The surest thing about Mr. Munch's work yesterday was the Munchiness of it—the delight in locating acutely sensitive nerve endings in the music and stimulating them to a thousand little outcries of excitement. When he touched them successfully one to the other, Mr. Munch could come up with an amazingly vital "La Valse."

But when the same kind of treatment was applied to the Beethoven, it was another story, largely because the bone and muscle should have counted for more than the peripheral nerves.

◆

On the whole, the orchestra's playing was tighter than on Friday under the same hand. Again, however, one wished for better focus of the fine violin tone and of that at the other end of the string range, in the double basses. But Mr. Munch appeared to have less regard for tonal balance than for unanimity of rhythmic impulse. Fortunately, the Boston players came up with their best toward that end, and gave Mr. Munch exactly what he must have wanted to hear.

The sight of Mr. Munch, at a peak of satisfaction when the orchestra is being especially responsive, is one of the visual wonders of an otherwise aural realm.

Notes

The young first flutist, Doriot Anthony, whom Mr. Munch called forward to bow after the Debussy, is a girl from Streator, Ill. Her teacher, the Chicago Symphony's Ernest Liegel, was in the audience. . . . Friends of the Marlboro, Vt., School of Music, of which Rudolf Serkin is president, will present a benefit concert at 2:30 p. m. Wednesday in the Arts club, featuring Agatha Lewis, soprano, and Theodore Lettvin, pianist. The school specializes in chamber music.

Cir. (D 614,687) (S 655,155)
This Clipping From
CHICAGO, ILL
SUN-TIMES
MAY 19 1953

Final Boston Symphony Concert Shows Brilliance

By Felix Borowski

Reprinted from yesterday's late editions.

At its closing concert in Orchestra Hall Sunday, the Boston Symphony Orchestra, conducted by Charles Munch, offered a program well able to disclose its brilliant qualities.

Apparently, Munch, and his guest leader, Pierre Monteux, did not depart on their long tour without realizing the importance of acquainting the Midwest, the South and Southwest, as well as Canada, with the music of American composers. On this occasion there was performed, as a curtain raiser, the overture to Sheridan's play, "The School for Scandal," written by Samuel Barber.

This composer undoubtedly stands well to the forefront among fellow American music makers.

BARBER WILL HAVE it that his music merely reflects the spirit of Sheridan's comedy, and it accomplishes that purpose admirably, without picking out characters like Sir John and Lady Teazle, Sir Benjamin Backbite, or Joseph and Charles Surface.

Following the overture by Barber, Munch offered what seems to have been the first performance in these parts of "The Royal Hunt and Storm," which forms an instrumental interlude in the second act of Berlioz' opera, "Les Troyens a Carthage" ("The Trojans at Carthage").

THERE IS NO doubt, however, about his genius as a writer for orchestra, and that quality definitely was made manifest in this movement. The thematic material, however, is less gripping, and it needed the virtuoso performance of an organization such as the Boston Symphony to make a listener glad that Munch did not choose something else.

Debussy's prelude to Mallarme's symbolistic poem, "The Afternoon of a Faun," was a long familiar item. Perhaps it was the clinging loveliness of the orchestra's string tone which underlined the voluptuous character of the composer's music.

It was not, however, only the strings which intensified the color of the faun's musings. The important flute passages were played ravishingly by Doriot Anthony, the orchestra's first flutist. Her playing not only caused one to forgive her faulty intonation of the flute passage in the introduction of the finale of Brahm's First Symphony on Friday, but well justified Munch's asking her to the front of the stage to shake hands after the conclusion of Sunday's piece.

CHICAGO DAILY TRIBUNE

Tuesday, May 19, 1953

Munch Directs Boston Group's Final Concert

BY SEYMOUR RAVEN

FOR ITS THIRD and last concert in Chicago the Boston Symphony orchestra was back with its regular conductor, Charles Munch, Sunday afternoon. Mr. Munch has been sharing the present Boston tour with Pierre Monteux, who conducted Saturday, and as you might expect, the music was in good measure French.

In Mr. Munch's case Sunday, the Gallic influence manifested itself in Berlioz's "Royal Hunt and Storm," from "The Trojans," Debussy's Prelude to "The Afternoon of a Faun," and Ravel's "La Valse." American music opened the concert—Barber's Overture to "The School for Scandal"—and German music closed it, Beethoven's Seventh Symphony.

◆

Yet a mere grouping of the music into categories of national origin should not suggest that the success of the concert in any noticeable way depended on the conductor's flair, or lack of it, for a particular school of writing.

The surest thing about Mr. Munch's work Sunday was the Munchiness of it—the delight in locating acutely sensitive nerve endings in the music and stimulating them to a thousand little outcries of excitement. When he touched them successfully one to the other, Mr. Munch could come up with an amazingly vital "La Valse."

But when the same kind of treatment was applied to the Beethoven, it was another story, largely because the bone and muscle should have counted for more than the peripheral nerves.

◆

On the whole, the orchestra's playing was tighter than on Friday under the same hand. Again, however, one wished for better focus of the fine violin tone and of that at the other end of the string range, in the double basses. But Mr. Munch appeared to have less regard for tonal balance than for unanimity of rhythmic impulse. Fortunately, the Boston players came up with their best toward that end, and gave Mr. Munch exactly what he must have wanted to hear.

The sight of Mr. Munch, at a peak of satisfaction when the orchestra is being especially responsive, is one of the visual wonders of an otherwise aural realm.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 20 1953

THE ROVING EYE

By RUDOLPH ELIE

Symphony Tour Ranks with Best

CHICAGO, May 19—You will be interested to learn, I know, that I did find McClurg street the other night (it is McClurg place, not McClurg street). I found it by getting into a taxi and saying "Will you take me to McClurg street, please?" and the cab driver did.

After some considerable discussion about the Braves leaving Boston and going to Milwaukee (I do not know why this topic is considered humorous, but it seems to be everywhere a Bostonian goes), I found out why so many Chicago streets do not have any names on them.

It came about this way: "Say," I said, during a pause in the trying Milwaukee Braves conversation, "why is it that so many of the streets around here don't have any names? Can't Chicago think up any names for them, or what?"

"Naah," snarled the cab driver. "They took alla the names off'n the streets last fall and they ain't gotta round to puttin them up again. Me, I'm goin' nuts. How do I know which is Neola ave. and which is Bonaparte if I ain't never been there before? And half the dopes in the [illegible] don't know which is which either. It's crazy, man, crazy, and I ain't talking bebop, neither."

Just why all the street names were removed appears to be something of a mystery. "What was the matter with them others?" demanded the driver. "No, they got to take them all down and put up a bunch of new ones. Do you think they'd a made the new ones first and replaced the old ones at the same time? Naaah. In Chicago everything's got t be a project."

Project-Happy

Speaking of projects, this tour of th Boston Symphony, its first real coast t ~~coast tour,~~ ranks with the best. It began, as perhaps you recall, on April 20 when the 104 musicians of the orchestr with their 10 tons or so of baggage, lef Boston in their special train on thei way to Burlington, Vermont, by way o San Francisco. It was not, actually, th first time the orchestra had headed wes and, of the 26 cities to be visited, it ha previously played in 11 of them.

Yet this tour was special for the fac it was all to be done out of a train window, so to speak. Save for hotel stop in New Orleans, Los Angeles, San Francisco, Chicago and Ann Arbor, it was al a question of "cars parked for occupancy." And this, more than anythin else, is the reason the American tour ha been so happy and successful for the me themselves. They've loved every minute of it.

Not that they didn't love the European tour of a year ago, but that tri necessitated a constant shuttling bac and forth from train to hotel, hotel t train, with all the attendant difficultie with baggage, tips, taxis, reservations and schedules. There has been a minimum of this sort of thing on the presen tour. The men have lived on the train—and a beauty it is, too. With no mornin rehearsals they've slept late if the wanted to, and have had the day-tim leisure to rest, take pictures (for practically all the members of the orchestra are camera mad) and enjoy the passing scene.

Time of Our Lives

One of the men told me that while they had all been excited by the prospect of the European tour, the announcemen of plans for the American tour was greeted with a good deal of grumbling to say nothing of lack of enthusiasm "But it has turned out to be even bette than the European trip," he said. "We've been having the time of our lives."

A recitation of all the cities the orchestra played in on this trip seem hardly necessary (though I was surprise to learn it had played in places like Dayton, Cincinnati, Columbus, Toronto an Montreal before). The "new" cities, however, were Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, Scramento, Salt Lake Provo and Denver.

With Charles Munch alternating wit Pierre Monteux on a night-to-night basi conducting programs of a pretty genera appeal, the orchestra has achieved th most flattering success everywhere. Th men speak especially of Los Angeles where the ovation continued interminably, and San Francisco, where Pierr Monteux, returning to the scene of hi long residence, was greeted with a five-minute standing ovation before he eve conducted a note. "But no one plac really stands out above another," one of the men said, "it was amazing everywhere. I never saw anything like it, even in Europe."

Best Part of Tour

One thing definitely stands out in any conversation with the men of the orchestra, and that is the notion they have all fallen for the United States. For many if not most of them, it was their first real chance to have a look at the country, and they loved it. When they saw Tucson, 90 per cent of them decided to retire there. After San Francisco, 90 per cent of the 90 per cent changed their minds: it would be San Francisco. So it has been all along: each city and each section has its own special set of enthusiastics. But all, including the Monteuxs, agree that the best part of the whole tour has been that phrase "cars parked for occupancy."

For even in the cities where hotels were indicated, Mr. Monteux, his wife, Doris, and their dog Fifi remained aboard all alone. If a hotel won't accept Fifi, it won't get the Monteuxs and they remained behind to dine in the democratic splendor of a railroad yard hot dog stand with brakemen, firemen, porters—and Fifi.

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS
MAY 27 1953

The Town Crier

BY TONY WEITZEL

H'M: Wicked old Chicago is turning virtuous all of a sudden. Crime rate is dwindling. One recent night racked up only six burglaries, which is practically no crime at all for Chicago. Reason, according to veteran cops, is the sudden reluctance of professional crooks to mess around with the local law. This stems from a brand-new robbery detail of young, eager, well-trained detectives, and from the almost startling sincerity of State's Attorney John Gutknecht. Time was when a thief could "make a deal" with the prosecution whenever the cops grabbed him. He'd save the prosecutor trouble by pleading guilty to a reduced charge in return for a "cheap" sentence. But nobody, apparently, makes deals with the ex-law professor. (Amateur crime, of course, flourishes as usual.)

TONY

STUFF: Stone Container Corp. just finished the first 3-D shop movie for employe orientation. . . . DOWN BEAT magazine is backing a Star Night at Soldier Field Aug. 1, with the nation's top bands blowing their brains out. And at this point the show looks so good the Soldier Field brass is pondering a set of loudspeakers, to carry the sound to an overflow crowd outside the 102,000-seat stadium.

CIVIL WAR is on again. When the Boston Symphony played Dallas, Tex., critic John Rosenfield referred to Boston as "merely a place in New England that recently lost one of its baseball teams!" So the Boston Herald's Rudolph Elie retorted, "We didn't really lose the team. The team lost us about 20 years ago . . . and nobody is in the least interested in it or its fate!" Nobody, that is, but Milwaukee and seven other teams in the National League!

~~Cir. (D 358,568)~~ (S 448,319)

This Clipping From
CHICAGO, ILL.
~~SUN~~ Tribune

MAY 23 1953

Chicago Daily Tribune

Today with Women

Saturday, May 23, 1953

F Part 1—Page 13

Recorded at Random

By Judith Cass

ALERT for Clarendon av. neighbors of Parker Thomas: Young Thomas has sent out invitations to his colleagues [aged 10 and 11] reading "wear your old clothes and bring your own weapons" to a party today at his home.

◆

MRS. JAMES WARD THORNE is putting in hours of work every day in preparation for May week—next week—at the Woman's exchange. During that week the elegant little shop at 902 N. Michigan av. will bloom with Mrs. Ward's stylized table arrangements fashioned of artificial flowers imported from France. The skill which she once lavished on the creation of her famed miniature rooms is going into the designing of decorations for a Coronation window display including a pillow, crown, and other symbols of royalty. Children's dresses in delicate spring shades, and other articles made by self-supporting women in their homes, will be offered for sale.

Mrs Thorne

Mrs. William Marvin Spencer is flying home from Europe just in time for the May week activities of the shop.

◆

I KNEW the fight was over when I heard the second cellist tell the third cellist he'd won $5," said Hall Adams, who passed up the Marciano-Walcott fight to attend the Boston Symphony orchestra concert sponsored by the Woman's board of the University of Chicago Cancer Foundation. Occupant of a second row, center seat at the symphony, Mr. Adams again sat up front two nights later at the Service club of Chicago's jazz concert. "Why can't classical music get a response like this?" he questioned, as the clap-happy audience settled down to the second half of the jive session.

◆

[illegible] MINISTER of a Presbyterian church on the

---

ng tone
uptuous
music.
nly the
color of
portant
ravish-
orches-
ying not
ive her
ute pas-
he finale
on Fri-
ch's ask-
stage to
lusion of

POPS

[220]

1952-1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (D 184,768) (S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

MAY 31 1953

CHICAGO INSULT

Noted By Critic,

Citing Savage Attack On Boston Orchestra

Gutter Language Used By Former Cincinnatian In Review, Is Charge

BY RUDOLPH ELIE
(BOSTON HERALD MUSIC CRITIC)

ANN ARBOR, Mich.; It is now nearly a week since the Boston Symphony orchestra and both its conductors, Charles Munch and Pierre Monteux, were subjected to attacks of violence virtually unparalleled in modern times by the music critics of the Chicago newspapers, but it still remains the only topic of conversation among the men of the orchestra. Nobody can understand it.

As a music critic who has often, in line of duty, exercised the critical faculty to the disadvantage of a musical organization, musical artist or composer, I cannot understand it myself, for the very first thing a critic must know is that the artistic aspirations of his fellow beings are sacred; that the critic is not under any circumstances permitted to indulge in a wanton attempt to destroy those fellows in a tidare of vicious nonmusical invective.

CHICAGO DISPLAY "SAVAGE"

Yet this is what happened in Chicago and when the men of the orchestra assembled in their dressing rooms for the concert following the attacks, the atmosphere was one of utter bewilderment. "You're a music critic," they said numbly. "What do you make of it?" I would have given anything in the world not to have been a music critic at that time; I had been so sickened by this colossal display of savagery I was deeply ashamed to ever have had anything to do with music criticism.

Music criticism in Chicago has, of course, been on an abysmal and even scandalous level for years the celebrated Claudia Cassidy of the Chicago Tribune, for reasons that deeply indict Chicago's cultural level, has ruled the city's musical and theatrical life for 10 years or more. I am told she is a pretty good theater critic, though whether she is or not appears to be beside the point. If she likes a play, it lasts; if she doesn't it folds, and that is that.

Such a preposterous dictatorship exists nowhere else. Even in New York it takes a combination of three or four unfavorable notices to close a show, and not always then. It is, of course, pleasant to enjoy such a sense of power, but how is it possible to explain Chicago's blind acceptance of such an obviously subjective situation? Isn't there a psychiatrist in the house?

I know nothing of her musical attainments, though it is not hard to guess. Yet, like all Rome under Baron Scarpia, all Chicago trembles before her pronouncements and meekly follows her bidding to heave out one pathetic conductor after another, not to mention whatever other artists fail to take her fancy.

That she would take exception to Mr. Munch was predicted, even by Mr. Munch himself. After all, he did make a success of the transition from one era to another while the poor Chicagoans have been floundering ever since the days of Stock. Moreover, he had taken the Boston Symphony to Europe last season to achieve an immense success with it against the best equipped critics and public in the world, and was now coming in from a transcontinental tour that had stunned every city he had played in.

Thus it stood to reason that the final arbiter was awaiting the opportunity to put him in his place. That the final arbiter was also poised to cut Monteux down to size was predicted, too. After all, had he not been repeatedly invited back to Ravinia Park against her pleasure?

USED "GUTTER LANGUAGE"

The unexpected and unforgivable (more unforgivable, that is) attack, however, came from another direction: from a recent graduate of the University of Michigan named Roger Dettmer. Writing in the Hearst American, this character who appears to have drifted into Chicago after writing a few musical notices reflecting the calculated ferocity of Haggin, made a desperate bid to attract attention and cut into Miss Cassidy's domain. (I don't think she's going to like that, either.)

Employing gutter language, complete with snide references to the mink and ermine audience, this reckless hero informed us that Mr. Munch was responsible for Apocalyptic orchestral disorder and that, among other things, the whole concert was "lurchingly like a crosstown ride on a Chicago streetcar."

In the meantime, the city's dean of music critics, goateed Mr. Felix Borowsky, having written a civilized review of the first concert, noticed to his horror he was out of line with the others, and took it all back at the second concert in a pathetic about face.

"IT IS A GREAT PITY"

Certainly, neither conductors nor orchestra personnel would have been disturbed by unfavorable reviews if they were essentially musical reviews, and balanced critics might well have made the same points these futile people did, namely that the music was perhaps second to the idea of making a performance impression.

Yet what was to be gained from such utterly stupid, such utterly vicious, such utterly personal and such utterly chauvinistic trash as the Chicago critics delivered? That Mr. Munch and Mr. Monteux and the Boston Symphony will survive it is, of course, self evident, but it is a great pity that a city as otherwise advanced as Chicago is would allow itself to insult—and be insulted—by such critical performances as these.

STATE JOURNAL (Lansing, Mich.) Tuesday, May 19, 1953

New Heights By Monteux

Guest Conductor, Boston Symphony, Superb at M. S. C. Concert

Incomparable music by the Boston symphony orchestra was heard by an enthusiastic audience in the Michigan State college auditorium Monday night.

Guest conductor was Pierre Monteux, under whose inspired leadership the musicians played as if it were their last concert—with every artistry at its height. And yet Monteux does not resort to wild gestures to achieve fine effects. His style of directing is clear, concise, almost brusque. He conducted the entire concert without aid of a music score.

The program opened with Berlioz' "Roman Carnival" overture which first describes a quiet pastoral scene and goes slowly into flavorful passages suggestive of pageantry and color. The orchestra treatment of the exciting rhythmic patterns was highly effective.

More suited to the capacities of the orchestra was "Siegfried's Rhine Journey" by Wagner, typical of those works by this composer which are the epitomy of 19th century music drama. Its striking harmonies and richness were recreated brilliantly by the orchestra.

Richard Strauss' symphonic tone poem "Don Juan" followed. Strauss' portrayal of the hero who has made his way into the annals of both music and literature is one of mood and caprice. The orchestra and director kept the work devoid of any monotony by subtle contrasts.

Sibelius' brooding, introspective Symphony in D major made up the second half of the program. In its four movements, the music at first is as provocative as it is reassuringly serene toward the conclusion. An interesting series of bass progressions which set a pensive pace in the second movement and increase in tension and tempo helped to convey the scene.

The orchestra's performance poses a question of where more credit should go—to Sibelius for creating the score or to the musicians for their interpretation.

—B. A. B.

Cir. (D 43,294) (S 110,887)

This Clipping From
TOLEDO, OHIO
TIMES

MAY 21 1953

Spring Sundries

—By FREDERICK J. KOUNTZ

THE BOSTON ORCHESTRA played last Tuesday night in Hill Auditorium in Ann Arbor. After the Ann Arbor ADV were to be three once concerts in the tour which took the orchestra from Boston to California and back, 29 concerts in 26 cities, all after the conclusion of the regular season.

There were a great many thoughtful people who used to speak of the Boston Orchestra as the most meticulously trained group of its kind in the world. And its performances were as shining and transparent as any to be heard in our country certainly.

I do not hear as much from the Boston players as I used to. In fact until this week in Ann Arbor I had not heard them since last summer. But there is no lack of news of the Boston musical empire's travels.

During the present year the assorted Boston groups have played and will play 305 concerts in 103 cities in the United States and Canada. These will have included 109 concerts in the winter season, 62 Pops concerts in Boston, 23 Esplanade concerts in Boston, 65 concerts by the Boston Pops tour orchestra which was also heard in Ann Arbor a month or so ago, 29 concerts on the western tour of which I have already spoken, 16 Berkshire Festival concerts at Tanglewood, and one pension fund concert in New York.

It would seem that the orchestral player who desires a full year's work should set his sights on Boston.

[221]

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 22 1953

THE ROVING EYE

By RUDOLPH ELIE

Symphony Is Baffled By Chicago Tirades

ANN ARBOR, Mich., May 21—It is now nearly a week since the Boston Symphony orchestra and both its conductors, Charles Munch and Pierre Monteux, were subjected to attacks of violence virtually unparalleled in modern times by the music critics of the Chicago newspapers, but it still remains the only topic of conversation among the men of the orchestra. Nobody can understand it.

As a music critic who has often, in line of duty, exercised the critical faculty to the disadvantage of a musical organization, musical artist or composer, I cannot understand it myself, for the very first thing a critic must know is that the artistic aspirations of his fellow beings are sacred; that the critic is not under any circumstances permitted to indulge in a wanton attempt to destroy those fellows in a tirade of vicious nonmusical invective.

Savage Display

Yet this is what happened in Chicago, and when the men of the orchestra assembled in their dressing rooms for the concert following the attacks, the atmosphere was one of utter bewilderment. "You're a music critic," they said numbly, "What do you make of it?" I would have given anything in the world not to have been a music critic at that time; I had been so sickened by this colossal display of savagery I was deeply ashamed to ever have had anything to do with music criticism.

Music criticism in Chicago has, of course, been on an abysmal and even scandalous level for years. The celebrated Claudia Cassidy of the Chicago Tribune, for reasons that deeply indict Chicago's cultural level, has ruled the city's musical and theatrical life for 10 years or more. I am told she is a pretty good theater critic, though whether she is or not appears to be beside the point. If she likes a play, it lasts; if she doesn't it folds, and that is that. Such a preposterous dictatorship exists nowhere else. Even in New York it takes a combination of three or four unfavorable notices to close a show, and not always then. It is, of course, pleasant to enjoy such a sense of power, but how is it possible to explain Chicago's blind acceptance of such an obviously subjective situation? Isn't there a psychiatrist in the house?

I know nothing of her musical attainments, though it is not hard to guess. Yet, like all Rome under Baron Scarpia, all Chicago trembles before her pronouncements and meekly follows her bidding to heave out one pathetic conductor after another, not to mention whatever other artists fail to take her fancy.

That she would take exception to Mr. Munch was predicted, even by Mr. Munch himself. After all, he did make a success of the transition from one era to another while the poor Chicagoans have been floundering along ever since the days of Stock. Moreover, he had taken the Boston Symphony to Europe last season to achieve an immense success with it against the best equipped critics and public in the world, and was now coming in from a transcontinental tour that had stunned every city he had played in.

Thus it stood to reason that the final arbiter was awaiting the opportunity to put him in his place. That the final arbiter was also poised to cut Monteux down to size was predicted, too. After all, had he not been repeatedly invited back to Ravinia park against her pleasure?

Gutter Language

The unexpected and unforgivable (more unforgivable, that is) attack, however, came from another direction: from a recent graduate of the University of Michigan named Roger Dettmer. Writing in the Hearst American, this character from Cincinnati who appears to have drifted into Chicago after writing a few musical notices reflecting the calculated ferocity of Haggin, made a desperate bid to attract attention and cut into Miss Cassidy's domain. (I don't think she's going to like that, either).

Employing gutter language, complete with snide references to the mink and ermine audience, this reckless hero informed us that Mr. Munch was responsible for Apocalyptic orchestral disorder and that, among other things, the whole concert was "lurchingly like a crosstown ride on a Chicago street car."

In the meantime, the city's dean of music critics, goateed Mr. Felix Borowsky, having written a civilized review of the first concert, noticed to his horror he was out of line with the others, and took it all back at the second concert in a pathetic about face.

Certainly, neither conductors nor orchestra personnel would have been disturbed by unfavorable reviews if they were essentially musical reviews, and balanced critics might well have made the same points these futile people did, namely that the music was perhaps second to the idea of making a performance impression.

Yet what was to be gained from such utterly stupid, such utterly vicious, such utterly personal and such utterly chauvinistic trash as the Chicago critics delivered? That Mr. Munch and Mr. Monteux and the Boston Symphony will survive it is, of course, self evident, but it is a great pity that a city as otherwise advanced as Chicago is would allow itself to insult—and be insulted—by such critical performances as these.

THE GLOBE AND

Music

THE GLOBE AND MAIL, FRIDAY, MAY 22, 195

Music in Toronto

Boston Symphony Concert Superb, Memory to Linger

From Yesterday's **Late Edition**

By **JOHN KRAGLUND**

The long-awaited visit of the Boston Symphony Orchestra became reality at Massey Hall last night. The superb performance, conducted by Charles Munch, will undoubtedly remain even longer in the memories of the large audience that rewarded the orchestra with prolonged and enthusiastic applause.

It is surprising that this orchestra, long considered one of the finest in the U.S., should have waited so many years before undertaking a transcontinental tour. The delay has proved amply rewarding and it may, unquestionably, be years before Torontonians hear another concert to equal the magnificence of this one.

The first two works, Barber's Overture, The School for Scandal, and Honegger's Symphony for String Orchestra, are not well known locally. Indeed, they are of the modern school which often is accorded a cool reception here. It was a tribute to Mr. Munch and his orchestra that last night's applause was anything but cool.

Barber's Overture is purported to be a musical approximation of the 18th century comedy by Sheridan. Many listeners must have found it difficult to reconcile the dissonant introductory flourish with the play. Once adjusted, however, the two main themes seemed properly suited to the play's double plot. And the detailed clarity of the performance on the part of both conductor and orchestra minimized any problems raised by the music.

Honegger's Symphony might well be classified as ordered chaos. Here one became particularly conscious of the musicianship of the players and particularly of the soloists. There appeared to be no instrumental section without an excellent solo performer.

Particularly noteworthy in the opening movement was the performance by the viola section. In this connection it would be well to mention the amazing volume produced, when necessary, without loss of tone. And more surprising, perhaps, was Mr. Munch's control over his musicians. This control came into full play in the finale of the Honegger work with its concurrent and conflicting rhythms that somehow retained clarity where confusion would have seemed logical. In stark contrast was the supreme purity of a chorale, clearly stated by trumpets.

Ravel's **La Valse** could probably be grouped happily with the multitude of musical compositions that have been discarded because of numerous ineffectual performances. Last night's revived the beauty of the music with its impressionistic and rather evasive waltzes, underlined by the grimmer, almost ugly depictions of reality.

The final and major work was Brahms' First Symphony. Mr. Munch threw his whole body into the conducting of this massive composition. The results were of the finest, whether in the towering first movement, the slow second movement, which to this reviewer seemed a trifle too slow and ponderous, the brief third movement or the glorious finale.

It was the **fourth** movement that seemed to sum of the general excellence of the concert and the orchestra had the firm support of Brahms' wonderful music with its familiar main theme.

Five curtain calls drew from the conductor an encore which might well have been an anti-climax. It did not prove to be so, and satisfied listeners left Massey Hall with strains from Wagner's Die Meistersinger still ringing through the auditorium.

TORONTO DAILY STAR: Thurs., May 21, 1953

HIGH POLISH DAZZLES FANS AT BOSTON SYMPHONY SHOW

By **HUGH THOMSON**

The Boston Symphony orchestra, 104 strong and every player a virtuoso, filled the stage of Massey hall last night and the auditorium with astonishment at its highly developed precision and richly brilliant sonority.

The accent was on the high-powered since the man on the podium was Charles Munch, a conductor who walks on stage as though he could hardly beat his way out of a wet paper bag; but once he gives the first downbeat the floodgates of temperament are let loose and he builds to climaxes that are downright white-hot.

For instance, he played as the big work after intermission Brahms' First Symphony, which he turned into a conductor's piece, now fondling its romantic lines of singing melodies, now whipping up tempos and dynamics to a point where the roof must have shed some shingles. It was anything but traditional Brahms.

It was Brahms with a hectic flush to it. But what a super-brilliant job the orchestra did in executing Munch's melodramatic demands. We were glad to see the young flautist given a special bow for her beautiful playing in the finale. She's Doriot Anthony.

But when Munch conducted the moderne in the first half he was in his element. He opened with Barber's "School for Scandal" Overture, fresh and piquant.

Then the atmosphere darkened as the celebrated "Boston strings" played Honneger's "Symphony for String Orchestra," a work of specious brooding and of dense, "busy" texture. At the close, four trumpets let fly with a resounding chorale over dense "polyphony" in the

---

LA PRESSE, MONTREAL, VENDREDI 22 MAI 1953

26

A l'amphithéâtre du Forum

Succès exceptionnel du 1er événement du Mai Musical

L'événement artistique tant attendu est enfin arrivé: le Mai Musical de Montréal s'est ouvert hier soir, à l'amphithéâtre du Forum, par un grand concert de l'Orchestre symphonique de Boston, sous la direction de Pierre Monteux.

Cet orchestre jouait à Montréal pour la septième fois (dont la quatrième sous Monteux) depuis sa fondation, en 1881. L'ensemble se renouvelle constamment mais ne groupe toujours que des musiciens de la première compétence.

C'est une véritable merveille de voir ce petit homme qu'est Monteux diriger avec autant de naturel et de simplicité, et en même temps avec autant de puissance et de poids, un ensemble aussi complexe et considérable. Monteux ne fait jamais de geste outré, il n'est jamais brusque et ne maugrée jamais, comme certains vieux chefs que l'on connaît.

Et quelle modestie! L'oeuvre exécutée, il se retourne lentement vers le public, dont il recueille les applaudissements d'un salut aimable et très bref, pour revenir immédiatement du côté de ses musiciens et, d'un geste de la main, dire à la foule qu'ils ont la grande part du succès...

Monteux dirige avec autorité et précision, et accuse sans cesse une parfaite maîtrise des éléments sonores mis à sa disposition. Rien ne lui échappe. Il voit tout, il entend tout. Son orchestre est souple, sûr, équilibré et discipliné. Les musiciens répondent à ses directives avec spontanéité.

Les cordes chantent avec passion, les bois ont un timbre frais et pur, les cuivres sont puissants, étincelants. L'équilibre sonore est toujours maintenu.

L'ouverture du "Carnaval romain" de Berlioz ouvrit un programme qui devait se terminer par une suite tirée de l'opéra de Richard Strauss, "Le Chevalier à la Rose". Le Berlioz a été enlevé avec prestesse. Le cor anglais y joue un rôle important; Louis Speyer produisit sur son bel instrument une sonorité charmante. Les musiciens exécutèrent la suite de Strauss aussi bien que cette musique peut l'être.

Trois oeuvres de grande envergure et de grande valeur constituaient la substance du programme: la deuxième Symphonie, en ré majeur, de Sibelius, la suite de l'"Oiseau de feu", de Stravinsky, et le "Prélude à l'Après-midi d'un faune", de Debussy.

Le Sibelius de Pierre Monteux est bien authentique: c'est celui des grands paysages de Finlande, des champs à perte de vue, des hautes montagnes, des lacs et des fiords profonds, de l'éternité .. Monteux voit dans la symphonie du maître finlandais une oeuvre de plein air, se rappelant que l'oeuvre fut conçue sous le soleil d'Italie par un homme qui éprouvait la nostalgie de la terre natale.

Le premier mouvement, bien que marqué "allegretto", est d'allure sévère. Monteux l'a dirigé avec noblesse mais sans lourdeur. Le second mouvement parut un peu long. Le chef appuya sur les rudes accents du troisième mouvement, qui encadrent un nocturne chaleureux, joué avec intensité. Un fantastique triomphe fut atteint au quatrième mouvement.

Dans l'exécution de la musique du ballet l'"Oiseau de feu", de Stravinsky, certains chefs cherchent à éliminer à peu près complètement toute idée de ballet. Monteux est de ceux-là, et ce qu'il nous a proposé hier soir ne suggérait rien qui touchât à la chorégraphie: il ne s'agissait que de musique symphonique pure, et cette conception m'a paru tout à fait acceptable. Monteux, sublime interprète de l'auteur du "Sacre du printemps", semble éprouver beaucoup de plaisir à diriger cette musique coloriée et brillante.

Les rythmes langoureux, les sonorités sensuelles, les couleurs chaudes du "Prélude à l'Après-midi d'un faune" ont retrouvé toute leur fraîcheur bucolique sous la baguette de Monteux. La flûte y tient une partie importante et Doriot Anthony produisit sur son frêle instrument une sonorité bien étoffée.

Claude Gingras

* * *

Montreal

THE GAZETTE, FRIDAY, MAY 22, 195

Boston Symphony Opens Big Series

By **THOMAS ARCHER**

Musical May of Montreal opened last night at the Forum with a concert by the Boston Symphony Orchestra, its first visit since coming here four times in the 1920's under the local management of Louis H. Bourdon. This reporter had since heard the orchestra during visits to the Berkshire Symphonic Festival in the years prior to the Second World War.

It seemed then and it still seems one of the very great symphonic aggregations of the world. No visiting orchestra during the past decade can honestly be said to equal it. Its beauty, discipline and production of sound are formidable enough to be frightening. Can we expect ever to equal Boston?

A point of special interest was that the concert was under the direction of Pierre Monteux instead of its permanent conductor Charles Muench who so often directed Les Concerts Symphoniques before his Boston appointment as successor to the late Serge Koussevitzky. Mr. Monteux was Koussevitzky's predecessor and hence largely responsible for the remodelling of the great orchestra after the havoc caused in its ranks during the First World War.

Improved acoustics at the Forum, and Mr. Monteux' subtle and masterly direction brought out the extraordinary qualities of this amazing instrument. Violins, woodwind, brass have a perspective of sound which becomes, for a local ear, dangerous enough to put the instrument before the music it plays, perhaps, under the circumstances, a venial sin.

The tone is like velvet. It is so easily and uniformly produced by the choirs. But the Boston Symphony has the virtue, and, in this, it differs from some other American orchestras, of keeping its enthusiasm among its individual members. The men play with all their might.

And despite its great tradition its ranks are plentifully supplied with young people. A wonderful performance last night of Debussy's Afternoon of a Faun under Mr. Monteux, the unsurpassed master of such music, contained an exquisite rendering of the solo flute part. In Taking a bow the flutist was seen as a handsome young woman.

But the orchestra has kept its veterans. Richard Burgin is still concert master, a position he has occupied down in the memory to the early 1920's. Others of the older generation seem to get younger and younger. All honor to Boston for mothering such an orchestra.

The program opened with the Berlioz Carnaval Romain which enabled listeners to take first stock of the players and their conductor. Then came the Sibelius Second Symphony, a revelation of beautiful sound production and disciplined timing, although not the rough, primitive Sibelius some people prefer.

It was in the second half of the program that the peculiar qualities of both orchestra and conductor were best apprehended. Never have we heard so marvellously detailed, so delicately balanced a performance of Stravinsky's Fire-Bird Suite, nor so shaded a rendering of the Debussy Faun, pagan music in both cases that never touches the heart but, as done by the Bostonians, is figuring music of the highest order, the apotheosis of beautiful sound.

The final demonstration of what a richly endowed modern orchestra can do was given in the popular suite from Richard Strauss's Rosenkavalier. This colorful music emphasized the qualities of the Boston Symphony Orchestra and made us wonder if the average concertgoer in Boston takes it for granted or really appreciates his good musical fortune.

Musical May continues tonight with a performance of Rigoletto by the Metropolitan Opera Company.

POPS

[222]

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

Cir. (D 59,554)

This Clipping From
MONTREAL, CANADA
GAZETTE
MAY 16 1953

❖ ❖ ❖

The million dollar principal was credited to the Boston Symphony Orchestra before the first concert conducted by Henschel in the Boston Music Hall on Oct. 22, 1881, opening with Beethoven's Dedication of the House Overture, a Haydn Symphony, Schubert's Rosamunde Music, Weber's Festival Overture and arias from Gluck's Orpheus and Max Bruch's Odysseus by the famous contralto, Anna Louise Cary.

The second and third seasons assured the success of the orchestra. It is typical of the colonel that he could record the following intermission type of conversation:

Enthusiastic Concert-goer:—"Isn't the Orchestra splendid?

Higginson: It is not. It is learning, and will be good by and by."

The great man guided the destinies of the Boston Symphony Orchestra for 37 years, from its foundation until a year before his death in 1919 at the age of 85 when he committed it to the care of a board of nine trustees.

During that time he saw the full fruition of his plan. Under great conductors like Gericke and Muck the Boston Symphony Orchestra became one of the greatest in the history of music. An oldtimer will tell you that a Boston Symphony concert directed by the lean, sardonic Karl Muck, was a musical experience to carry through life.

❖ ❖ ❖

One of the colonel's last acts was to leap to the defence of Muck in the wholesale condemnation of everything German from Bach to Richard Strauss which followed America's entry into the First World War in 1917. The octogenarian hero could not withstand the storm. Muck had to go to a concentration camp. It was the only crisis the Boston Symphony has ever had to face in its illustrious career.

With the tremendous Higginson tradition behind them the trustees were in a quandary. They engaged the gentle Henri Rabaud. But the composer of Marouf, felt the burden too heavy. After one season he resigned the post to Pierre Monteux. In four years Mr. Monteux, who will resume his old Boston conductorship next Thursday, can be said literally to have reconstituted one of the greatest symphonic institutions in the world.

In 1925 Mr. Monteux handed over the Boston Symphony to the remarkable Serge Koussevitsky. Koussevitsky and Henry Hadley established the Berkshire Symphonic Festival at Tanglewood, with the aid of George Judd's expert and tactful management.

It was at one of these festivals that the writer was given a weighty opinion on the quality of the Boston Symphony Orchestra from Mr. (now Sir) Arthur Bliss, distinguished British composer and director of music for the BBC.

❖ ❖ ❖

Sir Arthur was on a visit to the United States for the World's Fair and took time off to visit Tanglewood. We took in concerts together including the mountain chamber music, Ted Shawn's Dance School. We attended the concerts in the famous Tanglewood Shed. The conversaton at the first concert, so far as I remember it, went like this (Sir Arthur is a monosyllabic Englishman):

Sir Arthur: "Good, good, especially the brasses."
Archer:—Yes?
Sir Arthur:—But not as good as the BBC Symphony.
Archer:—No?
Sir Arthur:—Hm! Those brasses really are good.
Archer:—Yes?
Sir Arthur:—I think they really are quite up to BBC standard.
Archer:—Yes?

Concert by Boston Symphony Opens Musical May at Forum

Montreal Star **By Eric McLean** May 22, '53

THE Musical May of Montreal got under way at the Forum last night with a concert by one of the greatest orchestras in the world. It is twenty-seven years since the Boston Symphony played in Montreal, and in the interim it has accumulated new laurels in this strongly contested field.

Relying on recordings or radio broadcasts exclusively, Montrealers must forget what the sound of a first-rate symphony orchestra is really like. Last night's concert reminded us of the highest standards an orchestra can set for itself, and must have strengthened the resolution of many members of the audience to give additional support to our own Concerts Symphoniques—the only way in which we can hope to aim at such standards.

The concert was under the direction of Pierre Monteux, one of the handful of great conductors active today and a veteran of Diaghilev's Ballet Russe, the Boston Symphony, and the San Francisco Symphony. He chose a program which none but the greatest orchestras would have attempted with any confidence since each item called for the utmost in quality of sound and in co-ordination. More than that, the familiarity of the music was such that only a completely flawless and fresh performance could have held the interest of the listener.

There was no lag of interest last night. Monteux is a restrained conductor, but his mildest gestures achieve much more than the frantic callisthenics of lesser men. Though the Boston Symphony must have played most of the things on this program many hundreds of times, there was a sustained warmth and unflagging vitality in everything we heard.

OPENING with a stirring performance of Berlioz' highly-colored Roman Carnival Overture, the orchestra completed the first half of the concert with the second Symphony of Sibelius, which contained some of the most impressive orchestral displays of the evening. The second symphony is one of the most "playable" of all the Sibelius works, but it demands a superlative wind and brass section. Not only is the Boston orchestra capable of meeting these demands, but it proved that it can also remove some of the jagged edges of the orchestration with the most famous string section in the world. It was eminently mellow Sibelius we listened to last night upon which it would be difficult to improve.

The second section of the concert was made up of three items, each of which represents a peak in orchestration, and each of which requires an orchestra of virtuosi to achieve its effect. Monteux conducted the Firebird Suite with the authority one would expect from the man who first introduced this music to the public in 1910. Debussy's exquisite l'Apres-midi d'un Faune followed—for me the most affecting thing in the concert—and the evening ended with the sweeping lushness of the orchestral suite from Strauss's Rosenkavalier.

When did we last hear an oboe, a flute, or a horn played as they were last night? When have we heard strings sing in this way, or listened to such brilliant brass passages? Probably not since 1926 when the Boston Orchestra made its last appearance in this city.

This was an auspicious opening for the Musical May.

BOSTON SYMPHONY ON TOUR—The Boston Symphony Orchestra arrives in Burlington, Vt., for a concert tomorrow after a 7,000-mile journey. Among other places, they played in Texas and California. Here are scenes on their transcontinental train. At [illegible] from his compartment window. Center, George Madsen, piccolo, and Vinal Smith, bass tuba, practice. At right, Trombonist William Moyer and 'Cellist Martin Hoherman play a game of chess. Photos were made by George Humphrey of Arlington, a member of the orchestra.

Boston Traveler, May 21, 53

[223]

5/21/53

BSO Concert at Bennington Will Wind Up National Tour

The Boston Symphony Orchestra will finish its first transcontinental tour tomorrow night in Bennington, Vt. In the past month, it has made the circuit of 26 cities, playing 29 concerts to enthusiastic, overflow audiences.

In San Francisco more than 6000 persons, the musicians' largest audience away from Tanglewood, paid $18,500 to hear them. They played to crowded houses in Los Angeles, despite the competition of the opening of the West Coast production of "Carousel" and of Henry Fonda in "Point of No Return."

As on the European tour last spring, the orchestra and Charles Munch and Pierre Monteux, who shared the conducting, were welcomed everywhere; often by persons not known for their interest in music, but who realized that the visit would help to raise the standards of their local orchestra and contribute to the culture of their communities. Keys to numerous cities were presented, and the conductors and musicians were feted. In Los Angeles the Jaycees gave a dinner to the entire orchestra and took them on a tour of the city.

Critics Enthusiastic

Critics wrote rave notices.

Paul Jones, in the Atlanta (Ga.) Constitution: "A brilliance associated only with America's finest orchestras closed the Music Club's series before a turn-away throng of 5000 . . . The audience left only after the house lights had been turned on."

In the Cincinnati Enquirer, Arthur Darack, wrote: "The Boston orchestra and its conductor, Charles Munch, brought cheers and wonder, but it also brought the kind of orchestral performance which makes a work like the Brahms fourth symphony seem like a discovery. The orchestra is claimed by Boston, but it is national in the same sense as the New York Yankees. Over the years the Boston orchestra has probably done as much to establish the standards in orchestral playing as the Yankees in their own field."

Alfred Frankenstein said in the San Francisco Chronicle: "The company which goes by the name of the Boston Symphony Orchestra is something phenomenal, as the whole world knows."

Writing in the New Orleans Times Picayune, Ed Brooks spoke of the orchestra's "instantaneous precision of response" and "its teamwork and artistic excellence. For two hours last night there was available in the Municipal Auditorium the greatest orchestral playing heard in New Orleans in our memory, and probably in the memory of the oldest concertgoer in the hall."

Net Loss of $30,000

Many critics commented on the influence on the standards of local orchestras that would result from the visit. Howard Taubman, New York Times critic, who traveled with it, wrote of the tour: "The current journey is a fresh reminder of the good that is done for musical life in this country by such ambitious enterprises. . . . Nevertheless the Boston Symphony probably will end with a net loss of about $30,000 for the tour. The supporters of the orchestra who must find the funds to meet this added deficit should not feel too distressed about this fresh burden. The orchestra has made a host of new friends, who might even turn up in Boston or Tanglewood some day."

Mr. Munch will board a plane for France in Montreal tonight. He is planning to conduct in Paris a performance of all-American music before his return for the Tanglewood season in July.

Pops Start Monday

The orchestra will return to Boston Saturday and under Arthur Fiedler start a six-week engagement of Pops concerts at Symphony Hall Monday night. The Pops will continue until July 3, when it will close after 62 concerts.

Beginning July 5, the orchestra, minus the principals of the Boston Symphony, who will come to Tanglewood to be on the faculty of the Berkshire Music Center, will play free concerts six nights a week for three weeks on the Charles River Esplanade. After that, the Symphony members will come to Tanglewood.

Cir. (S 676,066)

This Clipping From
BOSTON, MASS.
ADVERTISER

MAY 24 1953

HUB SYMPHONY COMES HOME

Members of the Boston Symphony Orchestra, completing a five-week coast-to-coast tour, in which they traveled some 8100 miles and played 29 concerts in 26 cities, arrived home yesterday at North Station to receive a hearty greeting from their wives and families.

The Orchestra completed its lengthy tour last night with a concert at the University of Vermont at Burlington, Vt., then took the sleeper to Boston.

As if in sympathy with the waiting families, who crowded Platform 18 at North Station, the Symphony Special arrived 10 minutes ahead of schedule.

Youngest among the welcoming crowd was seven-months-old Linda Stagliano, daughter of James Stagliano, who plays first horn in the Orchestra. Her mother, Margot, soprano soloist, carried the child in her arms.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 24 1953

Boston Symphony Back After 8000-Mile Tour

By CYRUS DURGIN

It was early for musicians, and before sunrise for night birds like newspaper critics, when the Boston Symphony Special pulled into the North Station yesterdy morning.

Few of us really had our eyes open. But there was a lot of bounce among the 100-odd members of the orchestra, returning from their transcontinental tour, when they saw wives and children lined up on the station platform. For the next several minutes, as the men poured out of the cars, the platform was a tangle of hugs, kisses, smiles, grins, gestures and noisy multilingual greetings.

The Boston Symphony musicians may have been a little tired, but they were happy, very happy, both because they were home and because they had carried through, in their usual trouping fashion, a coast-to-coast tour which had been a triumph. (A blistering attack on conductor Charles Munch by a couple of smart-aleck Chicago reviewers had got their dander up, but like most such inconsequential matters, that likely will be forgotten by next week.)

The Boston orchestra had had nearly five weeks of one-night stands. A statistical round-up of 29 concerts in 32 days, given in 26 communities; a distance of 8100 railroad miles, with consequent variations in food, water and temperatures, means a rugged piece of work for musicians so highly placed in the realm of orchestral near-perfection, who are never satisfied unless they have given something more than their best.

But they had done it, and in terms of public response they had done it in spectacularly glorious manner. Thousands of people, between the two oceans, the Canadian border and the Gulf coast now know what it is to hear the orchestra which is regarded by many as the best in the world.

Lived Aboard Train

Last Thursday morning I flew to Montreal to join the musicians there and return to Boston with them. Montreal was the last stop but one, with Burlington, Vt., as the actual windup. ("The Boston Symphony has just been on a little jaunt to Vermont by way of San Francisco," was the way one wag put it.)

It took only a few minutes of hand-shaking with about 60 percent of the musicians, encountered variously between the Sheraton-Mount Royal Hotel, a superb little French restaurant called the Trianon, Sherbrooke Avenue, St. Catherine st. and the Place de Armes, to discover this had been a notably pleasant trip.

No major accidents had happened, such as the hours-delayed arrival of music and instruments in London a year ago. Living aboard the special train practically all the way had eliminated the hours of transfer between cars and hotels; the compartments and roomettes had been snug and comfortable, the diner service and the food good, and a number of the men had discovered America.

They had played in all sorts of halls, from huge arenas to small auditoriums, from gymnasiums to theatres. When the acoustics were good they heard each other as they played and were happy; when acoustics were bad and their individual instruments seemed to them lost in the open spaces, they did their best and hoped it all sounded well.

Played in Montreal Forum

In Montreal, for example, they gave the concert in the Forum. Totally ignorant of hockey, I had expected the Forum to be perhaps something like the Brooklyn Academy of Music, smallish and high-toned.

Couldn't have been wronger. The Forum is the Montreal equivalent of the Boston Garden. They used only part of it, erecting a stage three-quarters down the oval, and curtaining off the area behind. Even the official audience count of 4000, about 25 percent more people than can be accommodated in Symphony Hall at one time, was only a fraction of the number who can see mayhem on skates when the place is full.

The acustics of this gigantic structure proved a good deal better than you might think. There was no echo, and although the tone was a little distant and small, it was compact, true, balanced, and the solo instruments had the right prominence.

The Boston Symphony concert was really the opening of Montreal's Musical May, with a bit of ceremony to give it the right color. They had put up a little microphone before the stage, and stretched a white ribbon across. Fat, bald and bustling little Mayor Camilien Houde strode briskly down the aisle, rattled his paper and spoke briefly, first in French, then in English.

He opened the Musical May, welcomed the Boston Symphony, and concluded with the observation that "this concert henceforth will be remembered in commemoration of the Coronation of Her Majesty Elizabeth the Second." Then he cut the ribbon

Shared Box With Mayor Houde

I was in lofty company that night, for I was given the honor of sitting in His Worship's box. The florid, dark-eyed Mayor, dapper in tails which must have been hung amid a fragrance like that of patchouli, gallantly removed his white gloves before greeting Mrs. Pierre Monteux, wife of the conductor.

As the orchestra played "God Save the Queen," "The Maple Leaf Forever" and "The Star Spangled Banner," we four stood stiffly at attention: the Globe's emissary, wearing the blue suit he had flown up in, and feeling a little uneasy because of it; orchestra manager George E. Judd, His Worship and Mrs. Monteux.

They told me that the Montreal ovation was typical of the receptions enjoyed all along the way: much applause for orchestra and Mr. Monteux, and, at the end, repeated bursts of clapping and cheers that brought Mr. Monteux back to the stand time after time.

Next afternoon the Symphony Special was brought in from the Pointe St. Charles yards, where it had remained overnight, and we slid out of the Canadian National Railway station en route to Burlington. That Vermont city, nestling on the eastern shore of Lake Champlain, between the Green Mountains and the Adirondacks, was verdant and lovely in a somewhat hazy afternoon sun.

Memorial Auditorium, which I judge to be a meeting place, a concert hall and a gymnasium, was the scene of the last concert of the tour, under University of Vermont auspices. Nearly 1800 people were there, including many who had driven a substantial mileage to be present. Among them were Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot, who had come 120 miles over the mountains from New Hampshire.

Here, again, the enthusiasm was intense. Berlioz' "Roman Carnival" Overture, "Siegfried's Rhine Journey" from "Gotterdammerung," Strauss' "Don Juan" and the D Minor Symphony by Cesar Franck, drew increasingly loud applause. Finally Mr. Monteux signalled for the rare Boston Symphony favor of an encore, and the last notes of the tour were those of Berlioz' "Rakoczy" March. Thus, too, it was Mr. Monteux's privilege to direct the closing program, since Charles Munch had flown from Montreal to Paris on Thursday for a concert which he will conduct in the French capital tomorrow night.

Train conversations, between Montreal and Burlington, and thence on to Boston, supplied a pretty good cross-section of what had happened. The musicians with a gourmet's flair for food spoke endearments for the restaurants of New Orleans, San Francisco and, just now, of the ones in Montreal.

Some of the younger men spoke with vernacular surprise of the sights and sounds of that raw frontier town across the river from El Paso: the outpost community of Juarez, Mex. It remained for me to ask about the smells of Juarez, because I remember Juarez of 12 years ago chiefly for the reek of that sour-milk-and-beans dish called frijoles.

Everybody liked San Francisco, and if what they said comes true, the metropolis by the Golden Gate can expect at least 100 musicians to retire there some time in the future. The young Mormon men and women of Provo, Utah, were much-liked, too, because they had arranged a fleet of 25 automobiles to tour the Boston Symphony men and two women about the University town as welcome guests. But it was disconcerting to find you could not order any coffee there, and that smoking was completely out on the University of Utah campus.

The railroad put an observation car on for the Rocky Mountain stretch between Provo and Denver, a scenic ride which astonished those new to the vast grandeur of the West.

There were a few mishaps which, fortunately, were minor: a finger bruised in a compartment door incapacitated one player for a few concerts; some got the sniffles but soon recovered; one man, accepting a friend's invitation to drive one stretch, left his baggage aboard the train, only to discover that the dress he'd bought his wife as a present had been detained at customs because he wasn't there to declare it. (Ed. note: He'll get it back, of course, and there are plenty of friendly witnesses to help persuade the missus that he really had bought it.)

One musician, upon receiving news that his wife had had a baby, their first, was so radiantly and confusedly happy that conductor Munch smilingly said, "Go home!" and forthwith released him for the remainder of the tour. A real human touch, that!

Chicago seems to have been the badlands of this tour. Not only those newspaper reviews, which would scarcely do credit to the taste and discernment of a cub reviewer seeking a quick reputation for smart-aleck savagery, but the water. The Chicago water gave some of the musicians a misery in the stomach, the only touch of illness of any consequence. Well, it looks as if Boston will have to give Chicago a spanking. But how?

The tour was a colossal success with the great American public, which was the reason for going. The likely $30,000 deficit was a "calculated risk." "You can still have a $30,000 deficit by staying home and not doing things," said one official. "The tour has shown the country what the Boston Symphony is, and obviously the country has liked it."

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 23 1953

Boston Symphony Returns After Triumphant Tour

The crowd that jammed the platform of Track 18 in the North Station this morning was made up of wives and children of members of the Boston Symphony Orchestra who returned home by special train after a triumphant five-week tour of the United States and Canada.

Led by conductor Charles Munch and associate conductor Perre Monteux, who alternated in conducting the 29 symphony concerts on the tour, the players dispersed to their homes for their first free week-end since the close of the Boston season.

It was one big success after another, members agreed. Players reported they had received wild ovations in their appearances in 26 leading American cities. Their special entourage had covered 8100 miles, ending in Burlington, Vt., last night.

The smallest welcomer at the North Station was Linda, daughter of first horn James Stagliano, whose wife, soprano soloist Margot, beamed that the date was "exactly the baby's seventh month birthday."

The Symphony Special arrived 10 minutes ahead of schedule. And by the scheduled arrival time the whole happy throng had sped away from the platform.

The musicians will have but a short rest. Monday night most of them will be starting a series of concerts. That will be the Pops. They will play a different program each night under the conductorship of Arthur Fiedler, who has been carrying on in their absence with a special orchestra trained by him. Now the nationally acclaimed "regulars" will play through July 3.

Monitor May 22

Symphony Returning

The Boston Symphony Orchestra is nearing the end of its 7,000-mile cross-country tour. The musicians—102 men and two women—will be in Burlington, Vt., tonight to give a concert at the University of Vermont. Pierre Monteux, who has acted as alternate to the conductor, Charles Munch, will be on the podium.

The orchestra will arrive at North Station Saturday morning at 8:35, daylight time. On Monday night they will be at their accustomed places at Symphony Hall to take over the Pops for the first Monday evening concert this season. With their return to town a different program will be presented each evening through July 3.

---

ous types of workers.

Trav. May 22

Boston Symphony Ends 7000-Mile Trip

The Boston Symphony Orchestra will wind up its 7,000-mile transcontinental tour with a concert tonight at the University of Vermont.

The orchestra of 102 men and two women will arrive at North Station at 8:35 a. m.

Beginning Monday the orchestra will take over the Pops from the substitute orchestra that has been performing while the regular orchestra was on tour.

Martin
made
of the

POPS

[224]

1952-
1953
SEASON

U.S
TOUR
ADVANCE

Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 24 1953

NO PLACE FOR THE LAZY

Boston Symphony Schedule Is Grueling

BOSTON, Sunday (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Friday night they played in Burlington, Vt., which they reached via a 7000-mile detour.

They arrived in Boston yesterday.

After a day off they'll take over the pops concerts tomorrow, playing a different program every night in the week until July 3.

Then they'll have another day off and begin three weeks of nightly Boston Esplanade concerts.

After another day off, they go on to three weeks at the Berkshire Music Festival.

Restful, what?

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

MAY 23 1953

Could You Call Them Lazy People?

Boston, May 22. (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Tonight they play in Burlington, Vt., which they reached via a 7,000-mile detour.

After the Burlington concert, they'll head for home, arriving in Boston Saturday.

After a day off they'll take over the pops concerts, Monday, playing a different program every night in the week until July 3.

Then they'll have another day off and begin three weeks of nightly Boston esplanade concerts.

…ter another day off ,and on …ree weeks at the Berkshire …c Festival.

…stful, what?

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

JUN 6 - 1953

CRITICS FEUD

Hub Writer Lambasts Chi Group

BOSTON, May 30. — A hassle between Boston and Chicago music critics began brewing this week with Hub columnist Rudolph Elie terming the recent lambasting of the touring Boston Symphony by the Chi aislesitters "a colossal display of savagery" and "a wanton attempt to destroy."

Elie, writing in The Boston Herald, termed the lambasting by Claudia Cassidy, Roger Dettmer and Felix Borowsky "utterly stupid, utterly vicious, utterly personal and utterly chauvinistic trash." He went on to say that "music criticism in Chicago has been on an abyssmal and even scandalous level for years" and objected to Cassidy's "Preposterous dictatorship" of the Windy City musical scene.

Dettmer, said Elie, employed gutter language in place of musical analysis, while Borowsky "having written a civilized review of the first concert, noticed to his horror he was out of line with the others, and took it all back at the second concert."

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Boston Symphony Orchestra Completes Triumphant Tour

From Apr. 20 to May 22, the Boston Symphony Orchestra made its first transcontinental tour in its 72-year history. The five-week tour commenced in Detroit and carried the orchestra seven thousand miles across country to California, returning by way of the Middle West, Canada, ending in Burlington, Vt. It played 29 concerts in 26 cities, visiting 13 states and two Canadian Provinces. Charles Munch, Music Director of the Boston Orchestra, invited Pierre Monteux to share conducting honors. The tour marked the orchestra's first visit to the West Coast since 1915, when it gave a series of 13 concerts under Karl Muck during the Panama-Pacific Exposition in San Francisco.

Cir. (D 184,765) ((S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUN 14 1953

Governor Is Press Agent Critic Whips Up Puff, Too

BY ARTHUR DARACK

…starts—and Harry McWilliams is …hich has had many of the lurid …ed into his advertising copy—yes, … the Governor of Colorado. (No …e Governor of Colorado is Dan

MY FINAL scoop for the day consists of peddling some second-hand information and commenting thereon. When the Boston Symphony Orchestra played in Chicago, a few weeks ago, it was greeted by certain Chicago critics who were out to give the conductors (Munch and Monteux) their comeuppance. According to a column which The Enquirer printed, by Boston critic Rudolph Elie, these Chicago critics used "gutter language" in reviewing the performance of the Boston Orchestra.

* * *

I DID NOT hear the concert and did not read the Chicago reviews. I did, of course, hear the Boston Orchestra when it played here and felt like everyone else that it was a tremendous concert. I find it difficult to believe that the same orchestra could have played in Chicago in a manner to rightly cause critics to use "gutter language." (This phrase was used primarily in reference to a character named Roger Dettmer.)

* * *

WHEN THE Cincinnati Symphony Orchestra played in Chicago it too was given a rough going over by Chicago critics. I do not know what conclusions ought to be drawn from this analogy but if misery needs company it would seem that there could be none better than the Boston Symphony Orchestra. Or, you might say that the Cincinnati Symphony Orchestra is now in a class with the Boston Orchestra. And that is some class.

24

..News.. from

SYMPHONY HALL, BOSTON 15, MASSACHU

For immediate release

From an El Paso Citizen

The Boston Symphony Orchestra
Symphony Hall
Boston, Massachusetts

Gentlemen,

As the orchestra are still on tour,
home, I will just address this to you ALL.

The concert is over . . . and what a
est musical event in this history of El Pa
part of our life) and much to my surprise
even the old "die-hards" who, of course, "

Meeting the special train were repre
Generals from both Mexico and El Paso, dipl
El Paso (of which we have many); ladies fr
presented Mrs. Monteux with Mexico flowers
we presented them with a Mexican Zarape (b
Monteux' pet poodle) with silver medal wit
Mrs. Monteux with a "rebozo" (Mexican scarf). The governor of
(the state in Mexico bordering Texas) telegraphed his regrets at not being able to get here as May Day is one of their biggest holidays.

And then the concert. How we loved Maestro Munch! He co-operated with us in everything we asked of him!! and that's something to do in El Paso which runs a MARATHON of social affairs ALL the time. He arrived with Mr. Judd the night before his concert (at which he was to direct) - the wind storms had delayed all planes, and when they finally arrived at the Air-Port at 9:30 p.m. we HOPED they would still come to the home of General and Mrs. Ralph Meyer for supper. He said he would go and stay five minutes. Well, the joke is that surrounded by good food, handsome senoras and senoritas, and many magnificent antiques from Hungary - he was the last man out. THEN. . . after the concert between that time and train time, he came with another group plus, Messrs. Judd, Taubman, Rogers, Perry, the French Liason Officer and wife, more pretty women, and "bless him," he stayed until train time - in my two by four apartment in the Hotel Cortez.

When will you tour again?

Best wishes and best regards to you all,

Cordially and sincerely,

MRS. HALLETT JOHNSON

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 24 1953

NO PLACE FOR THE LAZY

Boston Symphony Schedule Is Grueling

BOSTON, Sunday (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Friday night they played in Burlington, Vt., which they reached via a 7000-mile detour.

They arrived in Boston yesterday.

After a day off they'll take over the pops concerts tomorrow, playing a different program every night in the week until July 3.

Then they'll have another day off and begin three weeks of nightly Boston Esplanade concerts.

After another day off, they go on to three weeks at the Berkshire Music Festival.

Restful, what?

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

MAY 23 1953

Could You Call Them Lazy People?

Boston, May 22. (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Tonight they play in Burlington, Vt., which they reached via a 7,000-mile detour.

After the Burlington concert, they'll head for home, arriving in Boston Saturday.

After a day off they'll take over the pops concerts, Monday, playing a different program every night in the week until July 3.

Then they'll have another day off and begin three weeks of nightly Boston esplanade concerts.

After another day off ,and on to three weeks at the Berkshire Music Festival.

Restful, what?

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

CRITICS FEUD

Hub Writer Lambasts Chi Group

BOSTON, May 30. — A hassle between Boston and Chicago music critics began brewing this week with Hub columnist Rudolph Elie terming the recent lambasting of the touring Boston Symphony by the Chi aisle-sitters "a colossal display of savagery" and "a wanton attempt to destroy."

Elie, writing in The Boston Herald, termed the lambasting by Claudia Cassidy, Roger Dettmer and Felix Borowsky "utterly stupid, utterly vicious, utterly personal and utterly chauvinistic trash." He went on to say that "music criticism in Chicago has been on an abyssmal and even scandalous level for years" and objected to Cassidy's "Preposterous dictatorship" of the Windy City musical scene.

Dettmer, said Elie, employed gutter language in place of musical analysis, while Borowsky "having written a civilized review of the first concert, noticed to his horror he was out of line with the others, and took it all back at the second concert."

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1953

Boston Symphony Orchestra Completes Triumphant Tou

From Apr. 20 to May 22, the phony Orchestra made its first tra tour in its 72-year history. The fiv commenced in Detroit and carried th seven thousand miles across countr ornia, returning by way of the Mi Canada, ending in Burlington, Vt. It concerts in 26 cities, visiting 13 states Canadian Provinces. Charles Munch, Director of the Boston Orchestra, invite Monteux to share conducting honors. T marked the orchestra's first visit to the Coast since 1915, when it gave a series concerts under Karl Muck during the Pa Pacific Exposition in San Francisco.

Cir. (D 184,765) ((S 271,676)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

JUN 14 1953

Governor Is Press Agent Critic Whips Up Puff, Too

BY ARTHUR DARACK

starts—and Harry McWilliams is
which has had many of the lurid
ed into his advertising copy—yes,
t the Governor of Colorado. (No
he Governor of Colorado is Dan

MY FINAL scoop for the day consists of peddling some second-hand information and commenting thereon. When the Boston Symphony Orchestra played in Chicago, a few weeks ago, it was greeted by certain Chicago critics who were out to give the conductors (Munch and Monteux) their comeuppance. According to a column which The Enquirer printed, by Boston critic Rudolph Elie, these Chicago critics used "gutter language" in reviewing the performance of the Boston Orchestra,

★ ★ ★

I DID NOT hear the concert and did not read the Chicago reviews. I did, of course, hear the Boston Orchestra when it played here and felt like everyone else that it was a tremendous concert. I find it difficult to believe that the same orchestra could have played in Chicago in a manner to rightly cause critics to use "gutter language." (This phrase was used primarily in reference to a character named Roger Dettmer.)

★ ★ ★

WHEN THE Cincinnati Symphony Orchestra played in Chicago it too was given a rough going over by Chicago critics. I do not know what conclusions ought to be drawn from this analogy but if misery needs company it would seem that there could be none better than the Boston Symphony Orchestra. Or, you might say that the Cincinnati Symphony Orchestra is now in a class with the Boston Orchestra. And that is some class.

..News.. from

HO RA

NCH

SYMPHONY HALL, BOSTON 15, MASSACHU

For immediate release

From an El Paso Citizen

The Boston Symphony Orchestra
Symphony Hall
Boston, Massachusetts

Gentlemen,

As the orchestra are still on tour, home, I will just address this to you ALL.

The concert is over . . . and what a it- est musical event in this history of El Pa her part of our life) and much to my surprise even the old "die-hards" who, of course, "

Meeting the special train were repres ul Generals from both Mexico and El Paso, dipl El Paso (of which we have many); ladies fr presented Mrs. Monteux with Mexico flowers we presented them with a Mexican Zarape (b Monteux' pet poodle) with silver medal wit Mrs. Monteux with a "rebozo" (Mexican scarf). The governor of ia (the state in Mexico bordering Texas) telegraphed his regrets at not being able to get here as May Day is one of their biggest holidays.

And then the concert. How we loved Maestro Munch! He co-operated with us in everything we asked of him!! and that's something to do in El Paso which runs a MARATHON of social affairs ALL the time. He arrived with Mr. Judd the night before his concert (at which he was to direct) - the wind storms had delayed all planes, and when they finally arrived at the Air-Port at 9:30 p.m. we HOPED they would still come to the home of General and Mrs. Ralph Meyer for supper. He said he would go and stay five minutes. Well, the joke is that surrounded by good food, handsome senoras and senoritas, and many magnificent antiques from Hungary - he was the last man out. THEN. . . after the concert between that time and train time, he came with another group plus, Messrs. Judd, Taubman, Rogers, Perry, the French Liason Officer and wife, more pretty women, and "bless him," he stayed until train time - in my two by four apartment in the Hotel Cortez.

When will you tour again?

Best wishes and best regards to you all,

Cordially and sincerely,

MRS. HALLETT JOHNSON

[225]

INFORMATION OBSCURED

1952-1953 SEASON

U.S. TOUR ADVANCE

Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 24 1953

NO PLACE FOR THE LAZY

Boston Symphony Schedule Is Grueling

BOSTON, Sunday (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Friday night they played in Burlington, Vt., which they reached via a 7000-mile detour.

They arrived in Boston yesterday.

After a day off they'll take over the pops concerts tomorrow, playing a different program every night in the week until July 3.

Then they'll have another day off and begin three weeks of nightly Boston Esplanade concerts.

After another day off, they go on to three weeks at the Berkshire Music Festival.

Restful, what?

Cir. (D 45,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

MAY 23 1953

Could You Call Them Lazy People?

Boston, May 22. (AP)—Maybe you think playing in a symphony orchestra is for lazy people.

Consider the Boston Symphony musicians' schedule.

It goes like this:

First they played their regular Fall and Winter Boston season. Then they went on the road for five weeks and played 29 concerts in 26 cities. Tonight they play in Burlington, Vt., which they reached via a 7,000-mile detour.

After the Burlington concert, they'll head for home, arriving in Boston Saturday.

After a day off they'll take over the pops concerts, Monday, playing a different progra every night in the week un July 3.

Then they'll have another nd begin three wee y Boston esplanad

r another day off ee weeks at the Festival. tful, what?

Cir.

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

JUN 6 -

CRITICS FEUD

Hub Writer Lambasts Chi Group

May 30. — A hassle d Chicago mu- ing this

n nd ster- Windy

nployed of musi- Borowsky vilized re- cert, noticed s out of line nd took it all concert.

This Clipping From
MUSICAL LEADER

[redacted]

INSTITUTIONS
ALUMINUM GREASE CAN
With strainer
Reg. 98c
Reg. 2.49 value
1.69
M K
LUTE
Reg. 1.98 Has full mirror in top. Just right for short trips.

Pt in scrap boo

.. News .. from

BOSTON SYMPHO

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COmmonwealth

For immediate release

From an El Paso Citizen

May 3/53.

The Boston Symphony Orchestra
Symphony Hall
Boston, Massachusetts

Gentlemen,

As the orchestra are still on tour, and not knowing who is at home, I will just address this to you ALL.

The concert is over . . . and what a concert!!! It was the greatest musical event in this history of El Paso's musical life (or any other part of our life) and much to my surprise the people admitted it . . . even the old "die-hards" who, of course, "had heard ALL the great."

Meeting the special train were representatives of the Army, Consul Generals from both Mexico and El Paso, diplomats from both Mexico and El Paso (of which we have many); ladies from Juarez, Mexico, came and presented Mrs. Monteux with Mexico flowers. On this side of the river we presented them with a Mexican Zarape (blanket) and Mlle. Fifi (the Monteux' pet poodle) with silver medal with her name engraved and Mrs. Monteux with a "rebozo" (Mexican scarf). The governor of Chihuahua (the state in Mexico bordering Texas) telegraphed his regrets at not being able to get here as May Day is one of their biggest holidays.

And then the concert. How we loved Maestro Munch! He co-operated with us in everything we asked of him!! and that's something to do in El Paso which runs a MARATHON of social affairs ALL the time. He arrived with Mr. Judd the night before his concert (at which he was to direct) - the wind storms had delayed all planes, and when they finally arrived at the Air-Port at 9:30 p.m. we HOPED they would still come to the home of General and Mrs. Ralph Meyer for supper. He said he would go and stay five minutes. Well, the joke is that surrounded by good food, handsome senoras and senoritas, and many magnificent antiques from Hungary - he was the last man out. THEN. . . after the concert between that time and train time, he came with another group plus, Messrs. Judd, Taubman, Rogers, Perry, the French Liason Officer and wife, more pretty women, and "bless him," he stayed until train time - in my two by four apartment in the Hotel Cortez.

When will you tour again?

Best wishes and best regards to you all,

Cordially and sincerely,

MRS. HALLETT JOHNSON

---

ess Agent
lp Puff, Too

DARACK

son starts—and Harry McWilliams is se which has had many of the lurid fitted into his advertising copy—yes, out the Governor of Colorado. (No The Governor of Colorado is Dan

HE CHRISTIAN SCIENCE MONITOR Tuesday, May 19, 1953

A Symphony Rides The Rails

The Boston Symphony Orchestra is just now finishing a transcontinental tour. On the right is conductor Charles Munch (with un-Bostonian hat and sheriff's badge) and guest conductor Pierre Monteux. Below, some of the orchestra members are (happily) stranded outside Santa Barbara when their bus stopped running. In this article Mr. Rogers tells of the enthusiastic critical reception given them.

POPS

By Harold Rogers

Music Critic of The Christian Science Monitor

I **HAVE JUST TRAVELED** more than 3,000 miles with the Boston Symphony Orchestra on its first transcontinental tour. It was exciting and exhilarating, and more than that, a chance to experience the cultural climate of America.

Some Europeans from time to time have said that America is a cultured wasteland. This is hardly so. It is true that a culture—musically or otherwise—is the product of time. Whereas Europe can measure hers in millenniums, America's can be measured in only a little more than 300 years, and that only on the East Coast of the United States. Even so San Francisco, slightly more than 100 years old, has a musical culture on a par with that of Boston, New York, and Philadelphia.

It is to be expected, considering America's youth, that many of the cities between the two coasts are lagging somewhat in their cultural development. But they are not blindly lagging. Each of the inland cities visited by the Boston Symphony thus far is making vigorous efforts to build better orchestras, better concert programs, better recital series. One has only to visit progressive communities like Dallas, Texas, or Tucson, Ariz., to see how rapidly their citizens are developing music and the arts.

Just as the Boston Symphony was responsible for setting a new standard for San Francisco in its 1915 visit, so it is to be hoped that it now is setting a new standard in the 27 cities listed for its current tour. It is to be expected that this new standard will linger in the mind's ear of each community, creating a healthful state of discontent.

Tops Earlier Triumph

In 1915 the Boston Symphony made a profound impression on the musical life of San Francisco. It exerted an influence that was directly responsible for the organization of the San Francisco Symphony. That was the year of the famous Panama-Pacific Exposition. The Boston Symphony, then directed by Karl Muck, was invited to San Francisco to give nine concerts in Festival Hall. That was the orchestra's first transcontinental trip. The orchestra now is completing—38 years later with Charles Munch as conductor—its first transcontinental tour.

26

Climax of the present trip was probably in San Francisco's opulent Opera House. I was standing nearby as Pierre Monteux left the stage:

"You will tell them?" he asked.

"Yes, maestro," I said, "I will tell them. . . ." He had conducted the first concert to be given in San Francisco by the Boston Symphony Orchestra in 38 years. He had received an ovation unequaled by any it has been my pleasure to witness.

"I wanted to say something to them," he later told his wife. "I wanted to thank them, but I had a big lump in my throat. I was afraid that if I spoke I would have to sit right down on the podium and cry!"

This concert of May 7 was further significant in that it marked Monteux's return to San Francisco after his retirement at the end of last season as conductor of the San Francisco Symphony Orchestra, a post he held for 17 years.

Tribute to Conductor

The elegantly dressed audience, filling the house to its capacity of 3,600, was comprised mostly of his friends and his supporters, and was sprinkled generously with musicians of the San Francisco Orchestra. But Monteux also had his detractors, many of whom were surely among those listening.

"That's the paradox," one music critic told me. "They couldn't wait to see him go, and now—after a season of nine guest conductors—they couldn't wait for his return."

His return was not only a personal triumph, but a musical triumph. The ovation, true enough, was prompted to a large degree by the sincere sentiment of having him back again at his accustomed place (on a podium that was built especially for him with the small step at the side). It also was called forth by the magnificent music he drew from the orchestra.

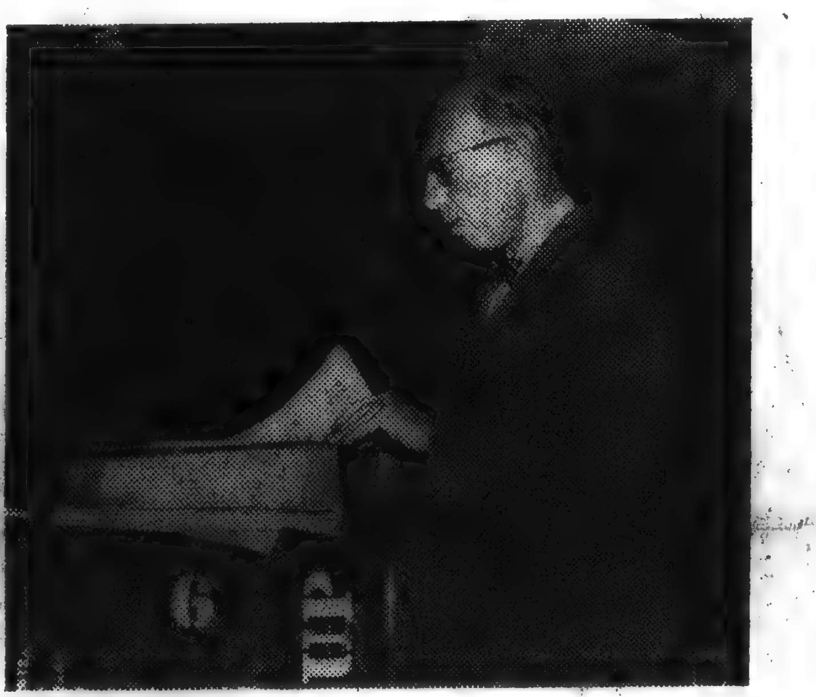
There is no question that the Boston Symphony is playing better today than it did during the 1915 visit. Since the Muck regime, it has had five years under Monteux and 25 years under Koussevitzky, during which period it became one of the world's four or five greatest.

'Greater Than Ever' Before

It is now Darius Milhaud's opinion that the orchestra, after four years under Charles Munch, has been elevated even higher in quality, in precision and brilliance. Milhaud, one of France's group of composers known as "Les Six," now teaches composition at Mills College in Oakland. He attended both concerts by the Boston Symphony in San Francisco—the first under Monteux and the second under Munch two nights later.

"Do you really think it has gained?" I asked him. "Some people, you know, feel that the orchestra has gone down somewhat under Munch."

"Oh, no, no!" he exclaimed. "It is a greater orchestra now than it ever was. But please don't misunderstand me. I have the deepest respect and admiration for Koussevitzky and for all that he did for the orchestra. Munch, however, has injected new blood into it. It is now a more brilliant instrument than ever before."



All Photos Humphrey

Here Leslie Rogers, Boston Symphony librarian, sorts musical scores on top of a packing case somewhere in California.

If Monteux was tendered an overwhelming ovation, that given Munch by an SRO audience was equally astonishing. After Munch's electric reading of the Brahms Fourth, the listeners rose and stood applauding and cheering while Munch returned to the podium seven or eight times. Even the Los Angeles ovation, thrilling as it was, could not equal that witnessed in San Francisco. No Boston ovation has matched the two given Munch in Los Angeles and San Francisco.

Climax of Tour

After hearing the Boston Symphony, Frederic Balazs, conductor of the Tucson Symphony Orchestra, said he hoped Tucson wouldn't have to wait 72 years (the age of Boston's orchestra) before having a comparable ensemble. And it is likely that Tucson will have a finer orchestra much sooner as a result of the Boston Symphony's visit.

Thus far the orchestra played to critical acclaim of the most lavish nature. In many places the gap between the local musical standards and those of the Bostonians seemed to be of such a distance that many music critics were bereft of their usual points of reference. Most reviews were written entirely in superlatives.

The burden of these reviews dealt not so much with the programs or the way the programs were played. They dealt mainly with the orchestra as an instrument or with the conductors' use of the instrument.

Helen Knox Spain, music critic of the Atlanta Journal, said that "Munch is a man of varying mood with a marvelous scale of dynamics from the faintest tone to the mighty force of the crescendo. At no time did he violate his royal poise for a spectacular demonstration of baton technique. But he was dramatic and forceful without resorting to tricks toward an audience appeal."

Charles L. Dufour, music critic of the New Orleans States, said that "the concert can only be described in superlatives. The Boston is a virtuoso orchestra and Charles Munch is a virtuoso conductor. Together they are a dynamic precision instrument in the hands of a master precisionist. Such beauty and suavity of tone, such power without blatancy, such rhythm and smooth integration of sections, such incisive phrasing yet a flowing, singing whole! Indeed, what an orchestra!"

Critics Enthusiastic

Ed Brooks of the New Orleans Times Picayune spoke of the orchestra's "instantaneous precision of response" and its "teamwork and artistic excellence."

Ewing Poteet of the New Orleans Item opened his review by saying that "for some two hours last night there was available in the Municipal Auditorium the greatest orchestral playing heard in New Orleans in our memory—and probably in the memory of the oldest concertgoer in the hall." He bemoaned the empty seats, saying that at least 60 per cent of the listeners were from out of town—from Mississippi, Tennessee, Arkansas, Texas, and from as far away as Miami.

Writing of the concert in Pasadena, Albert Goldberg, music critic of the Los Angeles Times, said the orchestra "is substantially the same highly organized instrument that Serge Koussevitzky left as a monument after a quarter century of unremitting effort. It still holds to the same ideal of a kind of superrefinement. Its primary aim is not to overpower either with loudness or with a plushy richness of tone. Everything comes out with extraordinary lucidity and transparence. The strings have a silken gloss that never disappears even in moments of greatest stress, the woodwinds retain the sentitivity and polish for which they have long been famous, and the brass is a model of mellowness and precision."

'Heroic Quality of Reserve'

After the Monteux concert in San Francisco, Alfred Frankenstein of the San Francisco Chronicle said that "a symphony orchestra is not a miscellany of performers on this, that, and the other instrument; however complex it may be, it is nothing if not an organism, and the Boston Symphony is as nearly perfect a functioning unit as the world of music now affords."

Alexander Fried of the San Francisco Examiner said the orchestra "gave joy to the local heart and ear by the splendor of its sound (from well over 100 picked players); by passages of intimate performance that had the taste and balance of chamber music, by climaxes that were stupendous without being forced and without losing the ultimate true heroic quality of reserve."

Marie Hicks Davidson of the San Francisco Call-Bulletin said that "there have been many emotional upheavals in the San Francisco Opera House and many public expressions of affection and esteem, but last night's demonstration topped them all."

These were the bouquets. Behind it all were months of planning, yards of tickets and reams of timetables, and the trouping spirit of the orchestra organization from top to bottom. The "BSO" has done it again.

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

This Clipping From
BOSTON, MASS.
AMERICAN
APR 16 1953

Pops Concerts Start Tuesday

The Pops Concerts, with Arthur Fiedler directing, will initiate their 68th season in Symphony Hall Tuesday night. In the Pops tradition, patrons may enjoy Mr. Fiedler's programs combining direct appeal with symphonic substance the while they enjoy refreshments at the tables.

Until the return of the Boston Symphony Orchestra from its transcontinental tour, which begins next week, an alternate orchestra assembled by Mr. Fiedler will take over as it did last May with little change in the personnel.

The concerts will be given each night from Tuesday through Saturday. Hilde Somer, who had a resounding success on the recent Pops tour, will be the week's soloist.

Excepting Thursday when Colby Junior College Glee Club will share the middle portion with Miss Somer and Saturday when the MIT Glee Club will take a similar part in the program, the program for each night will be as follows:

Coronation March from "The Prophet"	Meyerbeer
Suite from "Carmen"	Bizet
Molly on the Shore	Grainger
Overture to "Orpheus in Hades"	Offenbach
Largo from "Xerxes" Solo Violin: Fritz Siegal	Handel
Prelude to "The Mastersingers of Nuremberg"	Wagner
Variations on a Nursery Song for Piano and Orchestra Soloist: Hilde Somer	Dohnanyi
Medley of Broadway Hits	Arranged by Mason
Belle of the Ball	Anderson
Cheyenne Indian War Dance	Skilton

This Clipping From
BOSTON, MASS.
ADVERTISER
APR 19 1953

'Pops' Opens On Tuesday

The Pop Concerts, under the direction of Arthur Fiedler, will open in Symphony Hall their 68th season Tuesday evening. Tables will cover the floor in the usual Pops tradition and Mr. Fiedler will present programs combining direct appeal with symphonic substance. Until the return of the Boston Symphony Orchestra from its transcontinental tour, which begins this week, an alternate orchestra assembled by Mr. Fiedler will take over as they did last May, with little change in the personnel.

The concerts will be given each night from Tuesday through Saturday. Hilde Somer, who had resounding success on the recent Pops tour, will be the distinguished soloist of the week. The program for each night will be the same, excepting Thursday, when Colby Junior College Glee Club will share the middle portion with Miss Somer, and Saturday, when the M. I. T. Glee Club will take a similar part in the program.

This Clipping From
BOSTON, MASS.
HERALD
APR 19 1953

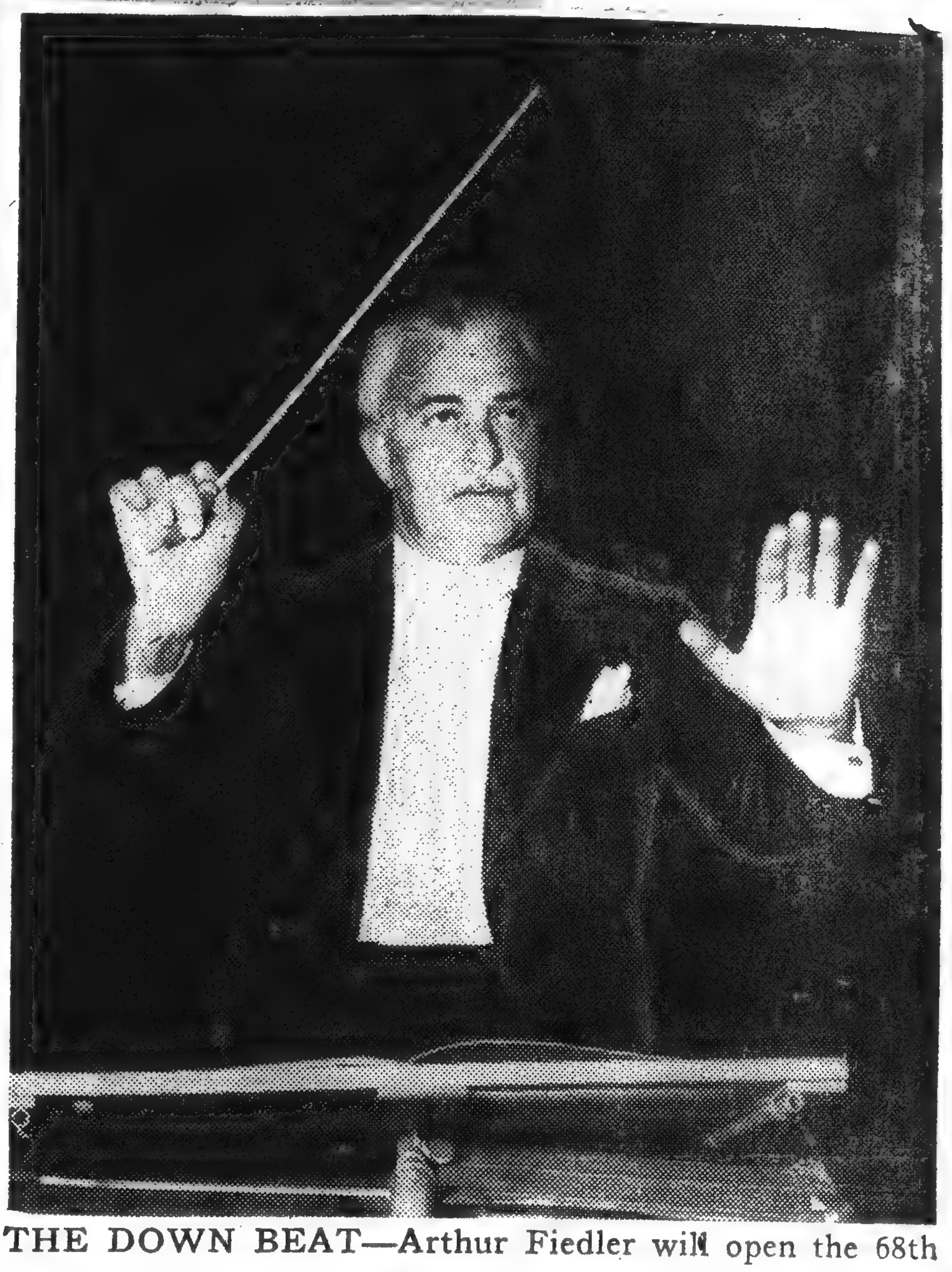
Pops Opening

The Pop Concerts under the direction of Arthur Fiedler will open in Symphony Hall their 68th season Tuesday evening. Tables will cover the floor in the usual Pops tradition and Mr. Fiedler will present programs combining direct appeal with symphonic substance. Until the return of the Boston Symphony Orchestra from its transcontinental tour which begins this week, an alternate orchestra assembled by Mr. Fiedler will take over as they did last May, with little change in the personnel.

The concerts will be given each night from Tuesday through Saturday. Hilde Somer who had a resounding success on the recent Pops tour will be the distinguished soloist of the week. The program for each night will be as follows excepting Thursday when Colby Junior College Glee Club will share the middle portion with Miss Somer and Saturday when the M.I.T. Glee Club will take a similar part in the program:

Coronation March from "The Prophet"	Meyerbeer
Suite from "Carmen"	Bizet
Molly on the Shore	Grainger
Overture to "Orpheus in Hades"	Offenbach
Largo from "Xerxes" Solo Violin: Fritz Siegal	Handel
Prelude to "The Mastersingers of Nuremberg"	Wagner
Variations on a Nursery Song for Piano and Orchestra Soloist: Hilde Somer	Dohnanyi
Medley of Broadway Hits	Arranged by Mason
Belle of the Ball	Anderson
Cheyenne Indian War Dance	Skilton

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 19 1953



THE DOWN BEAT—Arthur Fiedler will open the 68th season of the famed Boston Pops in Symphony Hall Tuesday evening.

Fiedler Opens 68th Pops Season in Symphony Hall Tuesday Night

The Pop Concerts under the direction of Arthur Fiedler will open in Symphony Hall their 68th season next Tuesday night. Tables will cover the floor in the usual Pops tradition and Mr. Fiedler will present programs combining direct appeal with symphonic substance. Until the return of the Boston Symphony Orchestra from its transcontinental tour, which begins this week, an alternate orchestra assembled by Mr. Fiedler will take over as they did last May, with little change in the personnel.

The concerts will be given each night from Tuesday through Saturday. Hilde Somer will be the soloist of the week. The program for each night will be as follows, excepting Thursday when Colby Junior College Glee Club will share the middle portion with Miss Somer and Saturday when the M. I. T. Glee Club will take a similar part in the program:

Coronation March from "The Prophet," Meyerbeer; Suite from "Carmen," Bizet; Molly on the Shore, Granger; Overture to "Orpheus in Hades," Offenbach; Largo from "Xerxes," Handel (Solo Violin: Fritz Siegal); Prelude to "The Mastersingers of Nuremberg," Wagner; Variations on a Nursery Song for Piano and Orchestra, Dohnanyi (Soloist: Hilde Somer); Medley of Broadway Hits, Arr. by Mason; Belle of the Ball, Anderson; Cheyenne Indian War Dance, Skilton.

Boston Sunday Post Society Apr. 12-53

Pops and Drama Evenings Benefit Social Service

BY ROSE WALSH

A north shore Pops evening to benefit the Charity Center of Salem will have the large, attractive dining room of the New Ocean House, Swampscott, as its setting on Sunday, April 26. Leo Litwin, distinguished first pianist of the Boston Symphony Orchestra, will conduct the all Boston Symphony musicians in a program of the light classics, the favorites of Boston Pops lovers.

Mrs. Joseph L. Walker of Marblehead, president of the league which supports the Center of trained social service workers handling charity and adoption cases for the entire north shore, heads the committee on arrangements. Working with her are Mrs. Arthur C. Harrigan, Mrs. Wallace F. Haley, Mrs. Henry J. O'Donnell, Jr., Mrs. Thomas A. O'Keefe and Mrs. Francis J. Thompson.

* * * *

The Milton-Hoosic Club is knee-deep in rehearsals for its annual three-night production—this year Noel Coward's "Blithe Spirit"—which shares part of the proceeds with the Milton Visiting Nurse and Social Service League. April 23, 24 and 25 are the dates. Appearing in the cast are Mrs. N. Rust Cutler, Jr., Mrs. J. Peter Hunsaker, Mrs. Lewis W. Kane, Mrs. William B. Pegram, Mrs. Thornton Brown, Spencer Field and Gordon Kitchin.

Included in the impressive sponsor list are Mr. and Mrs. Charles F. Batchelder, Jr., Mr. and Mrs. Samuel C. Bennett, Mr. and Mrs. Francis F. Brooks, Mr. and Mrs. C. Rodgers Burgin, Mr. and Mrs. Walter D. Brooks, Mr. and Mrs. Joseph C. Burley, Dr. and Mrs. Charles W. Bush, Jr., Mr. and Mrs. Gorham Cluett, Mr. and Mrs. Oliver Chute, Mr. and Mrs. Edward H. Fay, Dr. and Mrs. Alexander Forbes, Mr. and Mrs. Hatherly Foster III and Dr. and Mrs. G. Philip Grabfield.

Boston Sunday Post Apr 12-53 33

Society

Mrs. Robert M. P. Kennard (left) and Mrs. W. Lloyd Allen chat with Mrs. Wyman B. Shaw, daughter of the late Sir Wilfred Grenfell, chat about opening night of Symphony Pops on April 21 benefiting the Grenfell Mission

[227]

Pops Opens 68th Year With Joy for All Ages

Boston Tradition Makes Its Earliest Return on Record

By MARJORIE W. SHERMAN

The earliest Pops on record brought forsythia on stage to vie with the traditional peach gladioli in front of conductor Arthur Fiedler last night as he opened Pops' 68th season—and his own 23d season—at Symphony Hall.

Still another claimant to the tradition of opening night is the New England Grenfell Association, whose remarkable work on the Labrador coast has been aided by Pops openings for the past dozen years.

POPS Page 11

Young Daughters of Arthur Fiedler Find It 'Mmmmy'

By JOHN WM. RILEY

Two little laides dressed in gray were the "belles of the ball" at Pops opening last night.

After 67 seasons, you couldn't say that Pops were something new in Boston. But it isn't every season that daughters can watch their father conduct the world-famed orchestera in a light fantastic.

Two little girls—Yummie and Debbie, daughters of Arthur Fiedler — and their radiant mother, watched daddy conduct the Pops through the first concert of the 68th season of the Boston Pops at Symphony Hall.

FIEDLER Page 11

POPS

Continued from the First Page

Home on one of his rare visits away from his Labrador work, Dr. Charles Curtis went to his first Grenfell Pops last night.

Interested Grenfellers with him at intermission included Grenfell Pops chairman, Mrs. Robert M. P. Kennard, Mr. Kennard, and his brother, John; Dr. and Mrs. Archie Abrams, Gertrude Peabody and Mrs. Wyman Shaw, Sir Wilfred Grenfell's daughter.

Just back from Panama, Mrs. A. W. K. Billings, tanned and pretty, and wearing the Pops hat of the evening, small and sparkling, as squired by her tall young son, enjoying his first Pops.

Pops Outdate Opera Here

Veteran Pops goers were the Fiedlers' two small daughters, Johanna and Deborah, and their mother, who wore a white flower hat with her grey suit. The little girls wore gray dresses with narrow velvet ribbons and their black braids had white bows.

Their grandmother, Mrs. John Bottomley, had the table in front of them, a mink coat over her cocoa-laced dress.

Still others at the familiar small tables which will remain set up at Symphony Hall through June were Mrs. George Lewis, the John Donaldsons, Kenneth Morse, the Russell Codmans and many another hearing "Carmen" only in part, unlike the opera-goers up the street, but in very pleasant part nonetheless.

P. S. Pops are older than opera in Boston and a little better preserved.

FIEDLER

Continued from the First Page

"Crisp organdy—grey," said a feminine member of the company, was the style of the little girls' dresses—Johanna, 7 and a half, Deborah, 5 and a half. Peter, barely a year old, was at home with the chicken pox.

Fiedler led a hand-picked group of players through a program of both light and substantial stuff. The regular members of the Boston Symphony are on a cross-country tour with Charles Munch and Pierre Monteux.

During April and most of May, these select players from the Boston branch of the musicians' union, and from other major symphony orchestras around the country, will play Pops in Symphony Hall five nights a week, Tuesday through Saturday.

Now Gold and Green

Again, as in seasons past, the decorations in Symphony Hall changed from staid brick red and gray to gold and green.

Debbie and Johanna sipped Pops Punch, munched crackers, and watched Daddy with eyes open wide. "Mmmm," said Johanna, when asked how she liked to see Daddy work.

At intermission, the girls and their mother visited Daddy in the green room. "Are you having fun?" asked Daddy.

"Mmmm," said Deborah. She smiled and turned a pirouette.

"Have some ginger ale," he suggested. But the little girls had something else in mind. Maybe a flower. Maybe some more music. Maybe home and bed.

Back at their table, Mother asked "Want some orange peel in yours?" But the girls munched crackers, sipped their drinks and looked wistfully at Daddy.

Two Bits of Fun-Music

Daddy led the orchestra through such Pops favorites as Meyerbeer's Coronation March from "The Prophet," a Suite from Bizet's "Carmen" (being performed by the Metropolitan crowd at the Boston Opera House at the same moment), Grainger's "Molly on the Shore" and the like.

After the first interval, Fiedler and pianist Hilde Somer played Dohnanyi's "Variations on a Nursery Song," a piece of sophisticated "fun-music" which drew both amused chuckles and applause from the audience.

An appreciated encore was Peter Bodge's "The Glow Worm Turns" in which that old favorite gets the run-around from a bevy of modern composers, including Johann Strauss, Richard Strauss, Ravel and others.

Miss Somer played the Dohnanyi Variations as though she had written them—with verve, style, precision and a special kind of feeling. She must like the piece, and have wit to boot, to play it with such savoir faire.

ENJOYING OPENING OF POPS—Mrs. Arthur Fiedler and her daughters, Johanna (left) and Deborah.

APRIL 22, 1953

Arthur Fiedler Conducts 68th Opening of "Pops"

By A. E. WATTS

"Pops" began its 68th season last night at Symphony hall, minus Symphony orchestra players, the orchestra being on tour, and considering this absence the performance was rather on the remarkable side. Arthur Fiedler, almost as much of a tradition as the "Pops" conductor as the "Pops" themselves, has welded a group of substituting musicians into an ensemble which with the experience of playing together a few times will soon approach the smooth phrasing of the Symphony players who have played together so long. Under Mr. Fiedler's baton this group nobly achieves its contrasts of crashing brass and whispering dimuendo, right now. Handel's Largo was a masterpiece of legato, last night.

The program, which will be repeated nightly in many respects through Saturday's performance, has Meyerbeer's Coronation March as its opening number, sounding a sombre classical note. Following is a suite from Carmen, climaxed with the bombastic Torreador theme and leaning more toward popular "Pops" reception. Grainger's "Molly on the Shore" seemed a bit colorless sandwiched between Carmen and a tremendous performance of Offenbach's overture to "Orpheus in Hades."

Followed the Largo with Fritz [illegible], violinist, dividing honors with a lady harpist, unsung on the program, and with both of them sharing honors with the ensemble. There was a little uncertainty of phrasing in Wagner's Prelude to "The Mastersingers of Nuremberg." Miss Hilde Somer was a flawless performer as piano soloist in Dohnanyi's "Variations on a Nursery Song." Despite intricate orchestration and contrasting dissonances, this rather long number seemed most pleasing when the simpler nursery alphabetical "A-B-C-D-E-F-G" theme was being exploited.

Broadway hits, from "Wonderful Town," "Wish You Were Here," and "Hazel Flagg"; Andersen's "Bell of the Ball" and Skilton's "Cheyenne Indian War Dance" enlivened proceedings as concluding regular numbers.

Missing except in one instance were the lively little encore take-offs which Mr. Fiedler usually cooks up. The exception was a rollicking number, "The Glow Worm TURNS" by Mr. Linke, who took a bow from among the second violins. Grainger's "Country Gardens" was another popular encore, as was Leroy Anderson's "Serenata."

It's nice to know that the Symphony orchestra is just on tour and hasn't been shanghaied by Milwaukee, along with the Braves. The Symphony players will be back w'th Mr. Fiedler when their tour ends.

Spring Is Really Here, Pop's Concerts Start

BY ALISON ARNOLD

Spring is really here at last, in spite of the cold winds. The swan-boats have arrived in the Public Garden and the Pops opened at Symphony Hall last night.

The 68th season of these popular concerts began in spite of the fact that the Symphony Orchestra opened its five-week transcontinental tour in Detroit last evening. Arthur Fiedler assembled a Pops orchestra to carry on until the end of the tour, when the Boston Symphony musicians will take over.

The familiar peach colored gladioli were massed at the center of the stage, and at either side huge bouquets of forsythia bravely proclaimed spring. The program included such old favorites as Handel's Largo, Offenbach's overture to "Orpheus in Hades," a stirring march, a lilting waltz and an Indian war dance, as well as selections from "Carmen" and "The Meistersingers."

PIECE DE RESISTANCE

The piece de resistance, which nearly brought the staid marble statues down off their pedestals, was "The Glow Worm—Turns." In this number Arthur Fiedler put the orchestra through all kinds of paces to the delight of the audience, including his two small daughters, seven-year-old Johanna and five-year-old Deborah, who were convulsed with giggles.

They were dressed alike in print frocks with plaid coats and their dark hair was parted in the middle and tied with tiny white bows. With them were their mother, in a gray suit with a straw hat trimmed with white flowers; their grandmother, Mrs. John T. Bottomley, and their aunt, May Bottomley.

The audience either hung over the balconies or sat at the small tables on the floor enjoying pitchers of Pops punch or a varied menu including ice-cream, sandwiches, beer or hot coffee. Occasionally, a champagne cork punctuated the music.

For the 11th year, the New England Grenfell Association took half the floor and front row balcony seats on the opening night. The proceeds will aid the work of the Grenfell Mission in Labrador. Post-deb flower vendors sold corsages to help swell the fund.

IN THE AUDIENCE

In the audience was Charles P. Curtis, present head of the Grenfell Mission, who is visiting in Boston. Mrs. Robert M. P. Kennard, chairman of the benefit committee, attended with Mr. Kennard, and among other members of the committee present were Mrs. Lea S. Luquer, Miss Gertrude Peabody and Mrs. A. W. K. Billings, just back from two months in Panama.

Among others in the throng were Mr. and Mrs. C. Lloyd Thomas, Mr. and Mrs. Charles Winkler, Jr., Mrs. Fred B. Lund, Mr. and Mrs. Albert Lincoln, Mr. and Mrs. C. Colby Hewitt, Miss Constance Learned, Mr. and Mrs. Frederic Bowditch, Mr. and Mrs. David A. Mittell, Mr. and Mrs. G. Lincoln Dow, Jr., Mr. and Mrs. Stephen W. Gifford, Jr., Mrs. S. Bruce Black, Mr. and Mrs. John Alles, Alice Lee Bradlee, Mr. and Mrs. Atherton Loring, Jr., and their daughter, Emily, and Mr. and Mrs. Roger Eckfeldt.

AUDREY KOOPER is piano soloist at Pops this week, playing Tchaikovsky's B-flat Minor Concerto under Arthur Fiedler's direction.

POPS

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

THE BOSTON DAILY GLOBE—WEDNESDAY, APRIL 29, 1953

"BIG CHIEF BATON-IN-YOUR-EYE" is a liberal translation of Indian title conferred recently on Pops Conductor Arthur Fiedler as he performed at Oklahoma University. It explains why Fiedler programs Skilton's "Indian War Dance." Chief Sunatona of the Otoes is second man on the platform.

"Pops" Opening

The line of demarcation between winter and spring in Boston is the departure of Charles Munch from the podium and the entrance of his light-hearted and deft-handed successor, Arthur Fiedler. Last night marked the opening of the 68th session of "Pops," the most celebrated American series of concerts devoted to less serious repertory, under the direction of Mr. Fiedler. The audience was in a mood which the Italians, who have a delightful word for expressing nearly everything, would call simpatico.

Since the Boston Symphony embarked this week on a transcontinental tour, the personnel of the present "Pops" orchestra is substantially that of the orchestra which Mr. Fiedler himself took on tour during January, February and March of this year. The record of this 15,000-mile tour is almost unbelievable, 65 concerts within 68 days. The soloist last night was Hilde Somer, the Viennese-born pianist who was also the soloist on the tour of the "Pops."

The program, appropriately enough, consisted of standard items such as the Suite from Carmen, Offenbach's Overture to Orpheus in Hades, Handel's Largo, in which the concertmaster, Fritz Siegal, played the solo violin part movingly; the Prelude to Die Meistersinger, and a generous number of encores. Hilde Somer was the featured soloist in Dohnanyi's Variations on a Nursery Song for piano and orchestra. This piece gives the soloist an opportunity to show nearly every facet of the pianist's equipment. Miss Somer performed brilliantly and was loudly acclaimed by the audience. A medley of Broadway hit tunes from Wonderful Town, Wish You Were Here, and 'Hazel Flagg proves to be a topnotch musical comedy potpourri.

Mr. Fiedler's orchestra is a splendid, well-balanced symphony of about 80 musicians. The brass section is particularly good, playing with a rich, round, firm tone, a sound rarely heard these days in Symphony Hall. Gathered from the four corners of the country, the musicians have already received the impress of the strong musical personality of Mr. Fiedler, and play with Fiedlerian sparkle.

This same program will be repeated for the remainder of this week.

TUCKER KEISER.

THE BOSTON HERALD, WE

MUSIC

Pops Opening

By RUDOLPH ELIE

It may have been unseasonably chilly out of doors but by the time the Boston Pops orchestra sailed into an uproarious new item entitled "The Glow Worm Turns" it was more than evident that everything was seasonably warm and gay within the doors of old Symphony Hall as the 60th season of the Pops began last night.

Not the least warming aspect of the occasion was the presence on the stage of an 80-man orchestra recruited very largely from Boston in the absence of the Boston Symphony, now on its first national tour. That the town could provide so large and so skilled a band from the ranks of local musicians outside Symphony itself is indeed a tribute, but the tribute might well be directed at Arthur Fiedler himself, not only for getting the men and women together, but for so quickly and competently training them to play so well and so spiritedly together.

For this is not the Pops orchestra of the recent triumphal tour, but one composed, save for perhaps a half dozen key spots, by Boston musicians, about 12 of them women. Despite one or two trivial ups and downs, it gave an excellent accounting of itself, playing with fine tone quality and ensemble throughout. Given a few more days to play itself in, it will certainly give the Symphony itself a run for its money, especially in the brighter, more popular items of the repertoire such as the medlies of Broadway hits, the current tunes and such novelties as the Glow Worm Turns. A Peter Bodge arrangement involving everything from snatches of "Till Eulenspiegel," "The Flight of the Bumblebee" and Ravel's "La Valse" to (appropriately enough to Mr. Fiedler's collection of fire chief badges) fire engine sirens.

The highlight of the program, which offered a Suite from "Carmen," "Molly on the Shore," the Largo from "Xerxes," the Prelude to "Die Meistersinger" and so forth, was Dohnanyi's "Variations on a Nursery Song for Piano and Orchestra." This was expertly set forth by an attractive pianist named Hilde Somer, whose style, though not big, was highly musical and lyrical. After this the novelties took over with Mr. Fiedler, whose ability as an orchestral conductor is more than implicit in his capacity to whip an orchestra of this kind into shape in a mere three rehearsals, presiding over it all like the old master he is.

Otherwise everything was as it always has been and we always hope it will be: a smart looking crowd, lots of sparkling wine corks popping, good looking (mostly) waitresses, banks of gladioli on the stage, and the good old green decor so long associated with the Pops.

Audrey Kooper, pianist, plays Tchaikovsky's Concerto No. 1 in B-flat minor with the Pops this week.

TON POST, THURS

JUDGES—Arthur Fiedler, famed music conductor, will serve as one of the judges for The Boston Post Music Festival.

This Clipping From
NEW YORK, N. Y.
JOURNAL OF COMMERCE
MAY 4 - 1953

Rubber Chemists Plan Meeting

Latest Development to Be Revealed at Boston Conference

Rubber flooring and shoe soles that resist abrasion twice as long

Wilmington, on the Friday program.

A "pops concert" by the Boston Symphony Orchestra, under the direction of Arthur Fiedler, is on the rubber chemists' social program for Wednesday night. Tours to rubber factories, an automobile plant, and research laboratories in the Boston area are scheduled for Thursday afternoon. Entertainment by Wally Cox, the "Mr. Peepers" of television, will feature the divisional banquet, which will be held Thursday night.

A special program of entertainment for women chemists and wives of chemists has been arranged. A Boston tea party, an airplane excursion over the city, and a tour of Boston's Colonial landmarks will be included.

H. W. Sutton of the Boston Woven Hose & Rubber Co. is general chairman of the meeting.

Cir. (D 299,461) (S 516,478)

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
MAY 3 - 1953

With College Chorus

When the Smith College Chorus sang Thursday, April 30, with the Boston Pop Orchestra in the Boston Symphony Hall, Enid Johns, daughter of Mr. and Mrs. Trevor Johns, 7808 Beman Avenue S. E., was in the chorus. Miss Johns' parents and brother Ronni flew to Boston to attend the concert.

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

MAY 10 1953

The Pops Orchestra

By WARREN STOREY SMITH

Even those Bostonians who are not interested in music should be impressed by what our touring musical organizations are doing to bring honor to our fair city. A year ago the Boston Symphony Orchestra was earning the highest critical praise in five European countries. Arthur Fiedler's Pops Tour Orchestra recently enjoyed an unprecedented success up and down the land. Now the Boston Symphony itself is scoring similar triumphs in an even wider orbit, and we read of the acclaim with which the Cecilia Society has been received in Paris.

Symphony Hall had never before known such a period of activity. When it dispatches the B.S.O. on its European and American tours it must create a new orchestra to take over at the Pops. I say "it" but the job is really Arthur Fiedler's. The May Pops Orchestra of 1952 proved surprisingly good. This one, I would say, is even better. I had my first experience of it last Tuesday evening when its exceptionally able concertmaster Fritz Siegal successfully introduced to the Pops the Violin Concerto of Sibelius. One of that composer's more ingratiating works, somewhat in the manner of his First Symphony, it has not been heard in Symphony Hall since Jascha Heifetz played it in 1934.

A year ago the May Pops group played its single program Thursday through Saturday. The present one makes it five concerts instead of three, and with no program change save when some choral body makes an appearance.

Like Variety

It would almost seem as though the regular Pops Orchestra was in no way obliged to offer a different program each night. There cannot be many people who visit the Pops more than once a week. When I mentioned the matter to Rosario Mazzeo, bass clarinetist and personnel manager, he explained that the change in program was more for the players' benefit than the audience's. To work up these nightly programs is no trick for them and they prefer the resulting variety.

The total strength of the Pops Orchestra now functioning is 80, 60 of whom played last year. The other 20 were members of the Pops Tour Orchestra. There are 14 women players as against 10 last season. They include the first flute, Lois Schaefer, the first bassoon, Ann de Guichard, the harpist, Ariel Hall, five cellists, out of the seven in the section, and six violinists.

The reviews from the Boston Symphony's concerts are causing considerable entertainment at the Hall. There is a feeling that the standard of musical criticism in certain parts of the country could be bettered. Quite naturally, those cities that have permanent orchestras of their own have the most experienced reviewers.

A Detroit critic called the orchestra "a musical A-bomb" and went on to say that "no other words can describe the magnificent tones of the Boston Symphony Orchestra under Mr. Munch." In New Orleans the local press was distressed that only 3500 of the Municipal Auditorium's 5000 seats were filled. One reason given was that the Fiedler orchestra had already been there and many mistook it for a return engagement.

In New Orleans

Wrote Charles L. Dufour of the New Orleans States: "Where were the 1500 music lovers who left empty seats at the auditorium last night for the biggest musical event to hit New Orleans since Arturo Toscanini came here? . . . As I have said, the concert can only be described as superlative. The Boston Symphony is a virtuoso orchestra and Charles Munch is a virtuoso conductor. Together they are a dynamic precision instrument in the hands of a master precisionist."

It is thought that some in New Orleans were scared away by a program that began with Samuel Barber's Overture, "The School for Scandal" and Honegger's Symphony for Strings. The latter piece, which graphically describes the mood of Paris under the Occupation, though it ends on a note of triumph, was variously received.

Ewing Poteet of the Item proclaimed it to be "the real climax of the evening" and went on to say that "to call this work great or magnificent, stupendous or powerful is to cheapen the quality of praise." He further pronounced it "a composition of absolutely the first magnitude" and instanced "its pitiless probing of emotional depths, its dramatic impact . . . reinforced at the end to overwhelming effect by the trumpets."

Ed Brooks of the Times-Picayune felt differently: "Bits of beauty bobbed momentarily in and out of erraticisms of its contemporary hue, but much of it seems dismally pointless and the introduction of an anthem-like air by trumpets in the somewhat livelier closing movement is a bizarre thing." Mr. Brooks admitted that this "abstruse" piece was well received and that "it was interesting to hear what this group could do with such a modern piece."

More used to contemporary stuff than New Orleans, Dallas, Texas, found Pierre Monteux's program, drawn from Berlioz, Wagner, Strauss and Sibelius, too conservative. It was, however, the one that the local committee had picked.

John Brook

Christian Science Monitor

Lois Schaefer, principal flute in the current Pops orchestra, soloist next week in the Chaminade Flute Concerto.

---

day.

Globe May 10

Lois Schaefer and Jakob Gimpel Soloists at Pops This Week

The Pop Concerts at Symphony Hall, under the direction of Arthur Fiedler, continue Tuesday through Saturday. In the week to come, Jakob Gimpel, the celebrated pianist, will visit Boston to appear as soloist in the Burleske for Piano and Orchestra by Richard Strauss. Mr. Gimpel, born in Poland, has toured this country in many concerts the last few years. He is a newcomer to the Pops

LOIS SCHAEFER, first flute of the Boston Pops, will be soloist this week in Chaminade's Concertino under Arthur's Fiedler's direction.

Lois Schaefer, first flutist of the Pops Orchestra, will also appear as soloist in the Concertino for Flute and Orchestra, Op. 107 by Chaminade.

The program of the week will be as follows (with appearances of the Emmanuel College Glee Club on Thursday evening and the Orphean Club of Lasell Junior College on Friday evening):

Marche Militaire, Schubert; Overture to "Der Freischutz," Weber; Concertino for flute and orchestra, Op. 107, Chaminade (soloist: Lois Schaefer); Wedding Dance, Press; quadrille of the Skaters and Galop, from "The Prophet," Meyerbeer; Burleske for piano and orchestra, Richard Strauss (soloist: Jakob Gimpel); Peer Gynt Suite, Grieg; Broadway Hits, arr. by Mason; The Glowworm Turns, arr. by Bodge; "Strike Up the Band," Gershwin.

May 9, 1953

Pops Program Next Week

The Pop Concerts at Symphony Hall under the direction of Arthur Fiedler continue next week from Tuesday through Saturday. Jakob Gimpel, pianist, will appear as soloist in the Burleske for Piano and Orchestra by Richard Strauss. Mr. Gimpel is a newcomer to the Pops.

Lois Schaeffer, first flutist of at Pops Orchestra will also appear as soloist in the Concertino for Flute and Orchestra, Op. 107, by Chaminade.

The program for the week (with appearances of the Emmanuel College Glee Club on Thursday evening and the Orphean Club of Lasell Junior College on Friday evening) will be as follows:

Marche Militaire	Schubert
Overture to "Der Freischütz"	Weber
Concertino for Flute and Orchestra, Op. 107	Chaminade
Soloist: Lois Schaeffer	
Wedding Dance	Press
Quadrille of the Skaters and Galop from "The Prophet"	Meyerbeer
Burleske for Piano and Orchestra	Richard Strauss
Soloist: Jakob Gimpel	
Peer Gynt Suite	Grieg
Broadway Hits	Arranged by Mason
The Glowworm Turns	Arranged by Bodge
"Strike Up the Band"	Gershwin

Ahert May 9 1953

Holding

Pops Program

The Pop Concerts at Symphony Hall under the direction of Arthur Fiedler continue Tuesday through Saturday. In the week to come Jakob Gimpel, the celebrated pianist, will visit Boston to appear as soloist in the Burleske for Piano and Orchestra by Richard Strauss. Mr. Gimpel, born in Poland, has toured this country in many concerts the last few years. He is a newcomer to the Pops.

Lois Schaeffer, first flutist of the Pops Orchestra, will also appear as soloist in the Concertino for Flute and Orchestra, Op. 107 by Chaminade.

The program of the week will be as follows (with appearances of the Emmanuel College Glee Club on Thursday evening and the Orphean Club of Lasell Junior College on Friday evening):

Marche Militaire	Schubert
Overture to "Der Freischutz"	Weber
Concertino for Flute and Orchestra, Op. 107	Chaminade
Soloist, Lois Schaeffer	
Wedding Dance	Press
Quadrille of the Skaters and Galop from "The Prophet"	Meyerbeer
Burleske for Piano and Orchestra	Richard Strauss
Soloist: Jakob Gimpel	
Peer Gynt Suite	Grieg
Broadway Hits	Arranged by Mason
The Glowworm Turns	Arranged by Bodge
"Strike Up the Band"	Gershwin

LOIS SCHAEFFER, first flute of the current Pops orchestra, who will be soloist this week, starting Tuesday night, in Chaminade's Concertino.

Monitor

May [illegible]

Pops Pension Fund Guests

"St. George and the Dragon", an operetta, will be given its world première at the Pops in Symphony Hall, Sunday evening, June 7, in the first stage appearance of Kukla, Fran, and Ollie of television, with Arthur Fiedler conducting the Pops orchestra. The puppet show will be televised over the NBC network that afternoon at four o'clock and will be repeated that evening as a live performance.

The evening performance will be part of a Pension Fund concert with a Gershwin program conducted by Johnny Green, music director of M-G-M, who is flying from Hollywood to be present at the 25th reunion of his class at Harvard. On the program with him will be Andre Previn, pianist, his associate at the same studio. The Gershwin Piano Concerto in F and Rhapsody in Blue will be played by Mr. Previn. Other items will include Robert Russell Bennett's arrangement from "Porgy and Bess" and "An American in Paris".

[illegible]

Queen's March Will Be Played By Pops June 2

Arthur Fiedler and the Boston Pops Orchestra will play Sir William Walton's new march, "Orb and Sceptre," at the Coronation Concert and Ball to be held June 2 at Symphony Hall.

Special permission has been granted through the office of Leslie C. S. Barber, British Consul General in Boston.

This is a companion piece to the "Crown Imperial" march, which Sir William Walton wrote for the coronation of King George VI.

The new march, dedicated to the Queen, will be played for the first time on Coronation Day in Westminster Abbey, before the ceremony.

The first concert performance of the "Orb and Sceptre" in London will be held June 7.

S

BOSTON (CONCERTS)

SYMPHONY HALL—CO 6-1492

TONIGHT AT 8:30

POPS

Arthur Fiedler — Conductor
Leo Litwin — Soloist
Tickets at Box Office

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 24 1953

Irish Conductor at Pops June 1

Michael Bowles, Irish composer and conductor, will assist Arthur Fiedler in conducting the Boston Symphony Orchestra at th[illegible] concert evening of the Eire Society of Boston on June 1.

Bowles, who recently addressed the members of the Eire Society at their annual dinner, has won critical acclaim for his musical composition and his leadership, of symphony orchestras in New Zealand, Europe and Canada. He is the founder-director of the Dublin Symphony Orchestra, which recently completed a tour of Ireland.

MICHAEL BOWLES

General chairman of the event will be Joseph F. O'Connell Jr. of Boston, who will be assisted on ticket reservations by Mrs. Peter J. Donovan and Mrs. Lenahan O'Connell, both of Jamaica Plain.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

MAY 25 1953

Regular Orchestra Resumes for Pops

The Boston Symphony Orchestra having returned from its five-week western tour, the regular Pops Orchestra will again be heard in Symphony Hall tonight at the first Monday concert of the season.

With Arthur Fiedler conducting, the program will be:

Military Polonaise....Chopin-Glazounoff
Overture to "Mignon"..........Thomas
Air for tht G String.....Bach-Wilhelmj
Waltz Scene from "Faust"......Gounod

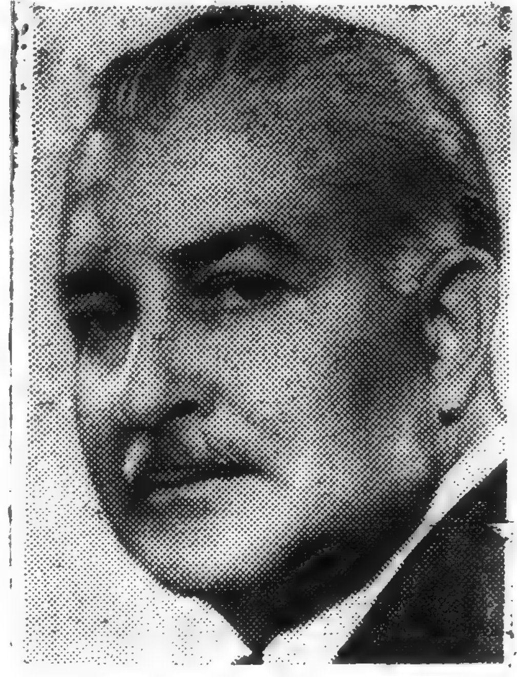
Pavane for a Dead Infanta........Ravel
Capriccio Espagnol....Rimsky-Korsakoff
Rhapsody in Blue for Piano and Orchestra ....Gershwin
Soloist: Leo Litwin
Many Happy Returne
Arranged by Mason
Bewitched, Bothered and Bewildered —Singin' in the Rain—Charmaine—Alexander's Rag Time Band.
Blue Tango ....Anderson
Procession of the Sudar from "Caucasian Sketches......Ippolitov-Ivanov

---

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

MAY 25 1953



ARTHUR FIEDLER
Brisk Pops Conductor

At the Pops

The regular Pops will be heard in Symphony Hall tonight. The Boston Symphony Orchestra returned from its five-weeks' tour of the West, having been received by excited audiences and heaped with praise in 26 cities.

Arthur Fiedler now conducts:

MONDAY PROGRAM

Military Polonaise Chopin-Glazounoff
Overture to "Mignon" Thomas
Air for the G String Bach-Wilhelmj
Waltz Scene from "Faust' Gounod
Pavana for a Dead Infanta Ravel
Cappriccio Espagnol Rimsky-Korsakoff
Rhapsody in Blue for Piano and Orchestra Gershwin

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 26 1953

MUSIC

Pops, the Real Thing, at Symphony Hall Again

First Pops concert this season by members of the Boston Symphony Orchestra, at Symphony [illegible] Arthur Fiedler conductor. The program: Chopin-Glazunoff: Military Polonaise; Thomas: Overture to "Mignon"; Bach-Wilhelmj: Air for the G String; Gounod: Waltz Scene from "Faust"; Ravel: Pavane for a Dead Infanta; Rimsky-Korsakoff: Capriccio Espagnol; Gershwin: "Rhapsody in Blue" (Leo Litwin, piano soloist); "Many Happy Returns," arr. by Mason; Anderson: Blue Tango; Ippolitov-Ivanov: Procession of the Sardar from "Caucasian Sketches."

By CYRUS DURGIN

There was a wonderful sound in Symphony Hall, last night, the silken sheen of first-class strings, the crisp colors of excellent woodwinds, and the good, red meat of brass capable of both strength and mellowness. That wonderful sound was produced by the true Pops Orchestra, the real thing, the members of the Boston Symphony, back from their travels. Good as the substitute orchestra was, and nice as it was to have it at Symphony Hall these five weeks past, there is nothing like the Boston Symphony.

Not all of the Boston Symphony will now sit under Arthur Fiedler's baton through the night of July 3, for it is traditional that the first desk men do not play Pops. But there are some 90 members, and they give Pops a tremendous lift —with or without rehearsal.

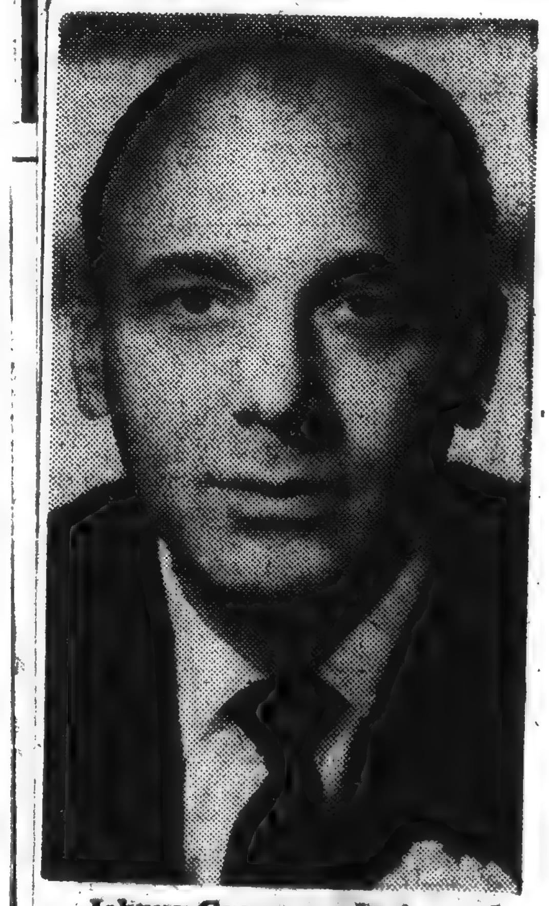
The highlights, last night, were the quaint old Overture to "Mignon," Ravel's ever-attractive Pavane, the Rimsky Spanish Caprice and Gershwin's well-worn Rhapsody. Mr. Litwin must have played this piece hundreds of times, by now, but he still goes at it with zest—and so did the orchestra. In fact they tore into the jazz idiom with more than their usual authority.

Now the Summer may begin. The town is pretty much back to normal for this time of year. It can even rain today and I'll be happy.

6/2/53 Music B. Herald

SYMPHONY HALL—CO 6-1492
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Special Concert June 7 at 8:30
FIEDLER-GREEN-PREVIN
KUKLA-FRAN and OLLIE

Herald —
Sunday May 31



Johnny Green, conductor and composer, will conduct the Pops Orchestra in a Gershwin program at Symphony Hall, Boston, Sunday evening, June 7.

Monitor May 29. 53

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 2 7

CORONATION MARCH ON BALLET PROGRAM

In its special Coronation Night program at the City Center next Tuesday, the New York City Ballet Orchestra, under the direction of Leon Barzin, will play Sir William Walton's "Orb and Sceptre" march, the official coronation music to which Queen Elizabeth II will enter Westminster Abbey.

The march, which will not be performed publicly anywhere before the Coronation, will have a double American première when both the City Ballet's orchestra and the Boston Symphony play it the same evening.

The ballets to be presented Tuesday include Jerome Robbins' "Fanfare" in its world première, with most of the dancers of the company in its cast. The music is by Benjamin Britten, British composer. Frederick Ashton, British choreographer, will be represented by "Picnic at Tintagel" and "Illuminations." The former has music by Sir Arnold Bax, and the latter by Mr. Britten. Both works have scenery and costumes by the British designer, Cecil Beaton, who is also responsible for the scenery and costumes for the remaining ballet of the program, "Swan Lake."

Before the première of "Fanfare," Gen. William Alfred Dimoline, head of the service of advisors to the United Kingdom and representative on the Military Committee of the United Nations, will make a brief address.

The ballet company opened its fourth week last night with a program consisting of "Concerto Barocco," "Orpheus" and Bourrée Fantasque," all by George Balanchine, and Lew Christensen's "Filling Station."

1952-1953 SEASON
U.S. TOUR ADVANCE CLIPPINGS
U.S. TOUR REVUES

1952-1953
SEASON

U.S. TOUR
ADVANCE
CLIPPINGS

U.S.
TOUR
REVUES

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 24 1953

Irish Conductor at Pops June 1

Michael Bowles, Irish composer and conductor, will assist Arthur Fiedler in conducting the Boston Symphony Orchestra at the Pops concert evening of the Eire Society of Boston on June 1.

Bowles, who recently addressed the members of the Eire Society at their annual dinner, has won critical acclaim for his musical composition and his leadership of symphony orchestras in New Zealand, Europe and Canada. He is the founder-director of the Dublin Symphony Orchestra, which recently completed a tour of Ireland.

MICHAEL BOWLES

General chairman of the event will be Joseph F. O'Connell Jr. of Boston, who will be assisted on ticket reservations by Mrs. Peter J. Donovan and Mrs. Lenahan O'Connell, both of Jamaica Plain.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

MAY 25 1953

Regular Orchestra Resumes for Pops

The Boston Symphony Orchestra having returned from its five-week western tour, the regular Pops Orchestra will again be heard in Symphony Hall tonight at the first Monday concert of the season.

With Arthur Fiedler conducting, the program will be:

Military Polonaise....Chopin-Glazounoff
Overture to "Mignon"..........Thomas
Air for tht G String.....Bach-Wilhelmj
Waltz Scene from "Faust"......Gounod

Pavane for a Dead Infanta........Ravel
Capriccio Espagnol....Rimsky-Korsakoff
Rhapsody in Blue for Piano and Orchestra ....Gershwin
Soloist: Leo Litwin
Many Happy Returne
Arranged by Mason
Bewitched, Bothered and Bewildered —Singin' in the Rain—Charmaine—Alexander's Rag Time Band.
Blue Tango ....Anderson
Procession of the Sudar from "Caucasian Sketches......Ippolitov-Ivanov

---

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 26 1953

MUSIC .

Pops, the Real Thing, at Symphony Hall Again

First Pops concert this season by members of the Boston Symphony Orchestra, at Symphony Hall. Arthur Fiedler conductor. The program: Chopin-Glazunoff: Military Polonaise; Thomas: Overture to "Mignon"; Bach-Wilhelmj: Air for the G String; Gounod: Waltz Scene from "Faust"; Ravel: Pavane for a Dead Infanta; Rimsky-Korsakoff: Capriccio Espagnol; Gershwin: "Rhapsody in Blue" (Leo Litwin, piano soloist); "Many Happy Returns," arr. by Mason; Anderson: Blue Tango; Ippolitov-Ivanov: Procession of the Sardar from "Caucasian Sketches."

By CYRUS DURGIN

There was a wonderful sound in Symphony Hall, last night, the silken sheen of first-class strings, the crisp colors of excellent woodwinds, and the good, red meat of brass capable of both strength and mellowness. That wonderful sound was produced by the true Pops Orchestra, the real thing, the members of the Boston Symphony, back from their travels. Good as the substitute orchestra was, and nice as it was to have it at Symphony Hall these five weeks past, there is nothing like the Boston Symphony.

Not all of the Boston Symphony will now sit under Arthur Fiedler's baton through the night of July 3, for it is traditional that the first desk men do not play Pops. But there are some 90 members, and they give Pops a tremendous lift —with or without rehearsal.

The highlights, last night, were the quaint old Overture to "Mignon," Ravel's ever-attractive Pavane, the Rimsky Spanish Caprice and Gershwin's well-worn Rhapsody. Mr. Litwin must have played this piece hundreds of times, by now, but he still goes at it with zest—and so did the orchestra. In fact they tore into the jazz idiom with more than their usual authority.

Now the Summer may begin. The town is pretty much back to normal for this time of year. It can even rain today. and I'll be happy.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

MAY 25 1953

ARTHUR FIEDLER
Brisk Pops Conductor

At the Pops

The regular Pops will be heard in Symphony Hall tonight. The Boston Symphony Orchestra returned from its five-weeks' tour of the West, having been received by excited audiences and heaped with praise in 26 cities.

Arthur Fiedler now conducts:

MONDAY PROGRAM

Military Polonaise	Chopin-Glazounoff
Overture to "Mignon"	Thomas
Air for the G String	Bach-Wilhelmj
Waltz Scene from "Faust'	Gounod
Pavana for a Dead Infanta	Ravel
Cappriccio Espagnol	Rimsky-Korsakoff
Rhapsody in Blue for Piano and Orchestra	Gershwin

6/1/53 Music B. Herald

SYMPHONY HALL—CO 6-1492
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Special Concert June 7 at 8:30

---

heaters

JOHNNY GREEN, leading Metro-Goldwyn-Mayer composer and music director, who will fly from Hollywood to be guest conductor of the Pops in an all-Gershwin program for the orchestra's Pension Fund on Sunday night, June 7.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 27

CORONATION MARCH ON BALLET PROGRAM

In its special Coronation Night program at the City Center next Tuesday, the New York City Ballet Orchestra, under the direction of Leon Barzin, will play Sir William Walton's "Orb and Sceptre" march, the official coronation music to which Queen Elizabeth II will enter Westminster Abbey.

The march, which will not be performed publicly anywhere before the Coronation, will have a double American première when both the City Ballet's orchestra and the Boston Symphony play it the same evening.

The ballets to be presented Tuesday include Jerome Robbins' "Fanfare" in its world première, with most of the dancers of the company in its cast. The music is by Benjamin Britten, British composer. Frederick Ashton, British choreographer, will be represented by "Picnic at Tintagel" and "Illuminations." The former has music by Sir Arnold Bax, and the latter by Mr. Britten. Both works have scenery and costumes by the British designer, Cecil Beaton, who is also responsible for the scenery and costumes for the remaining ballet of the program, "Swan Lake."

Before the première of "Fanfare," Gen. William Alfred Dimoline, head of the service of advisors to the United Kingdom and representative on the Military Committee of the United Nations, will make a brief address.

The ballet company opened its fourth week last night with a program consisting of "Concerto Barocco," "Orpheus" and Bourrée Fantasque," all by George Balanchine, and Lew Christensen's "Filling Station."

Cir. (D-322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST
MAY 24 1953

"They're Tops," Says Fiedler

More Women Musicians Invade Hub Symphony

Harpist Ariel Hall concentrates all her attention on the instrument. Besides using her hands, she maneuvers seven foot pedals.

Intense concentration is the order of rehearsal at Pops. Left to right: Frances Kessler and Mildred Shaw, violinists; Hannah Sherman, cellist. Behind Mrs. Shaw is Mrs. Nellie Novak.

BY ANNE THOMAS

Once upon a time, finding a woman musician in the Boston Symphony was like that bromide—finding a needle in a haystack.

This year, however, 14 women cellists, violinists — and even a flutist, a harpist and a bassoonist —are scattered among the 80 musicians of the Pops.

Arthur Fiedler, who has conducted the five-week engagement of this substitute Pops orchestra while the regular Boston Symphony is on a transcontinental tour, says:

"The women musicians are tops and that is why their ranks are growing in the Boston Symphony."

The women range in age from the 20s to the 50s. About half of them are married, some with grown children already married, and some with tiny tots. They all belong to the Boston local, Musicians' Union, and when working earn from $105 to $115 a week in Boston. In some cities, the minimum is higher.

Two of the youngest and prettiest of the 14 women, Dorothy Alpert of Brighton and Olivia Toubman of Cambridge, have husbands playing in the Pops orchestra.

When slender, dark-haired violinist Dorothy began this Pops engagement, her new-born baby was less than a month old.

"She played right up to the time the baby was born, too," said her viola-playing husband, Victor, proudly.

Olivia, who is a cellist, has two children, 6 and 9. Her husband, Raymond, plays [illegible] with Symphony groups.

"In the winter I do occupational therapy work in a private psychiatric hospital in Providence," she told me. "I bring soothing violin music to the patients who find release of tension in hearing music.

"In the summer I run a restaurant in Vineyard Haven. Though the place is aptly named The Music Box, you won't find me making music! I'm busy in the kitchen, doing all the cooking."

Miss Barstow has played with the Pittsburgh Symphony and the National Symphony and once served as assistant concert-master with the Oklahoma City Symphony.

"Music is my love, but it's hard to make money at it."

A harp is always pictured as the instrument of heavenly music, and it is perhaps apt that the musician who evokes ethereal music in the Pops on the six-feet-two high golden harp with seven foot pedals is named Ariel, and she wears a halo hair-do.

Mrs. Ariel Perry Hall was born in Attleboro, though Marblehead is now her home between engagements. In the winter, she is the first harpist with the San Antonio Symphony and she has appeared many times with the Boston Symphony.

Began at 12

"When I was a child," she said, "I flirted with the idea of studying the flute seriously, but one day in a music store, a salesman sold me an Irish harp and that was that. I was 12 when I began studying the harp.

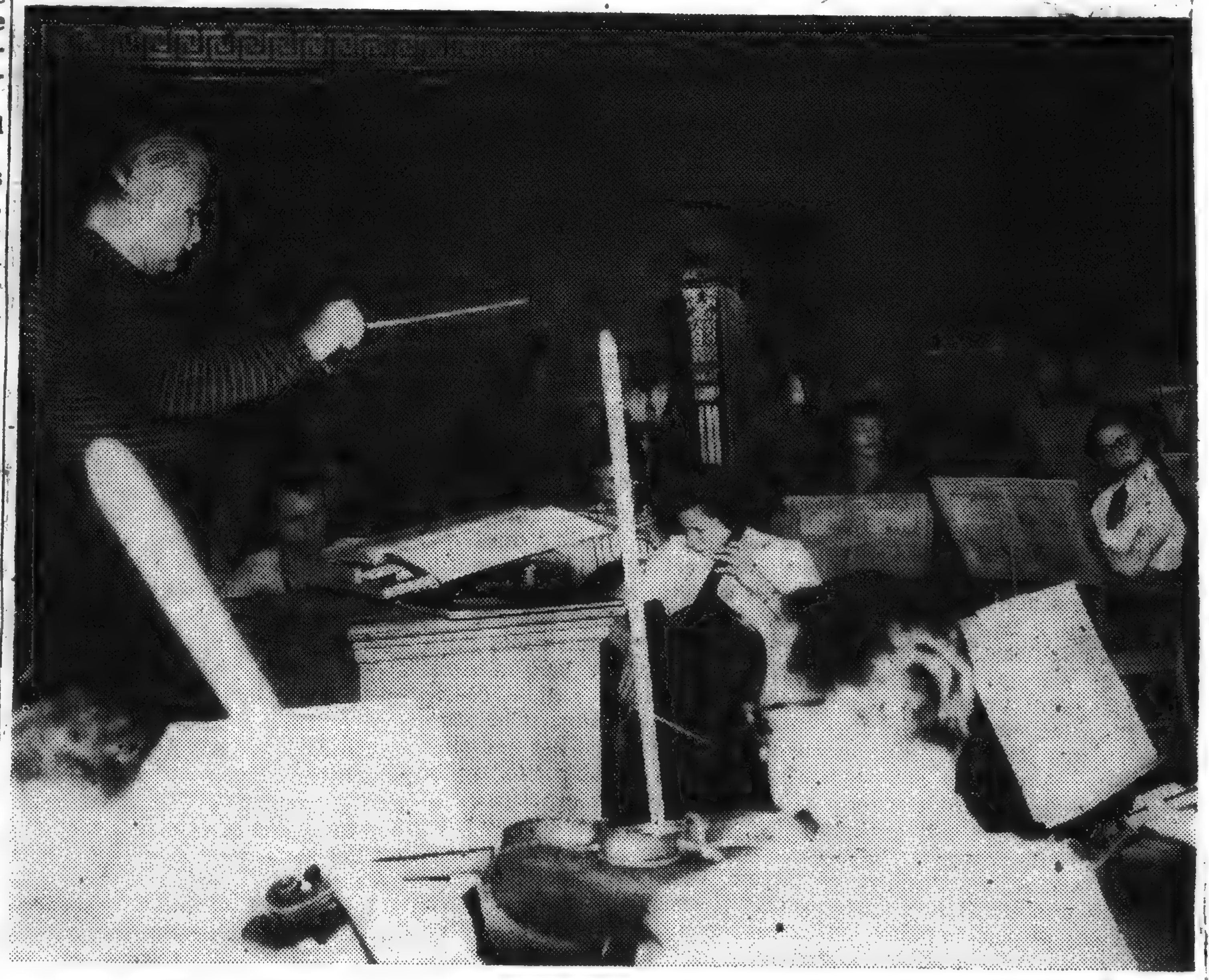
"I was graduated from Smith College and attended the Sorbonne in Paris. Then I studied music at Curtis Institute in Philadelphia and at Fontainbleau in France."

With the added mechanical advantages of foot pedals through

soon in the regular Boston Symphony during the war, and she is the first woman to play in Pops. She started her music career at the age of 5 in Paris, where her father was music critic for the Paris Press Association.

A strong practical sense dictated her choice of the bassoon as a musical instrument. Not many people—men or women—

Here is Anne de Guichard with the most unusual instrument played by a woman in Pops—the bassoon. The instrument, with its weird snake-like neck, looks like a Rube Goldberg cartoon.



Arthur Fiedler directs his Pops orchestra. Seated directly in front of him is Cellist Dorothy Jum [illegible]

and concertized on both sides of the Atlantic before marrying. She is a native of Middleboro.

"Neither my husband nor children play music seriously, but they all love it," she revealed. "When the children were in summer camp in Vermont, I had a string quartet 10 summers up there, because I wanted to be near them. Athletics interest my family more than music."

Mrs. Shaw played in Pops last year, also, and participated in the Fiedler broadcasts and Goldovsky operas on radio.

Perhaps one of the most important women in Pops is first flutist Lois Schaefer. She is a native of the State of Washington, studied at the New England Conservatory of Music, and appears with the Chicago Symphony in the winter.

This attractive young lady is a flutist by maternal design.

"When I was a kid, I was quite a tomboy," she admitted.

"I loved playing football and rough and tumble sports. I was dying to be a trumpet-player. There already was a cellist and a pianist in my family. My mother though, maneuvered my trumpet yearning to the flute, for which I'm most happy."

Frances Kessler of Roxbury,

played piano and mother thought it would be nice if I got interested in piano, too. So she bought me a toy piano. I smashed it to smithereens. Afterwards, I got my violin.

"My mother was an actress on the Yiddish stage and she was quite musical. She encouraged my sister and myself to do concert work together."

In the summer time, Frances plays gypsy music in Provincetown.

Garden with the Hollywood Ice Revue. She has played with the Springfield Symphony and plans to study at Tanglewood this summer.

Other women in Pops include Mrs. Nellie Novak and Rohini Coomara of Cambridge, Hannah Sherman of Newtonville and Dorothea Jump of Waban, all cellists, and Mrs. Florence Freeman of Needham, whose husband is in the regular symphony, violinist.

[232]

1952-1953 SEASON

This Clipping From
BIRMINGHAM, ALA.
NEWS

MAY 31 1953

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

Somewhat belatedly, the symphony orchestras of the land have learned what seems a patent fact in the opera, the theater, the world of art. At the latest tabulation more than 100 women are employed by 15 of the country's major orchestras, which is very close to the all-time high of 109 registered during the war, when manpower shortages were much involved.

Since the count was conducted by the International Musician (official publication of the American Federation of Musicians) it may be assumed to be both accurate and comprehensive. The Philadelphia Orchestra presently has **five women** (a total favored also **by the orchestras** of Chicago, **Rochester** and Cleveland). The **top** total is 13, in the Baltimore **Symphony**. The Pittsburgh has 12 and the first-rank San Francisco has 10. The Boston has but two, and the New York Philharmonic-Symphony shows none.

The plain fact seems to be that the merit system has come to reign in the symphonic world. No longer are ladies confided to the decorous harp or the innocuous piano. The Boston Symphony, for example, recently decided Miss Doriot Anthony of the West Coast was the best flute player it could find. Miss Betty Semple Glover is a valued member of the trombone section of the Cincinnati Symphony. [illegible] have mastered the double bass in the orchestras of Baltimore, Pittsburgh, Indianapolis and San Francisco. Not without wonder, most of the female philharmonists are to be found in the string sections, simply because more of them study the violin or cello in the first instance. The all-woman orchestra of Montreal has proven that the fair sex can do a job with almost any musical problem it confronts, as Phil Spitalny and the "Hour of Charm" orchestra proved in radioland a decade ago.

SIR THOMAS BEECHAM, vexed by the problem of reorganizing the Royal Philharmonic Orchestra after the war, scoffed at the idea by saying a good female viola player would arouse either the curiosity or the resentment of her next-door neighbor (presumably male) and was, ipso facto, undesirable. However, Sir John Barbirolli, restaffing the Halle Orchestra of Manchester at the same time with the "best" talent available, nominated more than a dozen women and has not yet been reported to regret it.

The absorbing data assembled in the International Musician by Hope Stoddard shows, further, that 45 of the ladies are married and 26 share domestic harmony with musical husbands. Nearly a score of these work in the same orchestras, with an odd affinity for viola-cello combinations. Since these areas are contiguous in most ensembles, the obvious answer would seem to apply.

What we want to see is the day when a lady cellist puts aside her instrument and rises, Toscanini-wise, to the eminence of a "maestra."

MARK JUNE 15 DOWN as a date to remember in TV annals. That is the night when both the NBC and CBS networks will be hired to present a two-hour program to commemorate the 50th anniversary of the founding of the Ford Motor Co. Leland Hayward of Broadway fame has been engaged to produce the extravaganza, and though the roster shows but three names so far engaged, the three names are "names": Ethel Merman, Mary Martin and Marian Anderson—for which the TViewers may be pardoned for saying, in prospect, "EM-MM-MA!"

THE DATE OF the American [illegible] of William Walton's march "Orb and Sceptre" which he has written for the coronation, has been advanced from July to June 2, also moved eastward from the Hollywood Bowl to Boston's Symphony Hall. To make a proper ceremonial of a Boston concert and ball commemorating the coronation, the management of Hollywood Bowl, which had first claim on the privilege, "graciously relinquished the right."

THE MUSIC BEAT: One of the jazz greats, Hungarian Guitarist Django Reinhardt, died in Paris of a cerebral hemorrhage, aged 43. Django, as spark plug of the famed "Hot Club" quintet . . . While in the downbeat division, note may be made of the fact that Benny Goodman is well along on the convalescence from his breakdown in Boston a few weeks ago, and is expected to take part in the gala windup of the tour his all-star orchestra is making with Louis Armstrong in the Hollywood Bowl in early June.

No understudy —Raymond Scott.

HOW MUCH OF a part does chance play in a career? If you consider the example of Raymond Scott, widely-known as composer and band leader long before his present affiliation with the "Hit Parade" you'd have to answer—plenty. For it was the sudden death of Mark Warnow a few years ago that prompted the call for Scott to take this place in the emergency.

Why Scott?

For the simple reason that, despite the name by which he is known professionally, he was born (in New York) Harry Warnow, and as Mark's younger brother was well acquainted with "Hit Parade" procedures. So well acquainted, indeed, that he became its general director, invented the [illegible] tune associated with the jingle "Be Happy, Go—," introduced pert Dorothy Collins to the great American public, and eventually made her Mrs. Warnow-Scott.

A veteran experimenter in sound values from his days as composer of such famed pieces as "Twilight in Turkey," "Dinner Music for a Pack of Hungry Cannibals" and "Minuet in Jazz," Scott was the first man known to me as the owner of a tape recorder, a dozen years ago when the limit of sound that could thus be perpetuated was three minutes.

Needless to say, he has run well in advance of contemporary progress along these lines, with the result that he has recently organized his own recording company to market the products of his fertile brain. Since, for living purposes, he prefers the North Shore of Long Island to the mad babble of Manhattan, Scott has also established his British call [illegible] premises, com[illegible] living with profi[illegible]

Ten top records

(Selected from a poll of listening audiences)

POPULAR

"I BELIEVE," Frankie Laine (Columbia).

"SONG FROM MOULIN ROUGE," Percy Faith (Columbia).

"WONDERFUL TOWN," Rosalind Russell (Decca).

"DOGGIE IN THE WINDOW," Patti Page (Mercury).

"YOUR CHEATIN HEART," Joni James (MGM).

CLASSICAL

"WALTZES" (Chopin), Dinu Lipatti, piano (Columbia).

SYMPHONY No. 9 (Beethoven), Toscanini conducting (RCA Victor).

"DAPHNIS ET CHLOE" (Ravel), E. Ansermet conducting (London).

"LETTER SCENE" ("Eugene Onegin"), Licia Albanase (RCA Victor).

"DON PASQUALE," A. Quadri conducting (Westminster).

Record ro

"SYMPHONY [illegible] (Stravinsky [illegible] from Berlin of [illegible] notable Stra[illegible] far from the be[illegible] Fricsay is [illegible] conductor, w[illegible] chestra and [illegible] sisting Exc[illegible] (Decca).

"Academic [illegible] "Tragic" Ov[illegible] Vigorous, ele[illegible] performances [illegible] gebouw Orches[illegible] dam under the [illegible] uard van Bei[illegible] most [illegible] Toscanini [illegible] tions on a Theme [illegible] the one offered [illegible] don [illegible]

"Le Cid" (Mas[illegible] colorful ballet m[illegible] all that remains [illegible] score, but it is f[illegible] rest as performed [illegible] Covent Garden [illegible] rected by Warwick [illegible] For a proper coun[illegible] ond side offers [illegible] [illegible] Scenes [illegible] (M-G-M).

"Lord Rendal" and [illegible] songs Helen Traub[illegible] ful use of her conside[illegible] prowess to sing these [illegible] seated performances [illegible] English and Italian sources are drawn upon for the we[illegible] disc. Robert Armbruster [illegible] the conductor. (RCA Victor).

POPULAR

"Satin Doll," Ellington. A slick "original" to celebrate the appearance of the Ellington band on a new label. If previous patterns prevail, there should be a spate of good discs by the Duke now. The second side is a powerful version of "Without a Song," with Jimmy Grissom singing. (Capitol.)

"The Moulin Rouge Song." Even though this is hea[illegible] for the hit parade, it is by French Classical Composer Georges Auric, hence fair matter for Arthur Fiedler and his Boston "Pops" players. The[illegible] admirable style, like [illegible] "Doo Wacka Doodle [illegible] side two. (RCA Victor).

"Ecstasy Tango" Br[illegible] formance by Geraldo [illegible] fame and a talented [illegible] tangoleers, of an [illegible] engaging specimen [illegible] With it is a rousing [illegible] of the familiar "Cum[illegible] (Columbia).

"Who's Gonna Pay [illegible] back" Peggy Lee propou[illegible] question and answers [illegible] typical fashion, assisted by [illegible] Bar[illegible] bour-directed orche[illegible] Its partner is "Sorry, Baby, [illegible] Let My Love Get Cold." [illegible]

Cir. (D 185,468) (S 611,183)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 19 1953

Artists Course Offers Gieseking, Boston Pops

PATRONS of the Artists Course of the University of Minnesota are offered two substitutions for the Vienna Philharmonic orchestra concert which was to have been one of the features of the course next season, an engagement the orchestra will be unable to keep until the following season.

These are the Boston Pops orchestra with Arthur Fiedler conducting and the famed pianist, Walter Gieseking, James S. Lombard, manager, has announced. Patrons can have either, or, through payment of an extra proportionate fee, both.

The Boston orchestra, of course, is known throughout the country for the lighter type of music it presents. Its summer concerts in Boston's famed Orchestra hall provide one of the top tourist attractions in that section of the country and its list of recordings for RCA-Victor is considerably longer than that of any other orchestra in the recording company catalogs. The concert here has been scheduled for Feb. 20.

Following the war, a certain amount of furor swirled around Gieseking's head but this has subsided and he has been heard by record audiences in music capitals throughout Europe. His tour of this country next season was snapped up by concert managers within hours after it was announced. He will be heard in Northrop auditorium Jan. 9.

Other attractions on the course which starts Oct. 15, will include Blanche Thebom, mezzo-soprano; George London, baritone; Leon Fleisher, pianist; the De Mille Dance Theater; Jascha Heifetz, violinist, and Artur Rubinstein, pianist.

An optional eighth attraction on the course will be the Sadler's Wells Ballet from London. This noted organization, perhaps the outstanding dance group in the world today, will appear in Northrop auditorium in three performances in November. The Nov. 11 performance may be attended by regular Artists Course subscribers at special prices.

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

[233]

1952-1953
SEASON

U.S. TOUR
ADVANCE CLIPPINGS

U.S. TOUR
REVUES

This Clipping From
BIRMINGHAM, ALA.
NEWS

MAY 21 1953

7

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

Somewhat belatedly, the symphony orchestras of the land have learned what seems a patent fact in the opera, the theater, the world of art. At the latest tabulation more than 100 women are employed by 15 of the country's major orchestras, which is very close to the all-time high of 109 registered during the war, when manpower shortages were much involved.

Since the count was conducted by the International Musician (official publication of the Amer. Federation of Musicians) it may be assumed to be both accurate and comprehensive. The Philadelphia Orchestra presently has five women (a total favored also by the orchestras of Chicago, Rochester and Cleveland). The top total is 13, in the Baltimore Symphony. The Pittsburgh has 12 and the first-rank San Francisco has 10. The Boston has but two, and the New York Philharmonic-Symphony shows none.

The plain fact seems to be that the merit system has come to reign in the symphonic world. No longer are ladies confided to the decorous harp or the innocuous piano. The Boston Symphony, for example, recently decided Miss Doriot Anthony of the West Coast was the best flute player it could find: Miss Betty Semple Glover is a valued member of the trombone section of the Cincinnati Symphony, wh[illegible] ladies have mastered the double bass in the orchestras of Baltimore, Pittsburgh, Indianapolis and San Francisco. Not without wonder, most of the female philharmonists are to be found in the string sections, simply because more of them study the violin or cello in the first instance. The all-woman orchestra of Montreal has proven that the fair sex can do a job with almost any musical problem it confronts, as Phil Spitalny and the "Hour of Charm" orchestra proved in radioland a decade ago.

SIR THOMAS BEECHAM, vexed by the problem of reorganizing the Royal Philharmonic Orchestra after the war, scoffed at the idea by saying a good female viola player would arouse either the curiosity or the resentment of her next-door neighbor (presumably male) and was, ipso facto, undesirable. However, Sir John Barbirolli, restaffing the Halle Orchestra of Manchester at the same time with the "best" talent available, nominated more than a dozen women and has not yet been reported to regret it.

The absorbing data assembled in the International Musician by Hope Stoddard shows, further, that [illegible]5 of the ladies are married and 26 share domestic harmony with musical husbands. Nearly a score of these work in the same orchestras, with an odd affinity for viola-cello combinations. Since these areas are contiguous in most ensembles, the obvious answer would seem to apply.

What we want to see is the day when a lady cellist puts aside her instrument and rises, Toscanini-wise, to the eminence of a "maestra."

MARK JUNE 15 DOWN as a date to remember in TV annals. That is the night when both the NBC and CBS networks will be hired to present a two-hour program to commemorate the 50th anniversary of the founding of the Ford Motor Co. Leland Hayward of Broadway fame has been engaged to produce the extravaganza, and though the roster shows but three names so far engaged, the three names are "names": Ethel Merman, Mary Martin and Marian Anderson—for which the TViewers may be pardoned for saying, in prospect, "EM-MM-MA!"

THE DATE OF the American premiere of William Walton's march "Orb and Sceptre," which he has written for the coronation, has been advanced from July to June 2, also moved eastward, from the Hollywood Bowl to Boston's Symphony Hall. To make a proper ceremonial of a Boston concert and ball commemorating the coronation, the management of Hollywood Bowl, which had first claim on the privilege, "graciously relinquished the right."

THE MUSIC BEAT: One of the jazz greats, Hungarian Guitarist Django Reinhardt, died in Paris of a cerebral hemorrhage, aged 43. Django, as spark plug of the famed "Hot Club" quintet . . . While in the downbeat division, note may be made of the fact that Benny Goodman is well along on the convalescence from his breakdown in Boston a few weeks ago, and is expected to take part in the gala windup of the tour his all-star orchestra is making with Louis Armstrong in the Hollywood Bowl in early June.

HOW MUCH OF a part does chance play in a career? If you consider the example of Raymond Scott, widely-known as composer and band leader long before his present affiliation with the "Hit Parade" you'd have to answer—plenty. For it was the sudden death of Mark Warnow a few years ago that prompted the call for Scott to take this place in the emergency.

Why Scott?

For the simple reason that, despite the name by which he is known professionally, he was born (in New York) Harry Warnow, and as Mark's younger brother was well acquainted with "Hit Parade" procedures. So well acquainted, indeed, that he became its permanent director, invented the jaunty tune associated with the jingle "Be Happy, Go—," introduced pert Dorothy Collins to the great American public, and eventually made her Mrs. Warnow-Scott.

A veteran experimenter in sound values from his days as composer of such famed pieces as "Twilight in Turkey," "Dinner Music for a Pack of Hungry Cannibals" and "Minuet in Jazz," Scott was the first man known to me as the owner of a tape recorder, a dozen years ago when the limit of sound that could thus be perpetuated was three minutes.

Needless, to say, he has run well in advance of contemporary progress along these lines, with the result that he has recently organized his own recording company to market the products of his fertile brain. Since, for living purposes, he prefers the North Shore of Long Island to the mad babble of Manhattan, Scott has also established his "works" (as the British call such things) on the premises, combining country living with profitable industry.

No understudy—Raymond Scott.

Ten top records

(Selected from a poll of listening audiences)

POPULAR

"I BELIEVE," Frankie Laine (Columbia).

"SONG FROM MOULIN ROUGE," Percy Faith (Columbia).

"WONDERFUL TOWN," Rosalind Russell (Decca).

"DOGGIE IN THE WINDOW," Patti Page (Mercury).

"YOUR CHEATIN' HEART," Joni James (MGM).

CLASSICAL

"WALTZES" (Chopin), Dinu Lipatti, piano (Columbia).

SYMPHONY No. 9 (Beethoven), Toscanini conducting (RCA Victor).

"DAPHNIS ET CHLOE" (Ravel), E. Ansermet conducting (London).

"LETTER SCENE" ("Eugene Onegin"), Licia Albanase (RCA Victor).

"DON PASQUALE," A Quadri conducting (Westminster).

Record roundup

"SYMPHONY OF PSALMS" (Stravinsky). A new recording from Berlin of one of the most notable Stravinsky scores, but far from the best known. Ferenc Fricsay is the well-schooled conductor, with the RIAS Orchestra and Choral Groups assisting. Excellent, clear sound (Decca.)

"Academic Festival" and "Tragic" Overtures (Brahms). Vigorous, cleanly articulated performances by the Concertgebouw Orchestra of Amsterdam under the direction of Eduard van Beinum. However, most listeners will prefer the Toscanini version of the "Variations on a Theme by Haydn" to the one offered here (London.)

"Le Cid" (Massenet). The colorful ballet music is about all that remains of this opera score, but it is full of life and zest as performed here by the Covent Garden Orchestra directed by Warwick Braithwaite. For a proper coupling, the second side offers the same composer's "Scenes Alsaciennes." (M-G-M.)

"Lord Rendal" and other folk songs. Helen Traubel makes artful use of her considerable vocal prowess to sing these intimately scaled performances. American, English and Italian sources are drawn upon for the well-varied disc. Robert Armbruster is the conductor. (RCA Victor.)

POPULAR

"Satin Doll" (Ellington). A slick "original" to celebrate the appearance of the Ellington band on a new label. If previous patterns prevail, there should be a spate of good discs by the Duke now. The second side is a powerful version of "Without a Song," with Jimmy Grissom singing. (Capitol.)

"The Moulin Rouge Song." Even though this is heading for the hit parade, it is by French Classical Composer George Auric, hence fair matter for Arthur Fiedler and his Boston "Pops" players. They do it in admirable style, likewise the "Doo Wacka Doodle" on side two. (RCA Victor.)

"Ecstasy Tango." Brilliant performance by Geraldo, of English fame, and a talented troupe of tangoleers, of an especially engaging speciment of the style. With it is a rousing version of the familiar "Cumparsita" (Columbia.)

"Who's Gonna Pay the Check?" Peggy Lee propounds the question and answers it in typical fashion, assisted by a Dave Barbour-directed orchestra. Its partner is "Sorry, Baby, You Let My Love Get Cold." (Decca.)

Cir. (D 185,488) (S 611,183)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 19 1953

Artists Course Offers Gieseking, Boston Pops

PATRONS of the Artists Course of the University of Minnesota are offered two substitutions for the Vienna Philharmonic orchestra concert which was to have been one of the features of the course next season, an engagement the orchestra will be unable to keep until the following season.

These are the Boston Pops orchestra with Arthur Fiedler conducting and the famed pianist, Walter Gieseking, James S. Lombard, manager, has announced. Patrons can have either, or, through payment of an extra proportionate fee, both.

The Boston orchestra, of course, is known throughout the country for the lighter type of music it presents. Its summer concerts in Boston's famed Orchestra hall provide one of the top tourist attractions in that section of the country and its list of recordings for RCA-Victor is considerably longer than that of any other orchestra in the recording company catalogs. The concert here has been scheduled for Feb. 20.

Following the war, a certain amount of furor swirled around Gieseking's head but this has subsided and he has been heard by record audiences in music capitals throughout Europe. His tour of this country next season was snapped up by concert managers within hours after it was announced. He will be heard in Northrop auditorium Jan. 9.

Other attractions on the course which starts Oct. 15, will include Blanche Thebom, mezzo-soprano; George London, baritone; Leon Fleisher, pianist; the De Mille Dance Theater; Jascha Heifetz, violinist, and Artur Rubinstein, pianist.

An optional eighth attraction on the course will be the Sadler's Wells Ballet from London. This noted organization, perhaps the outstanding dance group in the world today, will appear in Northrop auditorium in three performances in November. The Nov. 11 performance may be attended by regular Artists Course subscribers at special prices.

THE BOSTON SUNDAY GLOBE—JUNE 7, 1953

"Kukla, Fran and Ollie" at Boston Pops

By ELIZABETH L. SULLIVAN

A large portion of the television audience will be at Symphony Hall tonight to watch one of their favorite television shows. It will be "Kukla, Fran and Ollie" presenting a special production of "St. George and the Dragon," with Arthur Fiedler and the Boston Pops Orchestra of 94 musicians providing the music.

Everything is letter-perfect, although Fiedler experienced something new when he tackled a television production. Burr Tillstrom, creator of the Kuklapolitan players, and possessor of the numerous voices behind these fascinating creatures, is extremely rapid on the ad lib.

Tillstrom could run off a whole show without a bit of script. He can make up routines as fast as he can talk. So far, the show is rehearsed but come concert time, Tillstrom is apt to bubble forth with something altogether different. Fiedler has a problem on his hands, but he allows it is wonderful fun.

"Ollie" and Fiedler have struck up quite a friendship and if the great maestro has found little time for TV it wouldn't surprise us if Fiedler refuses any engagements that come up at 4 p. m. Sundays from now on.

The "Kukla, Fran and Ollie" telecast will go on the air as usual this afternoon over Ch. 4 at 4 o'clock presenting "St. George and the Dragon." But Ollie wants Symphony Hall filled tonight because the performance is for the Musicians Fund. Furthermore, Ollie has quite a wardrobe and he wants his viewers to see the exquisite colors.

"Fran's gown is gorgeous," said Kukla, "and if you like surprises, then come and watch Ollie. He's going to do something you've never seen him do before!"

A few liberties will be taken with the old legend of "St. George and the Dragon" and even though it won't be history, it will be fun!

* * *

Incidentally, "Ollie," who is Oliver J. Dragon, and William L. Laurence, science reporter of the N. Y. Times, are new names added to the long list of participants in Ford's 50th Anniversary telecast set for Monday, June 15, over both Boston TV stations from 9 to 11 p.m.

"Ollie" had a wonderful time with Bob Emery the other day as guest on the Big Brother telecast. Bob shook hands with Kukla and Fran and Ollie leaped at Bob suddenly. Ollie sensed his big front tooth almost grazed Bob's cheek and covered up with the remark:

"Glad to meet you Big Brother. Want to shake my tooth?"

And you never saw such toothy flashes as were at the Little Wanderers Home Thursday afternoon. Burr Tillstrom and Fran Allison entertained with the puppets and childish laughter was heard far into the street.

Fran's radiant personality captured the children and they tugged at her skirt and leaped into her arms. Burr and Fran could not get way until they had signed numerous autographs. Meanwhile young feet scampered all over the platform examining the Kuklapolitan stage from which Burr works the puppets.

A reminder of the visit from the pair of favorite TV stars is at the Home in the form of a television set for the children, the gift of sponsors of Kukla, Fran and Ollie telecasts.

* * *

Some of the biggest names in television — Jack Benny, George Jessel, Dinah Shore, Ralph Edwards and Rubinoff — will pay tribute to Ida and Eddie Cantor on their 39th wedding anniversary tonight. They will appear on the Comedy Hour at 8 p. m. over Channel 4.

Eddie and Ida will dip into their storage trunks for their wedding clothes, which they will wear to open the show.

Cantor also will announce the winner of his best "Mother letter contest, the winner receiving an all-expense-paid roundtrip to Hollywood.

* * *

"Big Time" is a show that spent very little time on the air. It will be replaced next Tuesday night on Ch. 7 at 8 by "Blind Date," a show it resembled anyway. Jan

---

BOSTON SUNDAY POST, JUNE 7, 1953

KUKLAPOLITAN CAST—Singer Fran Allison, musical director Jack Fascinato at the piano, and Burr Tillstrom (centre) creator of "Kukla, Fran and Ollie," inspect score of original opera, "St. George and the Dragon," they will present today at 4 p. m. over NBC and WBZ-TV from Symphony Hall, Boston.

Puppet Opera Originates In Boston Symphony Hall

When Oliver J. Dragon of NBC-TV's Kukla, Fran and Ollie portrays the role of the fiery dragon in that group's presentation of their original opera, "St. George and the Dragon," today over WBZ-TV at 4 p. m., he will play again the part for which he was originally created.

When Burr Tillstrom was performing with his little people for children's groups in department stores and for the WPA back in the late 1930's, he decided to do a play based on the famous legend, "St. George and the Dragon."

It's a regular tradition with puppet shows to have a dragon as a member of the troupe and Burr, convinced there must be some good-natured dragons in the land, set out to find one. He came upon Ollie, feeding the fish at Fisherman's Falls near Dragon's Retreat in Vermont, and signed him at once.

Although Ollie's initial performance in "St. George and the Dragon," was in a dramatic version, the forthcoming production will be a musical rendition—an original opera with music by Jack Fascinato and lyrics by Fascinato and Tillstrom. The telecast will originate in Boston's Symphony Hall, where Arthur Fiedler will conduct the full 94-piece Boston Pops Orchestra for the production, sponsored by the RCA-Victor Company.

In the original legend of St. George, the dragon terrorizes the countryside and demands yearly tribute of the most beautiful young maidens in the realm. He is finally defeated and killed in battle by Sir George in time to save the beautiful princess, heroine of the tale. The Kuklapolitan version will follow the story of the original legend generally, with one notable exception. According to Oliver J. Dragon, one-toothed "K, F and O" star — who has checked back into the private library of his dragon ancestors, handed down through many generations—the fiery dragon of the legend was not such an evil old fellow after all.

Kukla will portray Sir George, the gallant knight who rescues

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

THE NEW YORK TIMES, WEDNESDAY, JUNE 10, 1953.

TELEVISION IN REVIEW

Kuklapolitans Lose Sense of Intimacy Appearing With Ninety-four-Piece Boston Pops Orchestra

By JACK GOULD

By way of doing something a little special to climax his current season on the air, Burr Tillstrom, master of the Kuklapolitans, offered on N. B. C. video last Sunday an original operetta based on the legend of St. George and the Dragon. The outcome was not altogether happy.

Mr. Tillstrom in a measure was the victim of his own ambition. For his operetta he took Kukla, Fran and Ollie up to the spacious Symphony Hall in Boston and there had the services of Arthur Fiedler and the ninety-four members of the Boston Pops Orchestra.

Probably never before did so few puppets have so much accompaniment and on the screen the effect was artistically jarring. The sense of intimacy that has been the key to the success of Mr. Tillstrom's program was all but lost under the overpowering strains of the orchestra. And to put the shrill falsetto voices of the puppets against one of the finest ensembles in the country was musically rather incongruous.

Mr. Tillstrom's operatic spoof was designed, of course, to capitalize on the winning ways of Ollie, the most engaging of the Kuklapolitans. Where in the traditional legend St. George slew the dragon, Ollie emerged through the ordeal as his usual self—the likeable loudmouth who wouldn't dream of harming a princess.

The score for the operetta was written by Jack Fascinato, who normally takes care of musical matters on the program. He also collaborated with Mr. Tillstrom on the lyrics.

Apart from one agreeable duet by Fran Allison, who played the princess, and Kukla, who had the role of "Prince" George, the score was hardly deserving of the talents of the full Boston Pops orchestra. The libretto was a curious mixture of modern wisecracks and a more orthodox book. Somehow, the operatic form did not lend itself too well to the overtones of vaudeville puppetry. Perhaps Mr. Tillstron just tried too hard.

Magnificent dragon that he is, Ollie is not quite ready for the "Met." Studio 3-D is a little more his metier.

BOSTON SUNDAY GLOBE—JUNE 7, 1953

Johnny Green Made First Wide Screen Musical Short in Week

By CYRUS DURGIN

It is probably true that almost anything can be accomplished in Hollywood, that technical wonder spot of the modern world where fantasy can become reality and vice versa. One of the remarkable accomplishments of the past couple of weeks was the musical short that Johnny Green made between one Friday and the following Thursday. What is more, this was the first musical wide-screen short, with full stereophonic sound.

Let the general music director of the M-G-M studios tell it.

"At noon on Friday, I had a call to speak with Dore Schary, who said: 'Johnny, we're going to make a series to be called M-G-M Musical Classics.'

"Fine," I said. "That's fine."

"Then he said, 'And I want the first one to be ready for showing in a New York theatre a week from Wednesday'."

Not So Easy

"Now that's not so easy, in fact it was darned difficult. But by dint of working late for the next several nights, my assistant and I chose Tchaikovsky's Italian Caprice, made a few cuts in the score for the sake of running time, rehearsed the piece, recorded it, planned exactly the camera shots to be made—for with wide-angle technic every shot has to be planned ahead in the smallest detail; they shot the picture, me conducting, in color and black-and-white, edited the film, and we had the finished product ready for Mr. Schary's inspection by Thursday."

JOHNNY GREEN, composer and MGM music director, conducts tonight's Pops Pension Fund concert and tomorrow night's Harvard '28 Night at Pops.

This short, as aforesaid first of a projected series, is now serving as introduction to the film "Julius Caesar" at the Booth Theatre in New York. Whether it will be used for the same purpose in general release of "Caesar" has yet to be decided. But it is going to mark a trend in M-G-M music, and after Mr. Green has done up a number of standard compositions in this fashion, he hopes to venture into jazz and newer music.

Mr. Green is now in Boston to conduct the Symphony Hall Pops twice. Tonight he'll be at the helm in an all-Gershwin program which will benefit the Boston Symphony Orchestra's pension fund. Tomorrow night's appearance will be part of his 25th Harvard reunion, with Harvard alumni taking over the hall.

He hasn't been here since he conducted the local premiere of his own musical comedy, "Beat the Band," at the Shubert Theatre in September, 1942. That show was not so successful as other music he has written, but he looks back on it with affection. The big Johnny Green tune, of course, was "Body and Soul," which will go on and on.

Johnny Green has been concerned largely with motion picture music for the past dozen years. First, he went to Hollywood as conductor and composer, and then reached the top musical brass there in 1949 when M-G-M invited him to become its general musical director. It's a large, if not economy sized job. Mr. Green has responsibility for every note of music that goes into M-G-M pictures. That has cut down his conducting and composing time, for the administrative side of such a job is enormous.

"You've struck a nerve, with that subject," he smiled. "I count on conducting at least one big picture a year, and M-G-M has been very nice in permitting me to accept occasional conducting invitations elsewhere. I'm one of the regular conductors at the Hollywood Bowl. But the composing has had to suffer, which is a sore trial to me. I haven't done the music of a big production since Danny Kaye's 'The Inspector General.' Incidentally, I think that was the best film score I ever wrote."

Mr. Green is a friendly chap, who wears clothes with casual ease and talks the same way. In fact, he is highly articulate and he has the pleasant ability to mingle long words and short, vernacular and technical, in conversation. As a musician, he is not happy over the general situation in Hollywood, where there are so many competent conductors and composers, and not enough jobs to go around.

"It was that way even before the cutback in production schedules, and now the difficulty is more intense. One reason is that conservatories and college music departments now equip young people, really train them, to write good commercial music. As a result there is a glut of really fine talent. I didn't say great, mind you, but really fine, and not enough jobs to absorb them. I think that will come, however, when TV realizes its full potentialities for music.

The new camera techniques brought about by the introduction of 3-D, wide screen films and stereophonic sound have had decisive effects upon film music. And to the good.

"With these new techniques, we're found that music is better accommodated to accompany and underscore dialogue than ever before. Not that this makes it possible to write more music for a scene, although in some cases it does, but to up the quality of music for that scene.

"So far, we haven't found out the exact reason this is so. Perhaps it is because of the three loud-speakers involved. Anyway, whatever scene that will take music under the dialogue now benefits by it more than ever, and the notes don't get in the way of the words. Of course, if a scene is not designed for speech and music at the same time, the fact is not changed by the new techniques.

"One thing, though. The wide-screen and stereophonic resources have made it essential to plan every detail of camera effect, stage motion and musical sound down to the last split second and 132nd rest. Otherwise the thing gets out of hand. That means infinitely greater care in preparation. Yes, and on the other hand, probably less discarded film footage."

Johnny Green has powerful admiration for the M-G-M house orchestra of 50, which can be augmented when necessary by 30 regulars on call. It's not only that, as he says, they can play so well, but the amount of stuff they play so well.

"They're as good at jazz as with symphonic stuff. And we don't play studio jazz, either. We play real jazz."

Special Program for the Pops Pension Fund Concert Tonight

The Pops concerts in Symphony Hall will continue under the direction of Arthur Fiedler through the week to come with different programs each night. Tonight the Pension Fund Concert will be given with such unusual features as Johnny Green conducting an all-Gershwin program: Andre Previn as piano soloist; an operetta, "St. George and the Dragon," performed by Kukla, Fran and Ollie (of television fame) and conducted by Arthur Fiedler with the Pops Orchestra.

Tomorrow's concert will not be public nor will Tufts Night on Friday. The programs of the week follow.

Tonight (Pension Fund Concert)—All-Gershwin program. Johnny Green, guest conductor. "Strike Up the Band;" "Porgy and Bess" selections arranged by Robert Russell Bennett; Piano Concerto in F (soloist: Andre Previn); "An American in Paris." "Rhapsody in Blue" (soloist: Andre Previn); operetta, "St. George and the Dragon," performed by Kukla, Fran and Ollie. Arthur Fiedler will conduct the Pops Orchestra.

Monday (Harvard Class of '28 Night—March, "Up the Street." R. G. Morse, '96; Quadrille of the Skaters and Galop from "The Prophet," Meyerbeer; Richard Rodgers' walzes. conducted by Johnny Green, '28. "Espana," rhapsody, Chabrier; overture to "The Mastersingers of Nuremberg," Wagner; "An American in Paris," Gershwin; "Serenade for a New Baby," Johnny Green, '28; "Deep Night," Charles Henderson, '28; Johnny Green Medley; conducted by Arthur Fiedler. "Harvard Fantasy," Leroy Anderson, '29; "Fair Harvard."

Tuesday—Soldiers' Chorus from "Faust," Gounod; Suite for String Orchestra, Corelli; "Eili, Eili," Arr. by Jacchia (solo trumpet: Armando Ghitalla), (Alan Carter, conducting). Overture to "The Mastersingers of Nuremberg," Wagner; Naples from "The Impressions of Italy," Charpentier; Concerto in F, for piano and orchestra, Gershwin, (soloist: Andre Previn); selection from "Can-Can," Porter; No Strings Attached, Hayman; Fifth Hungarian Dance, Brahms.

Wednesday—Wedding March from "The Golden Cockerel," Rimsky-Korsakoff; Overture to "Poet and Peasant," Suppe; Jig and Finale from "Henry VIII," German; The Skaters' Ballet from "The Prophet," Meyerbeer; Naples from "Impressions of Italy," Charpentier; Concerto in F, for Piano and Orchestra, Gershwin (soloist); Andre Previn; Selection from "Wonderful Town," Bernstein; Doo-Wacka-Doodle, Singer; Wedding Dance, Press.

Thursday (Tufts Night)—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Overture to "Egmont," Beethoven; Air on the G String, Bach-Wilhelmj; Bolero, Ravel. Tufts-Jackson Chorus (Dr. Thompson Stone. Conductor; William Munsie, '55, Accompanist). Three Movements from "Capriccio Espagnol," Rimsky-Korsakoff; Tufts Songs—Conducted by Dr. Stone. Broadway Hits, Arr. by Mason; The Song from "Moulin Rouge," Auric; Strike Up the Band, Gershwin.

Friday (Harry Ellis Dickson, Conducting)—Rakoczy March, Berlioz; Overture to "Der Freischutz," Weber; Intermezzo from "Cavalleria Rusticana," Mascagni; "Espana" Rhapsody, Chabrier; "Bostonia" Suite, Brown; Three Dances from "The Bartered Bride," Smetana; Overture to "Die Fledermaus," Strauss; Selection from "Oklahoma!" Rodgers; When Smoke Gets In Your Eyes, Kern-Bodge; "Boston Commandery" March, Carter.

(New England Conservatory Night) Saturday (Richard Burgin, Conducting)—Wedding March from "The Golden Cockerel, Rimsky-Korsakoff; Recitative and Jewel Song from "Faust," Gounod. (Soloist, Emmalina De Vita, '53); Concerto in B-flat, No. 15 K. 450), Mozart Soloist: Lucille Monaghan, Faculty); A Night on Bald Mountain, Moussorgsky; New England Conservatory Chorus—Lorna Cooke DeVaron, conductor; Elizabeth Gill and Frederick Rochester, accompanists; Three Choruses from "Boris Godounov," Moussorgsky (Bass Solo, Albert Basso; Baritone Soloists: Maurice Carbonneau and Donald Paterson; Organist: Dr. Carl McKinley); Three Choruses from "Porgy and Bess," Gershwin. Overture to "Semiramide," Rosssini; "Voices of Spring," waltzes, Strauss; Entrance of the Guests into the Wartburg from "Tannhauser," Wagner.

Pops Programs

The Pops concerts in Symphony Hall will continue under the direction of Arthur Fiedler through the week to come with different programs each night except Sunday. An exception occurs tonight when the Pension Fund Concert will be given with such unusual features as Johnny Green conducting an all-Gershwin program; Andre Previn as piano soloist; an operetta "St. George and the Dragon" performed by Kukla, Fran, and Ollie (of television fame) and conducted by Arthur Fiedler with the Pops Orchestra.

Tomorrow night's concert will not be open to the public, for the entire hall has been taken by the Harvard class of 1928; nor will Thursday night, which is Tufts Night.

The week's programs are as follows:

TONIGHT

All-Gershwin Program Conducted by Johnny Green.
Strike Up the Band
Selection: "Porgy and Bess"
Piano Concerto in F
Soloist: Andre Previn
An American in Paris
Rhapsody in Blue
Soloist: Andre Previn
Operetta. "St. George and the Dragon," by Burr Tillstrom and Jack Fascinato, performed by Kukla, Fran and Ollie with Fran Allison, and accompanied by the Boston Pops Orchestra. Arthur Fiedler conducting.

TOMORROW AT 8:45

HARVARD CLASS OF 1928

March, "Up the Street"	R. G Morse, '96
Quadrille of the Skaters and Galop from "The Prophet"	Meyerbeer
Richard Rodgers Waltzes Conducted by Johnny Green, '28	
"Espana" Rhapsody	Chabrier
Overture to "The Mastersingers of Nuremberg"	Wagner
An American in Paris	Gershwin
Serenade for A New Baby	Johnny Green, '28
Deep Night	Charles Henderson, '28
Johnny Green Medley Conducted by Arthur Fiedler	
Harvard Fantasy	Leroy Anderson, '29
Fair Harvard	

TUESDAY

Soldiers' Chorus from "Faust"	Gounod
Suite for String Orchestra Sarabande—Gigue—Badineri	Corelli
Eili, Eili	Arranged by Jacchia
Solo Trumpet: Armando Ghitalla Alan Carter, Conducting	
Overture to "The Mastersingers of Nuremberg"	Wagner
Naples from "The Impressions of Italy"	Charpentier
Concerto in F, for Piano and Orchestra	Gershwin
Soloist: Andre Previn	
Selection from "Can-Can"	Porter
No Strings Attached	Hayman
Fifth Hungarian Dance	Brahms

WEDNESDAY

Wedding March from "The Golden Cockerel"	Rimsky-Korsakoff
Ovetrure to "Poet and Peasant"	Suppe
Jig and Finale from "Henry VIII"	German
The Skaters' Ballet (Les Patineurs) from "The Prophet"	Meyerbeer
Naples from "Impressions of Italy"	Charpentier
Concerto in F, for Piano and Orchestra	Gershwin
Soloist: Andre Previn	
Slection from "Wonderful Town"	Bernstein
Doo-Wacka-Doodle	Singer
Weding Dance	Press

THURSDAY
TUFTS NIGHT

Entrance of the Guest into the Wartburg from "Tannhauser"	Wagner
Overture to "Egmont"	Beethoven
Air on the G String	Bach-Wilhelmj
Bolero	Ravel
Tufts—Jackson Chorus, Dr. Thompson Stone, conductor William Munsie, '55, accompanist	
Orpheus with His Lute (Part Song)	German
It Was a Lover and His Lass (Madrigal)	Morley
As Torrents in Summer	Elgar
Chorus of Homage (Drinking Song)	Brahms
Three Movements from "Capriccio Espagnol"	Rimsky-Korsakoff
Tufts Sons—Conducted by Dr. Stone	
Tuftonia's Day	E. W. Hayes '16
That Mascot	Philip B. Lewis '18
Alma Mater	Leo R. Lewis, '87
Broadway Hits	Arranged by Mason
Ohio from "Wonderful Town—Summer Afternoon and Wish You Were Here from "Wish You Were Here"—Salomee from "Hazel Flagg."	
The Song from "Moulin Rouge" (Where Is Your Heart)	Auric
Strike Up the Band	Gershwin

FRIDAY

Harry Ellis Dickson conducting

Rakoczy March	Berlioz
Overture to "Der Freischutz"	Weber
Intermezzo from "Cavalleria Rusticana"	Mascagni
"Espana" Rhapsody	Chabrier
"Bostonia" Suite	Brown
Three Dances from "The Bartered Bride"	Smetana
Overture to "Die Fledermaus"	Strauss
Selection from "Oklahoma!"	Rodgers
When Smoke Gets in Your Eyes	Kern-Bodge
"Boston Commandery" March	Carter

SATURDAY

New England Conservatory Night
Richard Burgin Conducting

Wedding March from "The Golden Cockerel"	Rimsky-Korsakoff
Recitative and Jewel Song from "Faust"	Gounod
Soloist: Emmalina De Vita, '53	
Concerto in B-flat. No. 15 (K. 450) for Piano and Orchestra	Mozart
Soloist: Lucille Monaghan, Faculty	
A Night on Bald Mountain	Moussorgsky
New England Conservatory Chorus—Lorna Cooke DeVaron, conductor; Elizabeth Gill and Frederick Rochester, accompanists.	
Three Choruses from "Boris Godounov" — Prologue: Coronation Scene; Death of Boris	Moussorgsky
Bass Solo: Albert Basso Baritone Soloists: Maurice Carbonneau and Donald Paterson Organist: Dr. Carl McKinley	
Three Choruses from "Porgy and Bess"—It Ain't Necessarily So; Summertime; Oh. Lawd, I'm on My Way	Gershwin
Overture to "Semiramide"	Rossini
"Voices of Spring," Waltzes	Strauss
Entrance of the Guests into the Wartburg. from "Tanhauser"	Wagner

BURR TILLSTROM'S

KUKLA, FRAN and OLLIE

WITH FRAN ALLISON

St. George and the Dragon

An original opera by Jack Fascinato
and Burr Tillstrom

WITH ARTHUR FIEDLER
and THE BOSTON POPS

CAST

In Order Of Their Appearance

The King	Colonel Crackie
Lady in Waiting	Mme. Ophelia Ooglepuss
Lady in Waiting	Miss Buelah Witch
The Princess	Miss Fran Allison
Sir George	Mr. Kukla
The Dragon	Mr. Oliver J. Dragon

June 7, 1953
Symphony Hall, Boston

BOSTON SUNDAY POST, JUNE 7, 1953

KUKLAPOLITAN CAST—Singer Fran Allison, musical director Jack Fascinato at the piano, and Burr Tillstrom (centre) creator of "Kukla, Fran and Ollie," inspect score of original opera, "St. George and the Dragon," they will present today at 4 p. m. over NBC and WBZ-TV from Symphony Hall, Boston.

Puppet Opera Originates In Boston Symphony Hall

When Oliver J. Dragon of NBC-TV's Kukla, Fran and Ollie portrays the role of the fiery dragon in that group's presentation of their original opera, "St. George and the Dragon," today over WBZ-TV at 4 p. m., he will play again the part for which he was originally created.

When Burr Tillstrom was performing with his little people for children's groups in department stores and for the WPA back in the late 1930's, he decided to do a play based on the famous legend, "St. George and the Dragon."

It's a regular tradition with puppet shows to have a dragon as a member of the troupe and Burr, convinced there must be some good-natured dragons in the land, set out to find one. He came upon Ollie, feeding the fish at Fisherman's Falls near Dragon's Retreat in Vermont, and signed him at once.

Although Ollie's initial performance in "St. George and the Dragon," was in a dramatic version, the forthcoming production will be a musical rendition—an original opera with music by Jack Fascinato and lyrics by Fascinato and Tillstrom. The telecast will originate in Boston's Symphony Hall, where Arthur Fiedler will conduct the full 94-piece Boston Pops Orchestra for the production, sponsored by the RCA-Victor Company.

In the original legend of St. George, the dragon terrorizes the countryside and demands yearly tribute of the most beautiful young maidens in the realm. He is finally defeated and killed in battle by Sir George in time to save the beautiful princess, heroine of the tale. The Kuklapolitan version will follow the story of the original legend generally, with one notable exception. According to Oliver J. Dragon, one-toothed "K, F and O" star — who has checked back into the private library of his dragon ancestors, handed down through many generations—the fiery dragon of the legend was not such an evil old fellow after all.

Kukla will portray Sir George, the gallant knight who rescues the princess, played by Fran Allison. Colonel Crackie will be seen as the King, and Madame Ooglepuss and Buelah Witch will be two ladies-in-waiting. Ollie, of course, will play the villian.

Oliver J. Dragon, anchor man of the team of Kukla, Fran and Ollie, took sharp umbrage with the previously announced listing of his epic stanza of dragon lore, "St. George and the Dragon."

"St. George and the Dragon," he pointed out in his firmest, most dragon-like voice, "is not an operetta. It is an opera grand opera, mind you, in the best Wagnerian tradition.

"With Arthur Fiedler and the 94-piece Boston Pops Orchestra, with a complete score by Jack Fascinato and lyrics by Jack and Burr Tillstrom this you would call an operetta?"

"Do you mean," asked Fran, "that this will be a grand opera or a grand opera?"

"Both," Ollie replied with resounding conviction. "A grand opera in the fullest sense, employing the techniques of the masters — Wagner, Wolfgang, Amadeus Von Mozart."

BOSTON SUNDAY POST, JUNE 7, 1953

Puppet Opera Originates In Boston Symphony Hall

When Oliver J. Dragon of NBC-TV's Kukla, Fran and Ollie portrays the role of the fiery dragon in that group's presentation of their original opera, original opera with music by Jack Fascinato and lyrics by Fascinato and Tillstrom. The telecast will originate in Boston's Symphony Hall, where Arthur

the princess, played by Fran Allison, Colonel Crackie will be seen as the King, and Madame Ooglepuss and Buelah Witch will be two ladies-in-waiting. Ollie, of course, will play the villian. Oliver J. Dragon, anchor man

---

THE BOSTON SUNDAY GLOBE—JUNE 7, 1953

"Kukla, Fran and Ollie" at Boston Pops

By ELIZABETH L. SULLIVAN

A large portion of the television audience will be at Symphony Hall tonight to watch one of their favorite television shows. It will be "Kukla, Fran and Ollie" presenting a special production of "St. George and the Dragon," with Arthur Fiedler and the Boston Pops Orchestra of 94 musicians providing the music.

Everything is letter-perfect, although Fiedler experienced something new when he tackled a television production. Burr Tillstrom, creator of the Kuklapolitan players, and possessor of the numerous voices behind these fascinating creatures, is extremely rapid on the ad lib.

Tillstrom could run off a whole show without a bit of script. He can make up routines as fast as he can talk. So far, the show is rehearsed but come concert time. Tillstrom is apt to bubble forth with something altogether different.

Fiedler has a problem on his hands, but he allows it is wonderful fun.

"Ollie" and Fiedler have struck up quite a friendship and if the great maestro has found little time for TV it wouldn't surprise us if Fiedler refuses any engagements that come up at 4 p. m. Sundays from now on.

The "Kukla, Fran and Ollie" telecast will go on the air as usual this afternoon over Ch. 4 at 4 o'clock presenting "St. George and the Dragon." But Ollie wants Symphony Hall filled tonight because the performance is for the Musicians Fund. Furthermore, Ollie has quite a wardrobe and he wants his viewers to see the exquisite colors.

"Fran's gown is gorgeous," said Kukla, "and if you like surprises, then come and watch Ollie. He's going to do something you've never seen him do before."

A few liberties will be taken with the old legend of "St. George and the Dragon" and even though it won't be history, it will be fun.

Incidentally, "Ollie," who is Oliver J. Dragon, and William L. Laurence, science reporter of the N. Y. Times, are new names added to the long list of participants in Ford's 50th Anniversary telecast set for Monday, June 15, over both Boston TV stations from 9 to 11 p.m.

"Ollie" had a wonderful time with Bob Emery the other day as guest on the Big Brother telecast. Bob shook hands with Kukla and Fran and Ollie leaped at Bob suddenly. Ollie sensed his big front tooth almost grazed Bob's cheek and covered up with the remark: "Glad to meet you Big Brother. Want to shake my tooth!"

And you never saw such toothy flashes as were at the Little Wanderers Home Thursday afternoon. Burr Tillstrom and Fran Allison entertained with the puppets and childish laughter was heard far into the street.

Fran's radiant personality captured the children and they tugged at her skirt and leaped into her arms. Burr and Fran could not get way until they had signed numerous autographs. Meanwhile young feet scampered all over the platform examining the Kuklapolitan stage from which Burr works the puppets.

A reminder of the visit from the pair of favorite TV stars is at the Home in the form of a television set for the children, the gift of sponsors of Kukla, Fran and Ollie telecasts.

• • •

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 26, 1953

Pops Pension Fund Guests

"St. George and the Dragon", an operetta, will be given its world première at the Pops in Symphony Hall, Sunday evening, June 7, in the first stage appearance of Kukla, Fran and Ollie of television, with Arthur Fiedler conducting the Pops orchestra. The puppet show will be televised over the NBC network that afternoon at four o'clock and will be repeated that evening as a live performance.

The evening performance will be part of a Pension Fund concert with a Gershwin program conducted by Johnny Green, music director of M-G-M, who is flying from Hollywood to be present at the 25th reunion of his class at Harvard. On the program with him will be Andre Previn, pianist, his associate at the same studio. The Gershwin Piano Concerto in F and Rhapsody in Blue will be played by Mr. Previn. Other items will include Robert Russell Bennett's arrangement from "Porgy and Bess" and "An American in Paris".

Fran Allison, Burr Tillstrom, and Jack Fascinato with their puppet friends, Kukla and Ollie the dragon. Kukla, Fran, and Ollie will appear with the Pops on WBZ-TV Sunday afternoon, June 7, and at the regular concert that evening in an operetta by Mr. Fascinato, "St. George and the Dragon." Mr. Tillstrom is the producer.

Kukla, Fran, Ollie, and the Pops

Television Puppet Troupe To Appear in New Operetta

By Rod Nordell

A new operetta, said to be the first commissioned by a dragon, will be presented at the Pops Sunday. A man will sing all the parts except one, which will be taken by a girl named Fran. Television viewers should need no further clues—Kukla, Fran, and Ollie are coming to Symphony Hall.

The dragon, of course, is the puppet Ollie, who long has felt that his ancestor in the legend of St. George suffered from poor public relations and was more misunderstood than ferocious. To set the record straight, Ollie asked Jack Fascinato and Burr Tillstrom to write a half-hour operetta. "St. George and the Dragon," with his fellow puppet Kukla and himself in the title roles.

It may be inspected Sunday afternoon on WBZ-TV and Sunday evening "live," when it will be preceded by a Gershwin program in the Pops concert for the benefit of the Boston Symphony Orchestra's pension fund.

This information comes from Mr. Tillstrom, the creator and manipulator of Kukla, Ollie, Colonel Crackie, and the other hand puppets who join Fran Allison in the Kuklapolitan Players. As their fans know, pretty Miss Allison ordinarily stands at the side of the puppet stage exchanging conversation with the characters on it. No script is used, and the program has a reputation for spontaneity.

* * *

Informality had to be set aside for "St. George and the Dragon," according to Mr. Tillstrom. The words and music are all on paper. This week a few details are being ironed out with the Pops conductor, Arthur Fiedler. He did not at first realize that "Mad O" in the manuscript referred to Madame Ooglepuss, a mezzo-soprano, and that Mr. Tillstrom would provide the voice for her as well as the other puppets.

"We have no villains among our characters," Mr. Tillstrom said. "They all get into their own way, but nobody gets into anybody else's way."

* * *

The puppets give the program the air of a children's show, but Mr. Tillstrom said that he does not aim it at any particular age group. The mail response is evenly divided between youngsters and grown-ups.

Kukla, made by Mr. Tillstrom in 1936, was the first Kuklapolitan. He is said to have received his name, which is Russian for "doll," when the ballet star, Tamara Toumanova, first met him and exclaimed, "Ah, Kukla!"

About the same time, Fran Allison turned to radio after four years of teaching school. She joined the Kuklapolitans in 1947 when they went on television in Chicago, their present home, which they prize as being free from some of the pressures on TV in New York.

The third leading player, Ollie, made his first public appearance in 1938. His mother, Olivia, still lives in Dragon Retreat, Vt.

"Unfortunately I can sing for only one character at a time," said Mr. Tillstrom. So there will be no chorus effects. But George (Kukla) and the princess (Miss Allison) will do a duet. On previous television programs, Mr. Fascinato's orchestration has helped Kukla, Fran, and Ollie give the impression of a trio. Fran sings one part, and. as Mr. Tillstrom alternates between Kukla and Ollie, an instrument in the orchestra carries the part that is temporarily left unsung.

Apart from musical numbers, the regular programs are not rehearsed, Mr. Tillstrom explained. He and Miss Allison ad lib on the basis of a problem or situation agreed on shortly before the show. Sometimes the idea comes from a crazy hat sprung on them by the costume designer, Joe Lockwood; or from an experience described by a member of the production staff; or from Mr. Tillstrom's round of daily activities; or from a difficulty of the diminutive players.

* * *

Last Sunday, he said, the company rehearsed "St. George" until about half an hour before they were due on the air with their regular program. For the latter, they quickly chose Ollie's problem of not being able to breathe smoke and fire, as legendary dragons should. The "script" became a group effort as members of the company presented possible solutions for his plight.

This kind of working together is possible because the staff loves the show and most members have been with it since it began more than five years ago, Mr. Tillstrom said. They come from diverse backgrounds and their opinions often clash backstage, he explained. But he welcomes the clashes as indications of vitality and likens the group to the Kuklapolitans onstage, who have their differences but stand together for the common good.

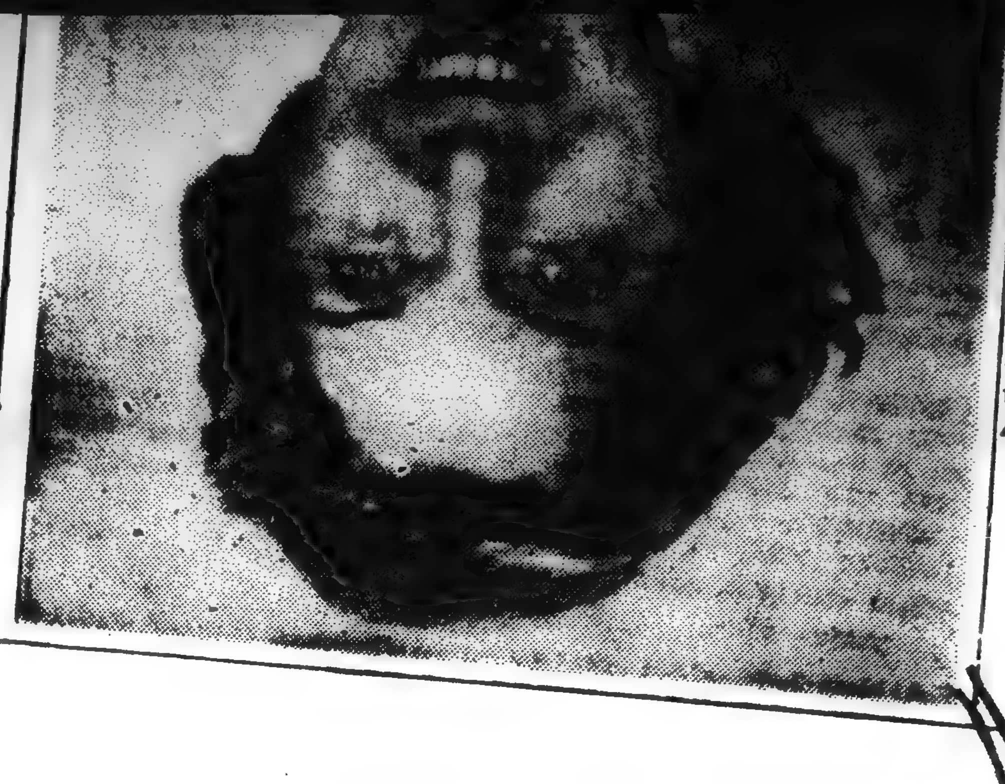
John Brook

Arthur Fiedler and Burr Tillstrom discuss the score of "St. George and the Dragon," starring Kukla, Fran, and Ollie at the Pops in Symphony Hall Sunday night. Mr. Tillstrom, who manipulates the puppets, collaborated with Jack Fascinato in writing the operetta.

The Christian Science Monitor, Boston, Thursday, June 4, 1953

BOSTON POST, FRIDAY, JUNE 5, 1953

TV Star Fran Allison 'Packs Troubles Away'



When Fran Allison walked into a Boylston st. drugstore for an ice cream soda yesterday, an alert, 5-five-old girl in pigtails took one delighted look at her and squealed, "Mom! It's the dragon's girl friend. But how did she get out of television? And what's she doing here without Kukla and Ollie?"

Everywhere Fran goes people expect to see the two puppets, Kukla, with his round baseball head and shoe-button eyes, and

automobile accident that nearly took her life. It left her with a badly scarred face, violent headaches and constant pain.

"I was driving to Des Moines with my friend, Jessie," she explained, "when the car went out of control. I remember Jessie's wild struggle with the wheel, the crash of glass, the tearing of metal, the noise and the pain.

"When I got to the hospital through the fog of semiconsciousness I heard voices say, "Call her

BOSTON POST, FRIDAY, JUNE 5, 1953

TV Star Fran Allison 'Packs Troubles Away'

Fran Allison of "Kukla, Fran, and Ollie."

When Fran Allison walked into a Boylston st. drugstore for an ice cream soda yesterday, an alert, 5-five-old girl in pigtails took one delighted look at her and squealed, "Mom! It's the dragon's girl friend. But how did she get out of television? And what's she doing here without Kukla and Ollie?"

Everywhere Fran goes people expect to see the two puppets, Kukla, with his round baseball head and shoe-button eyes and Ollie, the red-haired dragon with one tooth, pop up beside her as they do on the television show called "Kukla, Fran, and Ollie."

In Boston to do an original operetta, "St. George and the Dragon" with the famed 94-piece Boston Pops Orchestra under the direction of Arthur Fielder, Sunday night at Symphony Hall, Fran took time off to talk about everything from the deep, unwavering faith that carried her through one crisis after another to such froth as how tall girls manage in high heels!

Great Faith

Coming from Fran, whose warm and radiant personality somehow transformed a suite at the Ritz-Carlton into a cheery corner of home, it didn't sound strange. You might expect just that of anyone who talks of two puppets as though they were flesh and blood.

The miracle to those who don't know Fran and her indomitable spirit is how she has kept so serene in the face of real tribulation. Just as she was starting her career she was in a serious automobile accident that nearly took her life. It left her with a badly scarred face, violent headaches and constant pain.

"I was driving to Des Moines with my friend, Jessie," she explained, "when the car went out of control. I remember Jessie's wild struggle with the wheel, the crash of glass, the tearing of metal, the noise and the pain.

"When I got to the hospital through the fog of semiconsciousness I heard voices say, "Call her mother in Port City. Too late to do much now. Useless to operate—

Pack Troubles Away

"Then Jessie told me she had spoken to Nan, my mother, and that she was praying for me. Prayer has brought Nan through so much. When I was 5, my father was stricken with paralysis and while caring for him mother contracted tuberculosis. She was ordered to a sanitarium and even the doctors agreed that it was faith and prayer that brought her back to her husband and children.

"In those dark hours, when the priest bent over me to give me the last sacraments, I remembered Nan and it gave me strength. Later, I heard that she walked the kitchen floor for hours at a stretch, saying her rosary."

Much like the mother she loves to talk about, Fran has the blithe spirit, the gaiety that often marks the deeply religious woman. When we asked what her formula for happiness was, she replied, "I'm a great one to arrange to worry tomorrow. I always pack my troubles away."

His Love Song

When Fran quit the hospital, despite her self-consciousness about her scarred face she decided to go on with her career. She got a job on radio at $50 a week, then one day a man came in to demonstrate some new songs. He took one look at Fran and started to sing, "You Are My Desire."

"Couldn't resist it," she laughed, "so Archie Levington and I got married!"

Fran and Archie live in a remodeled coach house in Chicago's near north side. "That's how we say it," she insisted, "near north side." "We converted the house and decided it really was an authentic coach house once the oats began to fall out when we removed the pillars."

Like all very busy people, time races on for Fran. Someday she hopes to find time to try all those gourmet dishes she reads about on trains and planes. Right now, she's too busy charming grownups and kids alike with her two close friends, Kukla and Ollie.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, JUNE 8, 1953

Kukla, Fran, and Ollie in 'Opera' Debut at the Pops

By Harold Rogers

Ollie flatly maintained that it was an opera, in spite of what the program said.

The program said it was an operetta — "St. George and the Dragon"—and that it marked the first appearance of the Kuklapolitans with the Boston Pops. For six years, needless to say, the Kuklapolitans' leading stars — Kukla, Fran, and Ollie—have earned a bright video fame.

"But what do you think of when you think of an operetta?" Ollie asked during his curtain speech. "Ladies in hoopskirts? A summer moon? Cardboard scenery?"

You wouldn't find these things in "St. George and the Dragon," he said. You wouldn't find any scenery at all. And he made it very plain, as only a civilized dragon can do, that Jack Fascinato's score was definitely operatic. None of that operetta business for the Kuklapolitans.

Then the overture began, and true enough, it was operatic in that ostentatious sort of way that is full of portentous noise and fanfare. Not that it was unmusical. Not at all. Mr. Fascinato composes very well and built his overture into a brilliant climax that prepared the way for a devastating letdown — the opening scene.

Here we find the King (Colonel Crackie) beside himself because his daughter the Princess (Fran Allison, the only non-puppet member of the show) has made a date with a Dragon (who else but Ollie himself?). The outcome of this meeting, for some obscure reason, will determine the fate of the kingdom. Mme Ooglepuss and Buelah Witch (ladies in waiting) are overwrought and assure the Princess in a trio that they will stand behind her through this ordeal—miles behind her.

* * *

But Sir George (Kukla, of course) arrives and pledges his undying love to the Princess and offers to slay the Dragon with his great long sword. They sing a romantic ballad just like lovers in operettas (sorry, Ollie, I mean light operas!) and then they leave the scene to await the arrival of the Dragon.

Ollie arrives in a flurry of mock braggadocio, snorting huge clouds of smoke, and sings a prolonged aria. Sir George enters and tangles with Ollie for a battle scene supported by some of the best "hurry" music on record. The Dragon is not vanquished — only deprived of his smoke.

"And what good is a smokeless dragon?" asks Ollie as he weeps, completely docile.

"Couldn't you be a civilized dragon?" asks Kukla.

"Who ever heard of a civilized dragon?"

"Wouldn't you like to be the first of your kind?"

So with Ollie's approval Sir George and the Princess again pledge their troth in a reprise of the ballad while Arthur Fiedler brings the orchestra to a shattering finale—just as if the whole thing were really an opera.

* * *

Such was the climax of the Pension Fund concert last night in Symphony Hall, and a more entertaining climax could hardly be imagined. Burr Tillstrom — creator, operator, and voice for all the puppet characters—took many bows, together with Miss Allison, Mr. Fascinato, and Mr. Fiedler. The audience provided a storm of applause and cheers.

THE BOSTON HERALD, MONDAY, JUNE 8, 1953

MUSIC

The Pops

By RUDOLPH ELIE

It may be said, without fear of much dispute, that last night's Pops was one of those things that make the Pops so wonderfully the Pops: Gay and lively and spirited and wholly captivating all the way through.

That it all culminated in an "opera"—and what an opera!—was one of those delectable surprises that spring out of the blue. A more improbable surprise would be hard to fancy. as a matter of fact, for it turned out to be a 20-minute buffa involving Kukla, Fran and Ollie of eminently lasting TV fame, who appeared in an immensely entertaining little piece that concealed, behind its amusing facade, one of the more really gifted novelties of the day.

Composed by Jack Fascinato with a libretto and lyrics by Mr. Fascinato and Burr Tillsstrom, who created the characters and executes the puppetry and the voices, the basic scheme is simple enough. Employing the familiar TV apparatus of the puppet stage show of Kukla, Fran and Ollie, the authors tell the tale of St. George and the Dragon, the only "live" character being the princess. The characters are the king, two ladies in waiting, Sir George, the Princess and the Dragon, who is none other than Ollie snorting—and choking on smoke

An orchestral overture leads to the amusing narrative and about six songs, one of which entiitled "Yes, Yes, Yes," ranks with the loveliest romantic ballad duets of the day. In the meantime there is dialogue and even recitative, the orchestra being expertly employed throughout to state the motives, support the action and lend texture to the songs. It is, of course, Burr Tillstrom's show in the incredible comic range of his hands and his notable vocal attainment in character, but Miss Fran Allison contributes a special atmosphere and appearance that is precisely right, too.

THE BOSTON HERALD, MONDAY, JUNE 8, 1953

MUSIC

The Pops

By RUDOLPH ELIE

It may be said, without fear of much dispute, that last night's Pops was one of those things that make the Pops so wonderfully the Pops: Gay and lively and spirited and wholly captivat- … the way through, in an

---

NCE MONITOR, BOSTON, MONDAY, JUNE 8, 1953

…it 'Opera' Debut at the Pops

"Couldn't you be a civilized …" asks Kukla. … heard of a civilized … to be the … sir

---

BOSTON DAILY RECORD, TUESDAY, JUNE 9, 1953

At the Pops

TUESDAY PROGRAM
Soldiers' Chorus from "Faust" Gounod
Suite for String Orchestra Corelli
Sarabande—Gigue—Badinerie
Eili, Eili Arranged by Jacchia
Solo Trumpet: Armando Ghitalla
ALAN CARTER, Conducting
Overture to "The Mastersingers of Nuremberg" Wagner
Naples from "The Impressions of Italy" Charpentier
Concerto in F. for Piano and Orchestra Gershwin
Soloist: ANDRE PREVIN
Selections from "Can-Can" Porter
No Strings Attached Hayman
Fifth Hungarian Dance Brahms

Mr. Fiedler Has Guests

The noisy cheers following the appearance of those television pranksters, Kukla, Fran and Ollie, at Symphony Hall Sunday night could well be portentous for the Pops.

The power of personality added to these evenings of music can not be overestimated. Also the living presence of Arthur Fiedler and the big Boston Orchestra adds prestige and an extra ton of entertainment to the famed puppet show.

Thus does one hand wash the other in the show world.

Certainly, in the musical background for the neat little "St. George And the Dragon" opera the puppeteers never had it so good. And there was extra sparkle in the eyes and in the performance of Mr. Fiedler and his merry men.

There were cheers, too, for the preceding program in this memorable Pension Fun Concert, notably for Conductor Johnny Green and for pianist Andre Previn who, between them, showed how Gershwin should be played. The Piano Concerto, An American In Paris and the ever popular Rhapsody In Blue crackled and sang in a manner that the overjoyed customers won't forget in a hurry.—L. G.

THE BOSTON DAILY GLOBE—MONDAY, JUNE 8, 1953

SITTING IN ON TV

Kukla and the Dragon

By TED ASHBY

They took a liberty or two with the legend, but the gentle Kuklapolitains combined with Arthur Fiedler and the Boston Pops Orchestra to produce a whimsical "St. George and the Dragon" over WBZ-TV. Since there never is rascal among the tolerant little puppets, it was obvious the dragon would not resemble the original serpent. The one in the saga lurked in a pond at Silene, Italy, and munched on dwellers in the neighborhood.

★ ★ ★

OLIVER J. DRAGON, himself, played the monster. But he had one or two critical handicaps. The smoke he belched got in his eyes. It also made him cough. Furthermore, he was afraid of himself. He adventurously sang: "There is fire in my heart, and brimstone in my soul!" But he couldn't get even a base on balls off courageous "Prince George," represented by Kukla, in a lively struggle.

★ ★ ★

THERE WAS deep gloom along the coaxial cable when the dragon managed to latch onto Kukla's rather bulbous beezer. But the hero wrenched loose and ran his sword through the reptile's fire-duct. "My fire . . . my fire!" the depressed ogre cried out. "You've put out my fire! Now what kind of a dragon can I be?" Then it was that the triumphant victor knighted him: "Sir Ronson, the Royal Dragon."

★ ★ ★

AS "THE PRINCESS," Fran Allison was as royal as you can get. To save her father's kingdom, she bravely volunteered to go steady with the salamander. There was an additional problem. She expressed it in song: "But how to meet a dragon is the biggest test of all, for, never having met one, I don't know the protocol."

★ ★ ★

THE LADIES Beulah and Ophelia faithfully attended the Princess throughout her ordeal of waiting. There was no assurance that Kukla, enormously outweighed, and thoroughly unfamiliar with the dragon's offense, could win it. The depth of attentiveness shown by Ladies Beulah and Ophelia was boundless. Ophelia: "She's an innocent little creature going to her doom." Beulah: "Well, you can't win 'em all."

• • •

THERE WAS an odd bit of dialogue which immediately preceded the production. It sounded suspiciously as though the Kuklapolitans were trying to express regret, or something stronger, at not having seen Arthur Godfrey in Boston. There was the sound of a telephone. "Is it the signal?" one of the indulgent puppets excitedly exclaimed. "No," said another, "it's the hospital where Arthur Godfrey is. We can come to see him now. We've been trying to see him all week. If we came now, we'd have to bring all the Kuklapolitans."

• • •

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER
JUN 18 1953

Greater Boston Italian News

North End Girl To Solo at Pops

Loretta Poto, Julliard School Graduate, To Play Liszt Piano Concerto for Fiedler

By FRED CIAMPA

A North End girl, who graduated from Julliard School of Music in New York three weeks ago, will appear as piano soloist with Arthur Fiedler and the Boston Pops orchestra at Symphony Hall Friday evening, June 26.

Miss Loretta Maria Poto, daughter of Mr. and Mrs. Anthony Poto, 220 Hanove St., will play the piano concerto by Franz Liszt.

This will not be the first time that Miss Poto has soloed with the celebrated conductor. When she was 16 she soloed at one of his children's concerts at the Hatch Shell.

The talented Miss Poto has been playing the piano since she was six. At 10 she appeared on the late Major Bowes' amateur program where she won nationwide acclaim.

In 1948, on the recommendation of the late Dr. Serge Koussevitzky, Miss Poto was given an R.C.A. scholarship to the Berkshire Music Festival at Tanglewood, in Lenox. That summer she soloed with Koussevitzky, playing an all-Chopin concert.

Before going to Julliard, Miss Poto studied at Notre Dame Academy.

THE CHATTERBOX CLUB of Boston will hold its annual installation, reception and tea Sunday afternoon on the grounds at the home of Archbishop Cushing at Commonwealth Ave., Brighton.

The archbishop will conduct the installation.

Proceeds from the club's outstanding event of the season will go to the archbishop's Nazareth fund.

Sponsors will be honored. Music wil lbe provided by Msgr. Edward G. Murray's Sacred Heart CYO band of Roslindale.

Miss Isabelle LeDone and Miss Gloria Catino are co-chairmen.

Other commtitee members are Josephine Meninna, Lena Albanese, Connie Alibbrandi, Grace Cannarozza, Rita DiGesse, Mary Ferla, Paula Fina, Helen Gasdia, Mary Gregory, Margaret Mandale, Lillian Meninno, Phyllis Meninno, Marie Mongiello, Louis Notargi, Josephine Petrillo, Rosemarie Prizio, Emma Riccio, Josephine Simeone, Mary Spinelli, Enis Squillario, Flora Susi, Eleanor Vaccarella, Mary Vozzella, Dorothy Golini, Rose Habeshian, Jenne Lane, Genevieve Pollachi, Ida Salmon and Emile, Mary and Theresa Frammatrino.

THE JUNIOR LEAGUE of the Women's Italian Club will hold its annual Mother's Tea and installation of officers Sunday at 2:30 p.m., at the Hotel Shelton Roof Garden.

Guests of honor will be Mrs. Giovanni Formichella, Mrs. Theodore Lalli, Mrs. Nicholas Mercurio and The Rev. Mimie B. Pitaro.

Miss Eva Avallone is chairman; Miss Rose Barocco, co-chairman; Miss Edna Albertelli, publicity supervisor.

MRS. TINA LANGONE of Medford will be installed president of the Women's Society of the Province of Salerno for the 14th year. Installation will be conducted at the annual banquet Tuesday evening at the Paddock Club, East Boston.

Mrs. Angelina Salvatore will be installed vice president. Other officers to be installed are Mesdames Sofia Ballestrini, Louise DiAngelo, Jennie DiMeli, Celeste Caccaviello, Adeline Altieri, Margaret Buonopane, Marie Rotundo, Angela Carruccio, Rose Cozzo, Mildred Todesco, Adeline Finnamore, Incoranata Santarpio, Josephine Ferrara, Josephine Addavinola and Connie Bellofatto.

THREE NEW members were initiated into the Italian-American Charitable Society at last Tuesday's monthly meeting. They are P. Frank Mongiello, Leo Ragazziin and Louis Stella.

The meeting was highlighted by presentations to a pair of brilliant scholar athletes. Charles Fiorino of Lawrence Central High was chosen the outstanding Italian - American high school baseball player of the year. Charles Ratto received a similar award for football.

A SILVER JUBILEE mass will be said at St. Anthony's Church, Everett, Sunday morning. Celebrant will be Archbishop Cushing.

MRS. ROSARIO RAMONDETTA was installed president of the Italian Women's Club of Brockton.

Also installed were Mesdames Joseph Macrina, Saverio Castano, Michael J. DiNunno, Joseph Casieri, Armando Lombardi, Michael Capachione, Sam Castano, Domenic Fulginiti, Arthur Crowe, Richard Zaccaro, and Misses Phyllis C. Alexander, Theresa Dantonio and Fannie Ciampa.

Fred Ciampa's column is published every Thursday in the Traveler.

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

JUL 4 - 1953

Spartanburg Season Draws 250,000 Payees

SPARTANBURG, S. C., June 27—Spartanburg Memorial Auditorium, operating since December, 1951, has drawn some 250,000 patrons since its current season got underway last October 1.

Because of the numerous attractions presented, the auditorium management is currently involved in trying to find open time for additional desired presentations.

Presented at the auditorium during a season were "John Brown's Body," "Guys and Dolls," "South Pacific," the Spartanburg Civic Music Association presenting Roberta Peters, Marais and Miranda, Detroit Symphony and Lanny Ross; a Christmas Music Festival, "Ice Vogues," Gene Autry, Boston Pops Orchestra, "Oklahoma!" Fred Waring, Better Living Show, Flower Show, a cooking school, a dance recital, high school commencements, nine automobile dealers' shows, James Melton, "The Mikdao," Vienna Boys' Choir, Duke Ellington, Mata and Hari, "The Hank Snow Show" and the Harlem Globetrotters.

Gene Autry drew the largest crowd of any attraction this season. A matinee and evening show attracted 6,500. The largest crowd for an single performance was drawn by "Oklahoma!" with Fred Waring and his Pennsylvanians running second.

SUCCESS IN BOSTON

Under Arthur Fiedler the Boston Pops continues to win new laurels

Arthur Fiedler takes the wheel of a hook and ladder in a Boston firehouse

By James Lyons

Boston

IN a place so heavy with history it is anything but easy to achieve institutional status in a mere few decades. The Boston Pops Orchestra has done just that. More, it is long since a fixed luminary in the national firmament through its hundreds of best-selling RCA Victor recordings. And now, as if it were not already surfeited with laurels, the Pops actually has attained to the rank of an export commodity—the most exalted imprimature conferred by this proprietary and provincial seat of New England culture.

In the wake of its 68th consecutive season at home base, the Pops is perhaps the most successful single enterprise in the whole world of serious music. Shortly the organization will embark on its second annual nationwide tour, and if its reception on the road last season was an augur, the lifeblood of the concert business will be partly composed henceforth and indefinitely of Boston blue.

The moving force behind the Pops, and the man who has more than any other made it the amazing phenomenon it is, hardly could be described as anything less than an amazing phenomenon himself. This is, of course, Arthur Fiedler, who challenges even Arturo Toscanini for the distinction of being the best known conductor in this country.

A man-of-distinction type if ever there was one, the urbane Mr. Fiedler effectively belies, even in his 59th year, that he is one of the most volatile personalities in the public domain. His name has been irrevocably linked to the Pops since the grim spring of 1930, and it has been in these past 23 years that the world beyond Boston came to know him. But even before that his home town had felt the impress of his omnibus talent.

To start with, he had been born to music. Fiedler *père* was first violinist of the Boston Symphony. His son, named after the conductor Artur Nikisch, was born on the 17th of December, 1894, in the very Back Bay section that has been the scene of his greatest triumphs ever since. This storied neighborhood stretches southward from the edge of the Public Gardens along the "alphabet" streets (Arlington, Berkeley, Clarendon, *et al*) and includes most of the cultural institutions for which this metropolis is justly famed. Among these are the Hatch Shell on the Charles River Esplanade, where Mr. Fiedler has conducted outdoor concerts each summer since 1929, and old Symphony Hall, where he has been employed, man and boy, since the ill-starred but artistically glorious World War I tenure of Karl Muck.

Mr. Fiedler's antecedents are Austrian, and he got a sample of his heritage early. During his second term at Boston Latin School the elder Fiedler retired from the symphony after 25 years of service and took his family to Vienna. In that center of the musical universe, the fifteen-year-old boy, with a proficiency in piano and violin befitting the scion of a musical family, still had not given any serious thought to a career in his father's profession. Another Muse, in fact, already had pledged his allegiance. What he really wanted to do, he now remembers with a smile, was to be a publisher. Accordingly, he went to work in "to say the least a menial position" for a Vienna publishing house. It was a short-lived apprenticeship. In 1911, having made up his mind, Mr. Fiedler was one of four out of 54 applicants admitted to the Royal Academy of Music in Berlin. Conducting was to be his major study.

In the summer of 1914, the Fiedler family was ensconced at a resort hotel in the Bohemian Alps. The Sarajevo incident interrupted their holiday, and they reached Berlin just as the Central Powers declared war on the Allied world, which did not then include the United States. Clouds soon darkened over Germany, but the aspiring Mr. Fiedler continued his regimen of studying by day and playing in the homes of prominent citizens by night. One evening, at the house of a news-service executive, the burgeoning conductor learned of the Lusitania torpedoing. Properly scared, he went to Ambassador Gerard, who seconded the boy's advice from his father that he should take advantage of his American citizenship and go home at once. Passage was booked on a boat out of Amsterdam, and the youth was back in this country by July of 1915, safely settled with an uncle in Nantucket.

Mr. Fiedler almost confuted his father's solicitude by making repeated efforts to get into one or another of the armed forces in the years immediately following. To no avail; he finally succumbed to the draft, only to be discharged almost at once because military doctors deemed him too short and thin. It was just before this stillborn army career that Mr. Fiedler played briefly in the second violin section of the Boston Symphony, under Mr. Muck. Now that he was out of uniform the job was no longer his, so he went to Rockport—a lovely seacoast town on Cape Ann, north of Gloucester—to wait out the war. It was during this period that his daily bread used to arrive bisected—it took him a while to figure out that he was being regarded as a suspicious character and that this precaution was apparently designed to forestall any espionage activities.

The Armistice found Mr. Fiedler in Boston again, and for the next several seasons he was probably the busiest man in the symphony: he played, among other instruments, the viola, the celesta, the organ, and an occasional piano solo with the orchestra. The violin had long since ceased to be a major preoccupation, although ironically Mr. Fiedler's name is itself a variant of the German word for fiddle. The truth of the matter is that he was getting more and more interested in conducting as a basic specialty, and it was towards this end that he directed himself. In 1925, he organized the Boston Sinfonietta, a group of musicians from the symphony who played rarely heard music with uncommon virtuosity. The "right people" began to take notice.

On the 12th of July, 1926, an item in the *Christian Science Monitor* read: "Arthur Fiedler, Boston-born musician, is being considered for permanent appointment to conduct the Pops next season. Mr. Fiedler was called to take the baton on the night of July 3, the closing night of the Pops season, after Agide Jacchia had resigned and declined to finish the engagement. This was Mr. Fiedler's first opportunity to prove his ability as conductor of the Pops." Sad to report, the anxious young aspirant did not get the job—not just yet. It was not until after he had done so well with his Esplanade concerts that the Pops management decided he was their man.

Since May of 1930, with a total absenteeism of one-half of one concert, Mr. Fiedler has held sway over the Pops at Symphony Hall and now, finally, on concert stages across the country. He has also, in this period, found time to fulfill guest engagements with orchestras in San Francisco, Minneapolis, San Antonio, Seattle, Hollywood, Chicago, and New York, and he has even pinch-

Symphony Hall patrons enjoy refreshments during a Boston Pops concert (photograph by John Brook)

MEPHISTO'S MUSINGS

La La

A letter from John F. Keyes, your Worcester correspondent, to your editor has been referred to me and I offer it herewith:

> "Worcester Festival is to give Tosca in concert form. And here and there I am having copy handed me on La Tosca. Do I remember correctly that Mephisto covered this subject some years ago?
>
> "To me, La Tosca sounds as silly as The Pons or The Tourel. La Bohème and La Traviata make sense. I am not trying to put you on the spot, but will value your best advice at an early date.
>
> "And would you blame me for changing Giaccomo Puccini to Giacomo? These are problems of a program editor. I do not wish to ignore possible variants, but I do wish to quash plain errors."

Yes, I have dealt with the *La* Tosca problem *in extenso* before, but I fear it is perennial and chronic and there's not much to be done about it. Actually, of course, the mistake is not serious since *La* Tosca is the name of the play Victorien Sardou wrote for Sarah Bernhardt and Puccini used as the basis for his opera. Puccini, however, omitted the *La* for no particular reason that I am aware of and the opera properly is called just Tosca. The confusion crops up in unusual places on occasion. For example Olin Downes's recent book, Ten Operatic Masterpieces, lists the work as Tosca on the title page, La Tosca in the Table of Contents, La Tosca in a credit line to G. Ricordi, and Tosca throughout the explanatory text. Maybe Mr. Downes was just trying to make everybody happy.

Two c's in Giacomo is, of course, just bad spelling. But I won't be too pecksniffish about it —I just caught myself in the act of writing Giacomo Pucinni.

The Comrades

The National Committee for a Free Europe does a splendid job, as you no doubt have noticed by now, in keeping the Western world apprised of what goes on from day to day behind the iron curtain, and I cannot resist reporting to you the tragic-comic anecdotes that keep cropping up in relation to music. I hope you find them as instructive and entertaining as I do. Here are two of the latest.

Item 1: A joke making the rounds of Budapest was recently reported by a Hungarian refugee.

In a factory, a worker went to the Director and said, "Mister Director, may I please leave a few minutes early tonight because I want to go to the opera?"

The Director shouted, "Don't you know, Comrade, that we have been liberated and there are no more Misters. Repeat your request in the democratic manner."

"Comrade Director," the worker replied, "May I please leave a little earlier tonight because I have opera tickets?"

"Good," the Director said, "I am pleased to see that you workers appreciate culture. What opera are you going to see?"

"Well, Comrade Director, I am going to see . . . *Comrad Il Travatore.*"

Item 2: The Director of the German National Theatre in Weimar, Karl Kayser, is reported to have transformed Johann Strauss's operetta Die Fledermaus into a "socialist fighter operetta of tremendous strength and influential power", which the State Commission for Art has recommended to all theatres of East Germany. In the Kayser version the personality of von Eisenstein depicts "the absolute inferiority of bourgeois society". The Art Commission requests that all theatres particularly stress the fact that von Eisenstein is punished with only eight days in arrest for his abuse of an official of a capitalist regime, while today for similar abuses in a People's Democracy he would get a considerable prison term.

This information concurs with other items reaching the National Committee for a Free Europe regarding the sovietization of the East German Theatre.

Mephisto's Almanac

What with summer, preoccupation with the Farmers Almanac, and one thing and another, I was inspired to devise (with some help from the Peters Edition Music Calendar) a list of historical events for each day of July. Perhaps you can add some that I have missed:

July 1

Marc' Ingegneri, d. 1592; Wilhelm Friedemann Bach, d. 1784; Manuel Patricio Garcia, d. 1906; Oreste Ravanello, d. 1938.

July 2

Arp Schnitger, b. 1648; Christoph Willibald Gluck, b. 1714; **Felix** Mottl, d. 1911.

July 3

A. Kühnel, b. 1645; E. F. Walcker, b. 1794; Theodore Presser, b. 1848; Rafael Joseffy, b. 1852; Leos Janacek, b. 1854.

July 4

Philippe de Monte, d. 1603; William Byrd, d. 1623; Louis Claude Daquin, b. 1694; Stephen Foster, b. 1826; Alec Templeton, b. 1909.

July 5

William Crotch, b. 1775; Wanda Landowska, b. 1877; Lawrence Gilman, b. 1878; Jan Kubelik, b. 1880.

July 6

Emile Jaques-Dalcroze, b. 1865.

July 7

Gustav Mahler, b. 1860; Gian-Carlo Menotti, b. 1911.

July 8

Heinrich Albert, b. 1604; Friedrich Chrysander, b. 1826; Percy A. Grainger, b. 1882; George Antheil, b. 1900.

July 9

Sebald Heyden, d. 1561; Constantin von Sternberg, b. 1852; Ottorino Respighi, b. 1879; Richard Hageman, b. 1882; David Diamond, b. 1915.

July 10

Henri Wieniawski, b. 1835; Hugo Riemann, d. 1919.

July 11

Walter Willson Cobbett, b. 1847; Edwin Stringham, b. 1890; George Gershwin, d. 1937.

July 12

Evarista dall'Abaco, b. 1675, d. 1742; Johann Joachim Quantz, b. 1773; Clara Louise Kellogg, b. 1842; Karl Barth, b. 1847; Kirsten Flagstad, b. 1895.

July 13

Johann Gänsbacher, d. 1844.

July 14

Jacob Stainer, b. 1621; Alexander Kopyloff, b. 1854.

July 15

Johann David Heinichen, d. 1729; Carl Czerny, d. 1857; Alfred Hertz, b. 1872.

July 16

First performance of Mozart's opera Die Entführung aus dem Serail, 1782, Vienna; Eugène Ysaye, b. 1858; Fanny Bloomfield Zeisler, b. 1863.

July 17

Eduard Remenyi, b. 1830; August Söderman, b. 1832; Sir Donald Francis Tovey, b. 1875; Gabriel Pierné, d. 1937.

July 18

Hermannus Contractus, b. 1013; Jacobus Gallus, d. 1591; Giovanni Battista Bononcini, b. 1670; Johann Krieger, d. 1735; Hugo Riemann, b. 1849.

July 19

Joseph Masart, b. 1811.

July 20

J. C. Pepusch, b. 1667.

July 21

St. Philippo Neri, b. 1515; Johann Mälzel, d. 1838.

July 22

Julius Stockhausen, b. 1826; Herbert S. Oakeley, b. 1830.

July 23

Domenico Scarlatti, d. 1757.

July 24

Benedetto Marcello, b. 1686; Johann Christoph Altnikol, d. 1759; Ernest Bloch, b. 1880; Max von Schillings, d. 1933.

July 25

Agostino Steffani, b. 1654; Lorenz Christoph Mizler, b. 1711.

July 26

John Field, b. 1782; Serge Koussevitzky, b. 1874; Ernest Schelling, b. 1876; first performance of Wagner's opera Parsifal, 1882, Bayreuth.

July 27

J. P. Kirnberger, d. 1783; Vladimir de Pachmann, b. 1848; Ernst von Dohnanyi, b. 1877; Ferruccio Busoni, d. 1924.

July 28

Antonio Vivaldi, d. 1741; Johann Sebastian Bach, d. 1750; the Bach Gesellschaft founded, 1850.

July 29

Johann Theile, b. 1646; André Campra, d. 1744; Robert Schumann, d. 1856; Enrique Granados, b. 1867; Manuel Infante, b. 1883; Sigmund Romberg, b. 1887.

July 30

Carl Wolfsohn, d. 1907.

July 31

François Gevaert, b. 1828; Richard Aldrich, b. 1863; Franz Liszt, d. 1886.

Signs of the Times

The Metropolitan Opera will get $75,000 under the will of McNair Ilgenfritz, wealthy opera patron and amateur composer — provided it will produce one of the two operas composed by him. The two operas by Mr. Ilgenfritz, who died last April, are Phèdre and Le Passant, neither of which he ever saw performed although excerpts have been given in concert form in Paris. He also bequeathed $2,000 to Ballet Theatre—provided it produces a ballet score of his called Burma. No comment has yet been forthcoming from either beneficiary. It is well known that money talks; we shall soon learn whether it also sings and dances.

* * *

A report from Porto Alegre, Brazil, states that the French singer, Charles Trenet, refused to sing there recently because the theatre was not full. When the management called police, he lay down on the stage and was carried off by the arms and legs. He was released from jail a few hours later through the efforts of the French Consul.

Mephisto

NOW vacationing at his summer home at Pallanza on Lake Maggiore, **Arturo Toscanini** has indicated that he might conduct a concert at La Scala before returning to the United States in September to resume his appearances with the NBC Symphony.

• • •

Pierre Fournier *will open his annual tour next October with appearances in England and France. Other engagements already are set in Switzerland, Germany, The Netherlands, Italy, Scandinavia, and South America. Next January he will return briefly to the United States.*

• • •

Lawrence Tibbett has been engaged for a series of appearances in the role of Porgy in the current revival production of Gershwin's Porgy and Bess at the Ziegfeld Theatre.

• • •

Jennie Tourel *will sing at the Berkshire Festival and in the Hollywood Bowl this summer. She is scheduled to make a six-week European tour in the fall, opening Nov. 4 as soloist with the Amsterdam Concertgebouw Orchestra.*

• • •

Nicolai Malko, whose only appearance here this past season was with the touring Danish National Radio Orchestra, recently completed more than forty conducting engagements in England and Scandinavia.

• • •

Mario del Monaco *will be in San Francisco for a series of engagements with that city's opera in September, after which he will return to Italy for the forthcoming La Scala season. He is not scheduled to sing at the Metropolitan until the 1954-1955 season.*

• • •

Thomas Scherman, conductor of the Little Orchestra Society, recently visited Europe to investigate museums in England, France, Italy and Spain for possible repertory material.

• • •

Erna Berger *suffered a brain concussion and severe cuts on the face and legs in a traffic accident on June 14 in Berlin.*

• • •

Rudolf Firkusny has left for England to fulfill a series of engagements with the Royal Philhar-
monic and Br
phony. Durin
kusny will play
Belgium and

Jorge Bolet
benefit perf
phony, wat
Bolet, signs

Roland Ha
American

Roberta Pe
Havana recent
Rigoletto under
Musical.

Anthony di
ried in Ju
granddaugh

Izler Solomo
Bowl on July 1

Arthur Fiedler

hit for the late Serge Koussevitzky on occasion. Under his direction the Pops has recorded literally hundreds of short works, and the Pops repertory has formed the backbone of the RCA Victor classical catalogue for years. Those who doubt that Arthur Fiedler is the best-known conductor in the world should know that at least one of his recordings—that of Jacob Gade's Jalousie—years ago passed the million mark, breaking all sales records in the so-called longhair division, it which it is classified. The fifteen next best sellers in the Victor catalogue are Pops recordings, too.

An evening at the Pops is, superficially considered, something easy to describe. On the other hand, one would imagine it would be easy to imitate, too, but one symphony orchestra after another has failed abysmally to duplicate Boston's success. Apparently there has never been a single Pops concert since opening night—July 11, 1885—that did not please a full house and make money for the management as well. The Pops was called the "Prom" in those days, a sobriquet derived from the more formidable Promenade Concerts. (On the labels of export recordings the Pops still is called the Boston Promenade Orchestra.)

Basically, the format is precisely the same as it ever was. Symphony Hall is cleared of its usual seating, and the platforms providing graduated elevation are removed so that the floor is flat. Instead of aisles as such there are rows of miniature tables, each with five places. Smoking is permitted, and other diversions like eating and light drinking (beer and wine) are encouraged because the house makes a tidy profit on these items. The balcony audience has its refreshment bar, too, but upstairs patrons have to forego their libations except at intermission time.

One question that nobody can answer effectively —and in all likelihood it explains why Pops imitations go down to defeat every time — is simply stated thus: How do the musicians manage to play so well with all that racket down on the floor? Symphony Hall's acoustics, of course, are the answer; the engineers have been unable to duplicate them anywhere else. Virtually none of the floor noise permeates the stage, and contrariwise the orchestra always sounds wonderful down be-
low no matter
to be.

Pops progra
vastness of th
always at least
dinarily an ove
sumptuously at
the evening I
stance, there w
the Overture to
certino for Fl
Strauss Burlesk
Le Prophète, Ge
tions from Broa
Town and Ha
Georges Auric
The Glow-worm
Pops second vi

Mr. Fiedler i
proaching such
the most formi
waltz," he has
kind as a Beeth
good chunk of b
dessert too." An
aspired is the m
the dessert: "I'n

Speaking of b
also pleased Bos
that proper com
Mr. Fiedler is
Ellen Bottomley
socialite, lifted m
The union has b
annals. Mrs. Fie
television audien
three happy youn
plete refutation
over its lorgnette

Mr. Fiedler's
his orchestra and
for one hobby of
vernacular, he is
chases fires. His
down even in the
short-wave radio
with the Boston
a siren, and it i
not lure the augu
official firefighter

ar) a list of historical
for each day of July. Per-
u can add some that I have

July 1
ngegneri, d. 1592; Wilhelm
mann Bach, d. 1784; Manuel
io Garcia, d. 1906; Oreste
ello, d. 1938.

July 2
nitger, b. 1648; Christoph
ald Gluck, b. 1714; Felix
d. 1911.

July 3
nel, b. 1645; E. F. Walcker,
; Theodore Presser, b. 1848;
Joseffy, b. 1852; Leos Ja-
b. 1854.

July 4
de Monte, d. 1603; William
d. 1623; Louis Claude Da-
. 1694; Stephen Foster, b.
Alec Templeton, b. 1909.

July 5
Crotch, b. 1775; Wanda
wska, b. 1877; Lawrence Gil-
, 1878; Jan Kubelik, b. 1880.

July 6
ques-Dalcroze, b. 1865.

July 7
Mahler, b. 1860; Gian-Carlo
i, b. 1911.

July 8
Albert, b. 1604; Friedrich
nder, b. 1826; Percy A.
er, b. 1882; George Antheil,
).

July 9
Heyden, d. 1561; Constantin
ternberg, b. 1852; Ottorino
hi, b. 1879; Richard Hage-
, 1882; David Diamond, b.

July 10
Vieniawski, b. 1835; Hugo
n, d. 1919.

July 11
Willson Cobbett, b. 1847; Ed-
tringham, b. 1890; George
vin, d. 1937.

July 12
dall'Abaco, b. 1675, d. 1742;
Joachim Quantz, b. 1773;
Louise Kellogg, b. 1842; Karl
b. 1847; Kirsten Flagstad,

July 13
Gänsbacher, d. 1844.

July 14
tainer, b. 1621; Alexander
ff, b. 1854.

July 15
David Heinichen, d. 1729;
zerny, d. 1857; Alfred Hertz,

July 16
formance of Mozart's opera
ntführung aus dem Serail,
1782, Vienna; Eugène Ysaye, b. 1858; Fanny Bloomfield Zeisler, b. 1863.

July 17
Eduard Remenyi, b. 1830; August Söderman, b. 1832; Sir Donald Francis Tovey, b. 1875; Gabriel Pierné, d. 1937.

July 18
Hermannus Contractus, b. 1013; Jacobus Gallus, d. 1591; Giovanni Battista Bononcini, b. 1670; Johann Krieger, d. 1735; Hugo Riemann, b. 1849.

July 19
Joseph Masart, b. 1811.

July 20
J. C. Pepusch, b. 1667.

July 21
St. Philippo Neri, b. 1515; Johann Mälzel, d. 1838.

July 22
Julius Stockhausen, b. 1826; Herbert S. Oakeley, b. 1830.

July 23
Domenico Scarlatti, d. 1757.

July 24
Benedetto Marcello, b. 1686; Johann Christoph Altnikol, d. 1759; Ernest Bloch, b. 1880; Max von Schillings, d. 1933.

July 25
Agostino Steffani, b. 1654; Lorenz Christoph Mizler, b. 1711.

July 26
John Field, b. 1782; Serge Koussevitzky, b. 1874; Ernest Schelling, b. 1876; first performance of Wagner's opera Parsifal, 1882, Bayreuth.

July 27
J. P. Kirnberger, d. 1783; Vladimir de Pachmann, b. 1848; Ernst von Dohnanyi, b. 1877; Ferruccio Busoni, d. 1924.

July 28
Antonio Vivaldi, d. 1741; Johann Sebastian Bach, d. 1750; the Bach Gesellschaft founded, 1850.

July 29
Johann Theile, b. 1646; André Campra, d. 1744; Robert Schumann, d. 1856; Enrique Granados, b. 1867; Manuel Infante, b. 1883; Sigmund Romberg, b. 1887.

July 30
Carl Wolfsohn, d. 1907.

July 31
François Gevaert, b. 1828; Richard Aldrich, b. 1863; Franz Liszt, d. 1886.

Signs of the Times

The Metropolitan Opera will get $75,000 under the will of McNair Ilgenfritz, wealthy opera patron and amateur composer — provided it will produce one of the two operas composed by him. The two operas by Mr. Ilgenfritz, who died last April, are Phèdre and Le Passant, neither of which he ever saw performed although excerpts have been given in concert form in Paris. He also bequeathed $2,000 to Ballet Theatre—provided it produces a ballet score of his called Burma. No comment has yet been forthcoming from either beneficiary. It is well known that money talks; we shall soon learn whether it also sings and dances.

* * *

A report from Porto Alegre, Brazil, states that the French singer, Charles Trenet, refused to sing there recently because the theatre was not full. When the management called police, he lay down on the stage and was carried off by the arms and legs. He was released from jail a few hours later through the efforts of the French Consul.

Mephisto

Personalities in the News

NOW vacationing at his summer home at Pallanza on Lake Maggiore, **Arturo Toscanini** has indicated that he might conduct a concert at La Scala before returning to the United States in September to resume his appearances with the NBC Symphony.

• • •

Pierre Fournier *will open his annual tour next October with appearances in England and France. Other engagements already are set in Switzerland, Germany, The Netherlands, Italy, Scandinavia, and South America. Next January he will return briefly to the United States.*

• • •

Lawrence Tibbett has been engaged for a series of appearances in the role of Porgy in the current revival production of Gershwin's Porgy and Bess at the Ziegfeld Theatre.

• • •

Jennie Tourel *will sing at the Berkshire Festival and in the Hollywood Bowl this summer. She is scheduled to make a six-week European tour in the fall, opening Nov. 4 as soloist with the Amsterdam Concertgebouw Orchestra.*

• • •

Nicolai Malko, whose only appearance here this past season was with the touring Danish National Radio Orchestra, recently completed more than forty conducting engagements in England and Scandinavia.

• • •

Mario del Monaco *will be in San Francisco for a series of engagements with that city's opera in September, after which he will return to Italy for the forthcoming La Scala season. He is not scheduled to sing at the Metropolitan until the 1954-1955 season.*

• • •

Thomas Scherman, conductor of the Little Orchestra Society, recently visited Europe to investigate museums in England, France, Italy and Spain for possible repertory material.

• • •

Erna Berger *suffered a brain concussion and severe cuts on the face and legs in a traffic accident on June 14 in Berlin.*

• • •

Rudolf Firkusny has left for England to fulfill a series of engagements with the Royal Philharmonic and British Broadcasting Company Symphony. During September and October Mr. Firkusny will play with orchestras in the Netherlands, Belgium and France.

Jorge Bolet, who donated his services for a benefit performance with the Sioux City Symphony, watches as his mother, Mrs. Antonia Bolet, signs the programs of local admirers

• • •

Roland Hayes *recently was elected to the American Academy of Arts and Sciences.*

• • •

Roberta Peters and **Leonard Warren** flew to Havana recently for a special performance of Rigoletto under auspices of the Sociedad Pro-Arte Musical.

• • •

Anthony di Bonaventura, *pianist, was married in June to Sara Delano Roosevelt, granddaughter of the late President.*

• • •

Izler Solomon will conduct at the Hollywood Bowl on July 16 and 21. This is his fifth engagement there. An appearance with the University of Miami Symphony also is scheduled.

• • •

The **New York Trio**—*Fritz Jahoda, piano; Rachmael Weinstock, violin; and Otto Deri, cello—opened its summer recital series on June 25 at the Eastman School of Music. They are now playing a series of engagements in Maine.*

• • •

Ellen Faull, New York City Opera soprano, who is scheduled to make her San Francisco Opera debut this fall, will sing with **Eugene Conley** in an all-Verdi program at Hollywood Bowl on July 30.

• • •

Iva Kitchell, *the dance satirist, appeared with the Toronto Symphony on June 11. In one group of dances she was accompanied by the orchestra, conducted by Alfredo Antonini. In another group she was accompanied by Harvey Brown at the piano. A portion of the program was televised and broadcast.*

• • •

The New Music String Quartet has received a citation from the Violin Teachers Guild for its "notable achievement in the advancement of string playing in the musical education of our youth". This summer the group will be the quartet-in-residence at the Aspen Festival.

• • •

Daniel Abrams, *composer and pianist, recently was married to Sonia Sudak in Cleveland. After a vacation in Bermuda they went to Aspen for the summer, and will make their home at New York in the fall.*

• • •

Virgil Fox has been named the most popular organist of the year in a poll conducted by the *Choral and Organ Guide* magazine. Mr. Fox recently signed a contract to record several works for RCA Victor on the John Hays Hammond organ in Gloucester, Mass.

• • •

Actor **John Payne** *recently appeared as guest narrator in a benefit performance of Prokofieff's Peter and the Wolf by the Roanoke Symphony.* **Gibson Morrissey** *conducted.*

• • •

Paul Strauss is alternating with **Joseph Levine** as conductor for Ballet Theatre during its current European tour. He will fly here to conduct the NBC Symphony on July 18 and 25 and then return to the ballet company tour.

• • •

Stephan Hero *recently sang in Hempstead and Poughkeepsie, N. Y. He also appeared in New York City under auspices of the Kosciuszko Foundation and in Brooklyn as guest soloist with the Apollo Club Choir. He is scheduled to fill several engagements in cities in New York and Minnesota during the month of July.*

• • •

Flor Peeters, Belgian organist, will make his fourth annual tour of the United States next October and November.

U. S. Army Photo

Polyna Stoske is shown with Captain Loboda, conductor of the U. S. Army Band, following her guest appearance last spring in a Freedom Speaks program at Valley Forge, Penna.

Arthur Fiedler

hit for the late Serge Koussevitzky on occasion. Under his direction the Pops has recorded literally hundreds of short works, and the Pops repertory has formed the backbone of the RCA Victor classical catalogue for years. Those who doubt that Arthur Fiedler is the best-known conductor in the world should know that at least one of his recordings—that of Jacob Gade's Jalousie—years ago passed the million mark, breaking all sales records in the so-called longhair division, it which it is classified. The fifteen next best sellers in the Victor catalogue are Pops recordings, too.

An evening at the Pops is, superficially considered, something easy to describe. On the other hand, one would imagine it would be easy to imitate, too, but one symphony orchestra after another has failed abysmally to duplicate Boston's success. Apparently there has never been a single Pops concert since opening night—July 11, 1885—that did not please a full house and make money for the management as well. The Pops was called the "Prom" in those days, a sobriquet derived from the more formidable Promenade Concerts. (On the labels of export recordings the Pops still is called the Boston Promenade Orchestra.)

Basically, the format is precisely the same as it ever was. Symphony Hall is cleared of its usual seating, and the platforms providing graduated elevation are removed so that the floor is flat. Instead of aisles as such there are rows of miniature tables, each with five places. Smoking is permitted, and other diversions like eating and light drinking (beer and wine) are encouraged because the house makes a tidy profit on these items. The balcony audience has its refreshment bar, too, but upstairs patrons have to forego their libations except at intermission time.

One question that nobody can answer effectively —and in all likelihood it explains why Pops imitations go down to defeat every time — is simply stated thus: How do the musicians manage to play so well with all that racket down on the floor? Symphony Hall's acoustics, of course, are the answer; the engineers have been unable to duplicate them anywhere else. Virtually none of the floor noise permeates the stage, and contrariwise the orchestra always sounds wonderful down below no matter how voluble your neighbors happen to be.

Pops programs do not vary much, for all the vastness of the orchestra's repertory. There is always at least one short but serious work, ordinarily an overture or two, and invariably some sumptuously attired popular tune of the day. On the evening I interviewed Mr. Fiedler, for instance, there were Schubert's Marche Militaire, the Overture to Der Freischütz, Chaminade's Concertino for Flute and Orchestra, the Richard Strauss Burleske, a potpourri from Meyerbeer's Le Prophète, Gershwin's Strike up the Band, selections from Broadway productions like Wonderful Town and Hazel Flagg, the theme song by Georges Auric from the film Moulin Rouge, and The Glow-worm Turns by Peter Bodge, of the Pops second violin.

Mr. Fiedler is adamant on the efficacy of approaching such music with just as much care as the most formidable major works. "A Strauss waltz," he has said, "is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of light dessert too." And the goal to which he has always aspired is the most nearly perfect preparation of the dessert: "I'm very particular about that."

Speaking of being particular, Mr. Fiedler has also pleased Boston in his home life, about which that proper community can be particular indeed. Mr. Fiedler is Jewish-born, and his marriage to Ellen Bottomley, a prominent Roman Catholic socialite, lifted many an eyebrow some years back. The union has become a legend in Boston's social annals. Mrs. Fiedler is as familiar a figure to television audiences as is her husband, and their three happy youngsters are a continuing and complete refutation of the snobbery that once looked over its lorgnette at the couple.

Mr. Fiedler's life is pretty much bound up in his orchestra and his family, but he still finds time for one hobby of long standing. To put it in the vernacular, he is a "spark". That is to say, he chases fires. His car, which he drives with the top down even in the dead of winter, is equipped with short-wave radio so that he is never out of touch with the Boston Fire Department. It also boasts a siren, and it is a rare conflagration that does not lure the august conductor almost as fast as the official firefighters.

BLANK PAGE

BLANK PAGE

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 4 - 1953

SOCIETY: Esplanade Concerts Open 25th Year Tomorrow

By **MARJORIE W. SHERMAN**

Tomorrow will be a bigger day than today's July 4 holiday for old friends of Boston's famous Esplanade Concerts, which will open for their silver anniversary year tomorrow evening. Celebrating 25 years of memorable music for many who cannot afford to go to concerts, Boston Symphony Orchestra musicians directed by Arthur Fiedler will gather well before sunset at the Hatch Memorial shell at the foot of Mt. Vernon st.

Among the impressive list of donors whose gifts sent to the Merchant's National Bank in Copley sq. have made these evening concerts and Wednesday morning children's performances possible are many who have been the first to launch this year's contribution fund.

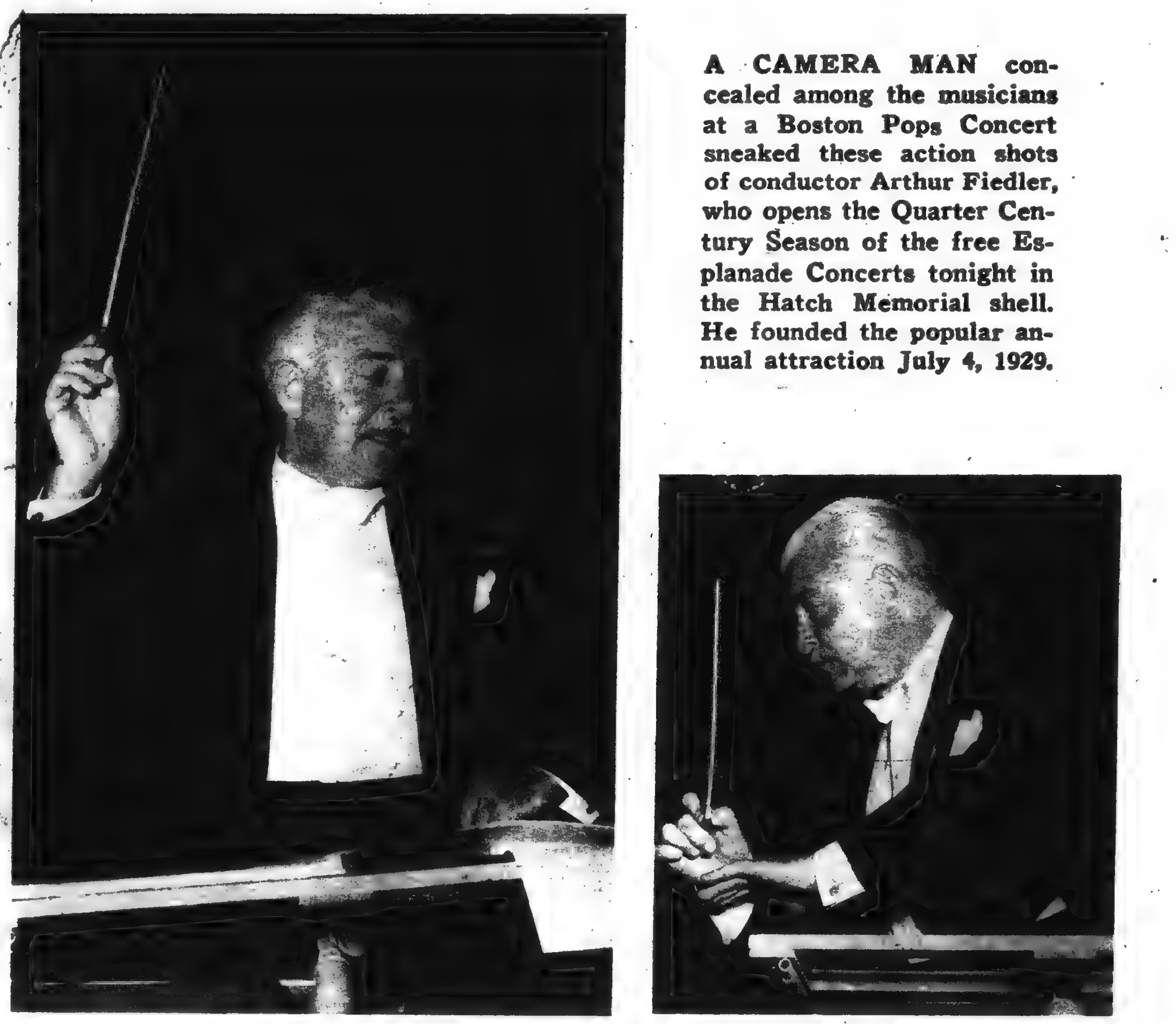
Among the earliest to give so far have been Miss Evelyn Sears, Mrs. Alfred Tozzer, Miss Elizabeth Shine, Harry C. Southard, Clifford Walker, G. Philip Wardner, Mrs. Guy Waring, Miss Sarah Waters, Robert W. White, R. D. Willard, Horace Wood, Kenneth S. Magoon, Mrs. Philip Mather, Allyn B. McIntyre, A. Irving McLaughlin and Philip S. Marden.

Also leading the roster of Esplanade Concert Fund contributors are Mrs. Edwin P. Brown, Miss Lucy Crehore, Mrs. Dana Ferrin, Miss Margaret A. Fish, Mrs. Charles H. Flood, Benjamin Foss, Miss Edith M. Fox, Mrs. G. Tappan Francis, Arnold Garrison, Miss Clara C. Gilbert, Dr. and Mrs. G. Philip Grabfield, Miss Agnes Gregory, Marion W. Hall, Mrs. Elbert A. Harvey, Mrs. Sydney Harwood, Mr. and Mrs. R. G. Henderson, Mrs. Edward J. Holmes, John B. Hopkins, Mrs. Henry Hornblower, Mrs. Clement S. Houghton, George C. Houser, M. A. DeWolfe Howe, Fernald Hutchins, Maynard Hutchinson, Mrs. Francis R. Jones, Mrs. H. Kerr-Blackman, Henry W. Kneeland, Mrs. Joseph Lee, Miss Elizabeth C. Leland, Dr. Samuel A. Levine, Alexander Lincoln, Marjorie C. Loring, Winston H. Loveland, Mrs. George A. Lyon.

Still other old friends are Philip S. Marden, Mrs. Philip R. Mather, Allyn B. McIntire, A. Irving McLaughlin, Mrs. Sherborn M. Merill, Mr. and Mrs. Henry Knight Metcalf, Dr. and Mrs. John P. Monks, Mrs. Edward C. Moore, Mrs. Everett Morss, Mrs. Henry A. Morss, Robert G. Morse, Stanley Morton, Mrs. James A. Munroe, Max I. Mydans, Mrs. James A. Newell, Mrs. R. T. Needham, Mrs. H. K. Noyes, Miss Carolyn Olmsted, Mrs. F. H. Palmer, Mrs. W. Rodman Peabody, Mrs. M. E. Philbrick, Lispenard B. Phister, Dudley L. Pickman Jr., Mrs. C. A. Raymond, F. N. Robinson, Dr. Ethel M. Rockwood, Edward H. Rogers, Mrs. Louis Rosenthal, Mr. and Mrs. Morris Rosenthal, Charles F. Rowley, Miss Elizabeth Schneider, and Miss Margaret W. Scott.

June/July 1953

OPENING CONCERT SEASON



A CAMERA MAN concealed among the musicians at a Boston Pops Concert sneaked these action shots of conductor Arthur Fiedler, who opens the Quarter Century Season of the free Esplanade Concerts tonight in the Hatch Memorial shell. He founded the popular annual attraction July 4, 1929.

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1953

FIEDLER BRIDGE DEDICATION TODAY

25th Anniversary Concert On Esplanade

Boston, July 4—The 25th anniversary concert of the Boston Pops Orchestra on the Charles River Esplanade will be broadcast over NBC's coast-to-coast radio network tomorrow at 8:30 p. m., EDT. The full-hour program will be directed by Arthur Fiedler, conductor of the concerts since their inception on July 4, 1929. Fiedler will be honored by Gov. Christian A. Herter, who will speak briefly on the broadcast.

Fiedler Bridge

The occasion also will be the dedication of a new footbridge erected by the Boston Commonwealth for pedestrians to reach the Esplanade where the outdoor concerts take place. The bridge will be called the Fiedler Bridge in honor of the conductor who has faithfully served the people of Boston for so many years.

The musical program will open with the "Entrance of the Guests into the Wartburg" from Wagner's opera "Tannhauser." This will be followed by several sections of Handel-Harty's "Water Music Suite" and the "Fledermaus" overture by Strauss. Gov. Herter's speech will come next.

The second part of the program will include Ravel's "Bolero," a medley of waltzes by Richard Rodgers, as arranged by the Boston composer Leroy Anderson, and Sousa's "Stars and Stripes Forever," which was featured on the opening concert.

This concert will also be the opening of the season of Esplanade Concerts for 1953. The program will be broadcast through the facilities of Station WBZ in Boston.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 6 - 1953

BOSTON CONCERTS BEGIN

20,000 Attend Opening of 25th Outdoor Esplanade Series

Special to THE NEW YORK TIMES.

BOSTON, July 5 — More than 20,000 persons tonight gathered on the banks of the Charles River under a starry sky to hear the opening program of the twenty-fifth annual Esplanade Concert series. They brought to more than 6,000,000 the number of Bostonians and summer visitors who have attended the outdoor symphonic concerts, which began July 4, 1929.

Carried nationally over the National Broadcasting Company's network, the program began with a tribute by Gov. Christian A. Herter to Arthur Fiedler, founder and conductor of the Esplanade concerts and conductor of the famous Boston Pops Orchestra. A footbridge across the near-by Storrow Drive, an expressway into Boston, was dedicated by the Governor as the Arthur Fiedler Bridge. It provides passage over the traffic artery for concertgoers.

The program ranged from "Entrance of the Guests into the Wartburg" from Wagner's "Tannhaeuser" to Sousa's "Stars and Stripes Forever," as the Boston Symphony artists played the customary program blending classical and popular selections.

Cir. (D 24,061) (S 20,387)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

JUL 5 -

Orchestra Anniversary

The 25th anniversary concert of the Boston Pops Orchestra on the Charles River Esplanade in Boston will be broadcast over KYW and the NBC radio network, coast-to-coast, tonight at 8:30 o'clock. The full hour concert will be directed by Arthur Fiedler, conductor of the orch [illegible] its inception in 1929.

Cir. (S 639,869)

This Clipping From
BOSTON, MASS.
ADVERTISER

JUL 5 - 1953

Concerts on Esplanade

Boston's famous Esplanade Concerts will celebrate their twenty-fifth anniversary this summer, when Arthur Fiedler and his Boston Symphony Orchestra members present the opening concert on the banks of the Charles River this evening.

Now one of Boston's proudest boasts, these evenings of music under the stars, played by some of the finest musicians in the country, began inauspiciously on July 4, 1929. Although there was no admission charge ... perhaps because of it ... the early audiences were meager. A less dedicated soul than Fiedler might have abandoned the project.

His belief in it has long since been vindicated. In 1940, with the building of the accoustically splendid Hatch Memorial shell, special police details were required to handle the motor traffic asd thousands of men, women and children poured off the Charles Street subway platform from all parts of the city and suburbs. Last season, more than 200,000 heard the concerts which will be given every evening this week except Thursday, and every night in the two ensuing weeks except Monday.

The program tonight will include Sousa's "Stars and Stripes Forever," which opened the first Esplanade concert in 1929. Also on the program will be music of Wagner, Strauss, Ravel, Handel, Tschaikowsky and the Leroy Anderson arrangement of Richard Rodgers' waltzes. The first children's concert will be played Wednesday morning at 10:15.

[241]

(S 20,387)
From
N. J

Anniversary
niversary concert of
Orchestra on the
Esplanade in Bos-
dcast over KYW
dio network, coast-
at 8:30 o'clock.
ncert will be di-
Fiedler, conduc-
since its in-

9,869)
From
MASS.
SER
- 1953

ts on
planade
us Esplanade
elebrate their
niversary this
hur Fiedler and
hony Orchestra
the opening con-
s of the Charles
g.
oston's proudest
enings of music
played by some
usicians in the
inauspiciously on
lthough there was
charge . . . perhaps
. . the early audi-
ager. A less dedi-
an Fiedler might
d the project.
it has long since
ed. In 1940, with
f the accoustically
h Memorial shell,
details were re-
dle the motor traf-
nds of men; women
poured off the
subway platform
of the city and sub-
son, more than
the concerts, which
very evening this
rsday, and every
o ensuing weeks

tonight will in-
Stars and Stripes
opened the first
ert in 1929. Also
will be music of
s, Ravel, Handel,
and the Leroy An-
ement of Richard
es. The first chil-
will be played
ning at 10:15.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JUL 6 - 1953

Record 35,000 Jam Esplanade As 25th Concert Year Opens

By **FRED BRADY**

For the 25th year Arthur Fiedler last night opened Boston's free summer music hall—the one with the moon for a chandelier and a real river off the left asile—and the applause rolled from 35,000 concert goers, the greatest audience in the history of the Esplanade.

There wasn't an untenanted blade of grass alongside the Charles for the opening of the silver anniversary year of the summernight music which was shared by the nation through an NBC broadcast over Station WBZ.

Opened, too, last night was the new Arthur Fiedler footbridge crossing narrow Storrow Memorial Drive, strung with lights for the dedication by Gov. Herter, and promptly lined with standees like two balconies at a Broadway hit.

The first-night concert was certainly a Boston hit and the rented chairs, nudging each other to hold the crowd, were packed with Bostonians who remembered the first concert in 1929.

They could be overheard agreeing that it was a better concert all the way because "Who would have dared to play Wagner and Handel and Ravel at a popular concert 25 years ago?"

For Conductor Fiedler, who started the concerts when he was a young violinist with the Boston Symphony, it was a night for a silver baton and he had one. It was presented him on behalf of Radio Corporation of America by Michael T. Kelleher who said all concerned hoped he'd "wave it for another 25 years."

And in hearing the bridge dedicated to him Fiedler also heard Gov. Herter say:

"The Esplanade Concerts are a beloved Boston institution. I think that an equally well loved institution in this city is Arthur Fiedler himself."

MARCH HONORS HERTER

Before going onstage Fiedler told The Herald that over the years 'many people have told me that the concerts opened the portals of symphonic music for them."

He smiled and added: "The main thing is that it goes merrily on."

The orchestra of 85 pieces returned the compliment of the bridge dedication by playing the "Governor Herter March" composed by Peter Bodge of Boston, veteran orchestrater for the Pops concerts.

MDC Capts. William J. Marley and James E. Cronin, veteran on-duty concertgoers, agreed that the crowd of 35,000 was a record and they said what amazed them was that 20,000 were there long before 8 p.m. The concerts start at 8:30 and continue through July 25 except on Thursday night this week and Monday nights thereafter.

BREEZE BLOWS MUSIC

Laning Humphrey, Symphony public relations official, reported one unofficial touch which was very like the 1929 opening. A smart breeze off the Charles blew the music sheets off the stands at one point and Violinist Norbert Lauga had to skip down to the shell apron to retrieve them.

But there were many anniversary touches. Seven of the players of the 1929 orchestra were in their chairs again last night.

In the audience was the Esplanade Concerts' first secretary, Mrs. Leo Litwin, wife of the concert pianist. With her were her daughters, Linda, 11½, and Karen, 8.

Down front, too, were Mrs. Fiedler and their two daughters, Johanna, 7½, and Deborah, 5½.

The little girls were round-eyed because it was the first night concert they'd ever been allowed to attend.

---

erts Tonight

THE BOSTON SUNDAY GLOBE—JULY 5, 1953

Arthur Fiedler Opens 25th Season of Esplanade Conc

SILVER ANNIVERSARY—On July 4, 1929, Arthur Fiedler conducted the first Esplanade concert. Tonight at 8:30 he opens the 25th anniversary season at the Hatch Memorial Shell.

Fiedler Opens 25th Season of Esplanade Concerts Tonight

It may give a good many hundred readers a start, but the fact is that the Esplanade Concerts will enter their quarter century when Arthur Fiedler leads his Boston Symphony men at the Hatch Memorial Shell in this season's opener tonight at 8:30.

Quite a record of accomplishment for the community may be claimed for these concerts, which Fiedler started on July 4, 1929, after friendly warnings that his project of introducing orchestral concerts outdoors was hardly the thing to attract any widespread public response. Actually, about 5,000,000 people — men, women, children — have attended in the past 24 years. The conductor's program-making, combined with the visual charms of the grounds on the bank of the Charles River, have given pleasure to informed listeners, and added countless thousands to the ranks of devotees of orchestral concerts.

Children's Concerts

From the start, children would gather in the front ranks of the nightly audiences. Then, in the 10th season, Mr. Fiedler added an annual series of Children's Concerts on Wednesday mornings. Attendance has averaged around 5000. Included are offspring of concertgoers who formed the youthful element of audiences in the earlier seasons. Children of the musicians are to be counted, too, such as two Fiedler daughters and a son.

Young musicians have been given their first large-scale solo appearances on the Esplanade. The roll shows such names as Leo Litwin, Luise Vosgerchian, Gerson Yessin, Tung Kwong Kwong, Robert Menga.

Mindful that the change from a band to an orchestra for outdoor music would go down a little hard for a good many people attracted to the concerts by sheer curiosity, Mr. Fiedler did not rush to attempt making everyone, suddenly, symphony-minded. By degrees, however, he gave the lighter elements of his programs symphonic running mates. By now, regular attendants have been introduced to—and, by all evidence, have struck up a warm acquaintance with—the principal symphonies, symphonic poems, concert overtures, and concertos.

The audiences have been a revelation to visiting musicians for their quiet attention to the music, even when some degree of noisy restlessness might be expected in throngs numbering as many as 25,000.

As the impressed visitor unfailingly inquires, how is this great community benefit supported without the sale of tickets or programs? That is the function of the Esplanade Concerts Fund. It is raised annually from three sources: an appeal by letter, voluntary contributions left at program-distribution booths on the grounds, and a share of chair rentals. The deficit—and, sadly enough, there has been one for many seasons—is paid out of the treasury of the Boston Symphony Orchestra.

But in recognition of how much enjoyment, and how much painless education, has been afforded by these concerts for so long, it is to be hoped that there will be no deficit in the Quarter Century Season.

Contributions may be mailed or delivered in person to the Esplanade Concerts Fund, at the Copley sq., branch of the Merchants' National Bank, which through the years has acted as voluntary custodian of the fund.

Tonight's Concert

Tonight's opening exercises will include a brief talk by Gov. Christian A. Herter. The first hour of the program will be broadcast over WBZ and the NBC national radio network.

The occasion also will be the dedication of a new footbridge erected by the Commonwealth for pedestrians to reach the Esplanade where the outdoor concerts take place. The bridge will be called the Fiedler Bridge in honor of the conductor who has served the people of Boston for so many years.

The first Children's Concert will be given Wednesday morning at 10:15.

Concerts will be played nightly at 8:30 this week except Thursday. Following are the first five programs:

Tonight—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Suite from the Water Music, Handel-Harty; Overture to "Die Fledermaus," Strauss; Bolero, Ravel; Richard Rodgers Waltzes by Anderson; March, "The Stars and Stripes Forever," Sausa; The Star Spangled Banner; Largo from "Xerxes," Handel; From the "Nutcracker" Suite, Tchaikovsky; "Governor Herter" March, Bodge.

Monday Evening—First Movement, Symphony No. 1, in B-flat, Schumann; Concerto in A minor for Piano and Orchestra, Schumann (Soloist: Raymond Hanson); Rhapsody, "Italia," Casella; Malaguena, Lecuona; Blue Tango, Anderson; Sailors' Dance from "The Red Poppy," Gliere.

Tuesday Evening—Entrance of the Boyards, Halvorsen; "Classical," Symphony, Prokofieff; Adagio Sostenuto from "Moonlight Sonata," Beethoven-Piston; Overture to "Orpheus in the Underworld," Offenbach; Victor Herbert Favorites, arr. by Sanford; Caprice Viennois, Tambourin Chinois, Kreisler; "The Skaters," waltzes, Waldteufel; Dance of the Buffoons, Rimsky-Korsakoff.

First Children's Concert

Wednesday Morning at 10:15—March, "El Capitan," Sousa; Overture to "William Tell," Rossini; First Movement, Concerto in A major (K. 488) for Piano and Orchestra, Mozart (soloist, Sandra McEntaffer); Chinese Dance and Dance of the Penny Whistles from the "Nutcracker" Suit, Tchaikovsky; Largo Al Factotum from "The Barber of Seville," Rossini; Sleigh Ride, Mozart; Sleigh Ride, Anderson; March, "Princess Elizabeth," Coates.

Wednesday Evening — Overture to "Egmont," Beethoven; Symphony No. 5 in C minor, Op. 67, Beethoven; Dances from "The Three-Cornered Hat," de Falla; Overture to "La Belle Helene," Offenbach; The Waltzing Cat, Anderson; Soldiers' Chorus from "Faust," Gounod.

[242]

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

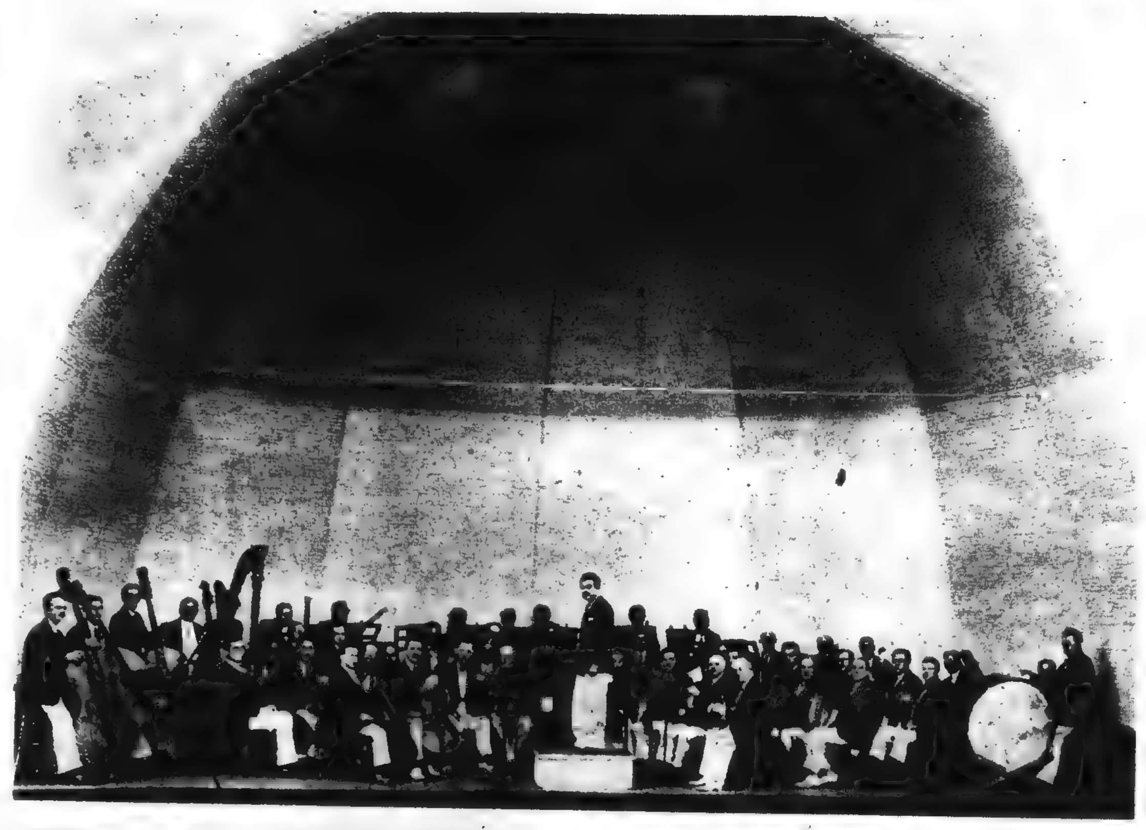
U.S. TOUR REVUES

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 5 - 1953

Page 3

25 Years of Esplanade Concerts



Tonight at 8:30 at the Hatch Memorial Shell, Arthur Fiedler and his Boston Symphony men launch into the 25th anniversary season of the Esplanade Concerts. Here is the wooden shell, built by the M.D.C., where the annual concerts started July 4, 1929.

From an experiment, Arthur Fiedler has made the free Esplanade Concerts an object of pride for City and State. With audiences such as this one night after night, summer after summer, the enjoyment of the music has been shared by five or six million listeners in 24 past seasons.

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS.
GAZETTE

JUL 7 - 1953

Sunsets and Music Along the Esplanade

"IT'S A pretty place; the sunsets and the moonrises and the water are lovely, and there is somewhat of a breeze." These were the thoughts of Arthur Fiedler, distinguished conductor, 25 years ago as he sat on a grassy plot along the Charles River in Boston. He was day-dreaming about his idea for free public Summer concerts.

They have long since become a reality, providing musical enjoyment for millions. Last week marked the close of the first quarter century of these remarkable open-air Esplanade Concerts by members of the Boston Symphony Orchestra.

It was Mr. Fiedler's idea. He worked hard, practically ringing doorbells, to raise the money to get the concerts started. He deserves the high praise of Governor Herter who, at the silver jubilee exercises, described him as a great musician and a great citizen. Also deserving of praise are those who have contributed substantially and the countless ordinary music lovers who have chipped in their dimes and quarters to keep the concerts going.

For, as Worcester, with its Music Festival, knows well, music enriches the life of a community. Boston has been enriched these many years by the Esplanade Concerts. Many children at the age of eight or ten got their first introduction to music there. In the romantic, lazy warmth of a delightful Summer evening, under the spell of light classical music by the water's edge, many a lad found his better half at the Esplanade.

And many an old timer still goes there today—still thrills with contented anticipation as the conductor raises his baton for the opening strains of Ravel's "Bolero" or Strauss' "Die Fledermaus."

Mr. Fiedler and his musicians can count on the felicitations of hundreds of music lovers in Worcester and Central Massachusetts on this significant anniversary.

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST
JUL 19 1953

SOLOIST — Bernard Kritzman of Sharon, 19-year-old Boston University sophomore, who will be soloist at Tuesday's performance of Brahm's "Second Concerto" by the Boston Symphony at the Esplanade's Hatch Shell.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 6 - 1953

Esplanade Concerts Celebrate Silver Anniversary at Shell

By CYRUS DURGIN

The Fourth of July week-end brought two anniversaries to Boston, this year: the one the nation celebrates and the 25th birthday of the open-air Esplanade Concerts at the Hatch Memorial Shell. The first quarter-century of these remarkable free concerts by members of the Boston Symphony Orchestra, founded and ever since conducted by Arthur Fiedler, was duly commemorated last night.

As usual on such occasions, the proverbial "Fiedler luck" with the weather prevailed, and accordingly there was the biggest crowd in Esplanade history, estimated by officials of the Metropolitan District Commission at between 30,000 and 35,000 pessons. In fact, this was one of the near-perfect evenings down by the Hatch Shell, cool and dry, with just enough breeze to be delightful and not enough to influence distant penetration of the music.

All in all, which was proper, it was Arthur Fiedler's night. The handsome and distinguished conductor of the Boston Pops and Esplanade Concerts received soch a variety and intensity of tributes that he was visibly moved, and when it came his turn to speak over the microphone, it took him a second or two to find the words he wanted.

Fiedler Congratulated

First, Gov. Christian A. Herter congratulated him on the establishment of the Esplanade Concerts, told how much they had meant to some 6,000,000 people who have heard them since that opening night on July 4, 1929, and then concuuded by declaring Mr. Fiedler "a great musician and a great citizen."

A little later, Gov. Herter and other officials made formal dedication, in an informal manner, of the new concrete footbridge leading from the corner of Beacon st. and Embankment road to the Charles River Esplanade. By unanimous vote of the Legislature and the Governor's highly-approving signature, the structure is to be known as the Arthur Fiedler Bridge.

The little group on the Hatch Shell stage for the ceremony included Boston Symphony trustee and former Fire Commissioner Michael T. Kelleher, who introduced Gov. Herter and the other guests: Charles Greenough, chairman of the Metropolitan District Commission, the state agency which administers this segment of state property; Nelson Curtis, M. D. C. secretary, Police Commissioner Thomas F. Sullivan; Arthur Shurcliffe, landscape architech who designed the bridge; Henry R. Shepley of the firm of Shepley, Bulfinch, [illegible] and Abbott, who built the structure, and Capt William T. [illegible] of the M. D. C. police, who has general supervision of police duty on the Esplanade.

Incidentally, the occasion was a special one for Capt [illegible]. On July 4, 1929, he had been an M. D. C. patrolman on duty at the first wooden shell, and he was then not interested, it is said, in the type of music Mr. Fiedler and his musicians proffered; today he commands the Esplanade police detail and, thanks to these concerts, likes orchestral music a great deal.

The stage group also included two young ladies who were very important to this proceeding, for with the aid of a rectangle of white cloth, they "unveiled" the Arthur Fiedler Bridge. They were the conductor's two daughters, Johanna, seven, and Deborah, five, and they did the unveiling by remote control merely by drawing aside the piece of cloth. Behind the audience the new footbridge glowed with the deckings of red, [illegible], green and red lights.

There were more tributes for Mr. Fiedler: a silver baton presented by Frank N. Folsom, president of the R. C. A.-Victor Recording Corporation, on behalf of that organization; what was described as a "substantial" check for the maintenance of the concerts, also from R. C. A.-Victor, and a large Paul Revere-style silver bowl from the members of the Esplanade Concerts Committee.

Little Johanna and Deborah presented the bowl to their father, who held it aloft and then returned it to the two girls in gray frocks, who, walking as if on eggs, bore it carefully offstage.

The music of the evening beg
with the Entrance of the Gue
Into the Wartburg from Wagne
"Tannhaeuser," and included
Handel-Harty "Water Music" e
cerpts; Strauss' "Die Flederma
Overture; Ravel's Bolero, so
Richard Rodgers Waltzes, Sous
March, "The Stars and Stri
Forever," the National Anthe
and the first performance of Pet
Bodge's lively if not distincti
"Governor Herter" March.

The first hour of the concert w
broadcast coast-to-coast and
Canada over the NBC networ
through WBZ.

Last evening's police detail w
in charge of Capt James E. Croni

[243]

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

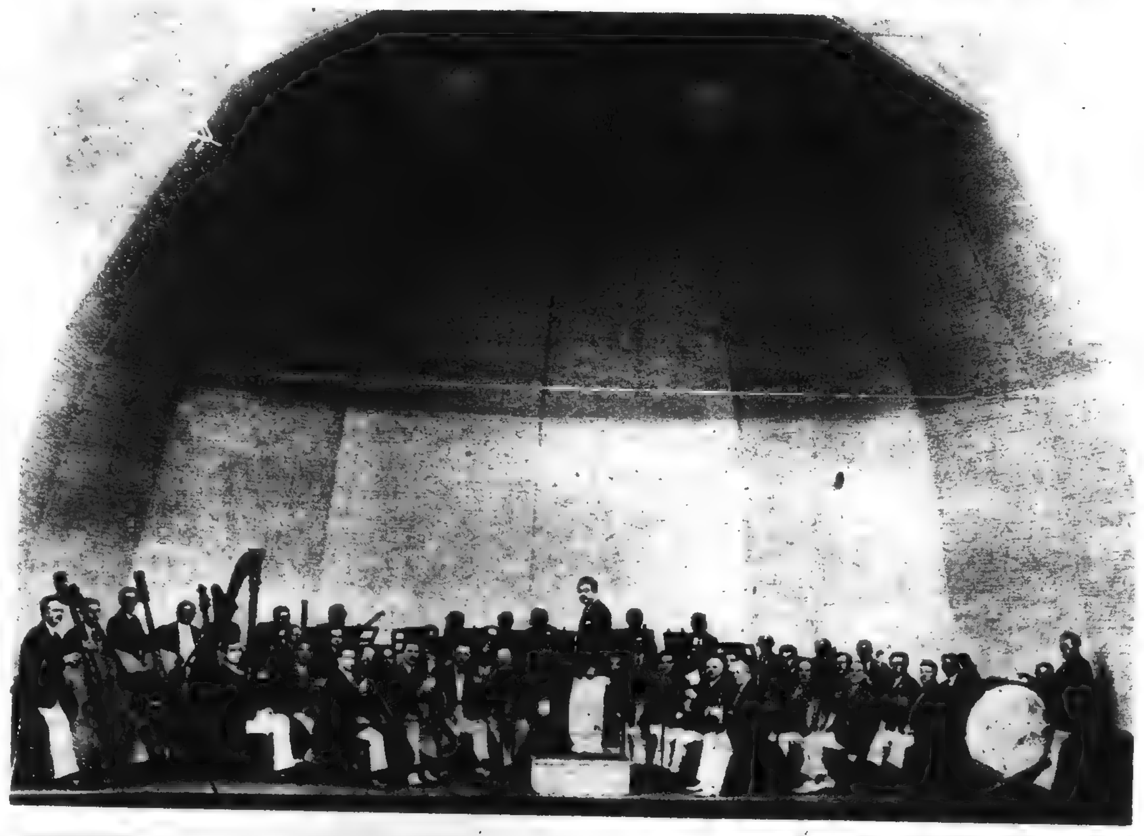
Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 5 - 1953

Page 3

25 Years of Esplanade Concerts



Tonight at 8:30 at the Hatch Memorial Shell, Arthur Fiedler and his Boston Symphony men launch into the 25th anniversary season of the Esplanade Concerts. Here is the wooden shell, built by the M.D.C., where the annual concerts started July 4, 1929.

From an experiment, Arthur Fiedler has made the free Esplanade Concerts an object of pride for City and State. With audiences such as this one night after night, summer after summer, the enjoyment of the music has been shared by five or six million listeners in 24 past seasons.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 6 - 1953

Esplanade Concerts Celebrate Silver Anniversary at Shell

By CYRUS DURGIN

The Fourth of July week-end brought two anniversaries to Boston, this year: the one the nation celebrates and the 25th birthday of the open-air Esplanade Concerts at the Hatch Memorial Shell. The first quarter-century of these remarkable, free concerts by members of the Boston Symphony Orchestra, founded and ever since conducted by Arthur Fiedler, was duly commemorated last night.

As usual on such occasions, the proverbial "Fiedler luck" with the weather prevailed, and accordingly there was the biggest crowd in Esplanade history, estimated by officials of the Metropolitan District Commission at between 30,000 and 35,000 pessons. In fact, this was one of the near-perfect evenings down by the Hatch Shell, cool and dry, with just enough breeze to be delightful and not enough to influence distant penetration of the music.

All in all, which was proper, it was Arthur Fiedler's night. The handsome and distinguished conductor of the Boston Pops and Esplanade Concerts received soch a variety and intensity of tributes that he was visibly moved, and when it came his turn to speak over the microphone, it took him a second or two to find the words he wanted.

Fiedler Congratulated

First, Gov. Christian A Herter congratulated him on the establishment of the Esplanade Concerts, told how much they had meant to some 6,000,000 people who have heard them since that opening night on July 4, 1929, and then concuuded by declaring Mr. Fiedler "a great musician and a great citizen."

A little later, Gov. Herter and other officials made formal dedication, in an informal manner, of the new concrete footbridge leading from the corner of Beacon st. and Embankment road to the Charles River Esplanade. By unanimous vote of the Legislature, and the Governor's highly-approving signature, the structure is to be known as the Arthur Fiedler Bridge.

The little group on the Hatch Shell stage for the ceremony included Boston Symphony trustee and former Fire Commissioner Michael T. Kelleher, who introduced Gov. Herter and the other guests: Charles Greenough, chairman of the Metropolitan District Commission, the state agency which administers this segment of state property; Nelson Curtis, M. D. C. secretary; Police Commissioner Thomas F. Sullivan; Arthur Shurcliffe, landscape architech who designed the bridge; Henry R. Shepley of the firm of Shepley, Bulfinch, R[illegible] and Abbott, who built the structure and Capt William T. [illegible] of the M. D. C. police, who has general supervision of police duty on the Esplanade.

Incidentally, the occasion was a special one for Capt [illegible]. On July 4, 1929, he had been an M. D. C. patrolman on duty at the first wooden shell, and he was then not interested, it is said, in the type of music Mr. Fiedler and his musicians proffered; today he commands the Esplanade police detail and, thanks to these concerts, likes orchestral music a great deal.

The stage group also included two young ladies who were very important to this proceeding, for with the aid of a rectangle of white cloth, they "unveiled" the Arthur Fiedler Bridge. They were the conductor's two daughters, Johanna, seven, and Deborah, five, and they did the unveiling by remote control merely by drawing aside the piece of cloth. Behind the audience, the new footbridge glowed with [illegible]eckings of red, orange, green [illegible] lights.

[illegible] were more tributes for [illegible]r: a silver baton pre[illegible]rank N. Folsom, presi[illegible] C. A.-Victor Record[illegible] on behalf of that [illegible] was described [illegible] check, for the [illegible] concerts also [illegible] and a large [illegible] or bowl [illegible]lanade [illegible] ah [illegible] re- [illegible] in gray [illegible] if on eggs. [illegible] stage.

The music of the evening began with the Entrance of the Guests Into the Wartburg from Wagner's "Tannhaeuser," and included the Handel-Harty "Water Music" excerpts; Strauss' "Die Fledermaus" Overture; Ravel's Bolero, some Richard Rodgers Waltzes, Sousa's March, "The Stars and Stripes Forever," the National Anthem, and the first performance of Peter Bodge's lively if not distinctive "Governor Herter" March.

The first hour of the concert was broadcast coast-to-coast and in Canada over the NBC network, through WBZ.

Last evening's police detail was in charge of Capt James E. Cronin.

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS.
GAZETTE

JUL 7 - 1953

Sunsets and Music Along the Esplanade

"IT'S A pretty place; the sunsets and the moonrises and the water are lovely, and there is somewhat of a breeze." These were the thoughts of Arthur Fiedler, distinguished conductor, 25 years ago as he sat on a grassy plot along the Charles River in Boston. He was day-dreaming about his idea for free public Summer concerts.

They have long since become a reality, providing musical enjoyment for millions. Last week marked the close of the first quarter century of these remarkable open-air Esplanade Concerts by members of the Boston Symphony Orchestra.

It was Mr. Fiedler's idea. He worked hard, practically ringing doorbells, to raise the money to get the concerts started. He deserves the high praise of Governor Herter who, at the silver jubilee exercises, described him as a great musician and a great citizen. Also deserving of praise are those who have contributed substantially and the countless ordinary music lovers who have chipped in their dimes and quarters to keep the concerts going.

For, as Worcester, with its Music Festival, knows well, music enriches the life of a community. Boston has been enriched these many years by the Esplanade Concerts. Many children at the age of eight or ten got their first introduction to music there. In the romantic, lazy warmth of a delightful Summer evening, under the spell of light classical music by the water's edge, many a lad found his better half at the Esplanade.

And many an old timer still goes there today—still thrills with contented anticipation as the conductor raises his baton for the opening strains of Ravel's "Bolero" or Strauss' "Die Fledermaus."

Mr. Fiedler and his musicians can count on the felicitations of hundreds of music lovers in Worcester and Central Massachusetts on this significant anniversary.

Cir. (D 322,441) (S 255,656)

This Clipping From
BOSTON, MASS.
POST

JUL 19 1953

SOLOIST — Bernard Kritzman of Sharon, 19-year-old Boston University sophomore, who will be soloist at Tuesday's performance of Brahm's "Second Concerto" by the Boston Symphony at the Esplanade's Hatch Shell.

Cir. (D 170,009)

This Clipping From
LOUISVILLE, KY.
TIMES
JUL 20 1953

Whitney to Lead Boston Symphony In 2 Concerts

Robert Whitney, conductor of the Louisville Orchestra, will lead the Boston Symphony Orchestra in two concerts at Boston this week.

At the invitation of Arthur Fiedler, founder and conductor of the popular Esplanade concerts, Whitney will direct the Boston musicians Wednesday and Thursday nights.

The concerts, which will mark the 25th anniversary celebration of the Esplanade series, will not be broadcast, the Louisville Philharmonic Society office said.

Whitney, who has won fame as a contemporary music conductor, will lead the Boston orchestra in standard works by Sousa, Tschaikowsky, Schubert, Brahms, Bach, Rimsky-Korsakov, and others.

Following the concerts, Whitney and his wife will travel to Europe for a two-month visit during which he will confer with leading musical figures.

Cir. (D 170,009)

This Clipping From
LOUISVILLE, KY.
TIMES
JUL 23 1953

By Louisville Times Staff Photographer

With a gay wave Mrs. Robert Whitney and Mr. Whitney, conductor of the Louisville Orchestra, took off Tuesday for Boston where he was invited to lead the Boston Symphony in concerts last night and tonight. After the concerts the Whitneys will go to Europe for two months.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 23 1953

Special Esplanade Concert

Arthur Fiedler and members of the Boston Symphony will give a special Esplanade Concert at the Hatch Shell, Storrow Memorial Embankment, this evening at 8:30. In case of rain the concert will be held in the Boston Garden.

The Boston Massachusetts Bar Associations are presenting the concert to the members of the American Bar Association, meeting in Boston this week, and the citizens of Boston.

Following is the program:

"The Stars and Stripes Forever," Sousa; Suite from the Water Music, Handel; Overture to "Egmont," Beethoven; Prelude and Love-Death from "Tristan and Isolde," Wagner; Ouverture Solennelle, "1812," Tchaikovsky; The Star Spangled Banner; Selection from "South Pacific," Rodgers; "Tales from the Vienna Woods," Strauss; Prayer of Thanksgiving, Valerius.

BOSTON, MASS.
HERALD
JUL 26 1953

Last Esplanade Concert Honors City of Bangor

The last Esplanade concert of the silver anniversary season last night wound up with a bang for Bangor.

Guest Conductor Rudolph Ringwall, a Bangor, Me., home-town boy who is now associate conductor of the Cleveland Symphony, featured R. B. Hall's "Greeting to Bangor" march.

The 20,000 concertgoers also heard a message from Maine Gov. Burton M. Cross congratulating the orchestra on its 25 years and adding:

"We in Maine take pride in having a native son serve as conductor of a Boston Symphony orchestra."

Cir. (D 194,114) (S 293,426)

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
JUL 21 1953

Robert Whitney To Lead Two Concerts In Boston

Robert Whitney, conductor of the Louisville Orchestra, will lead the ~~Boston Symphony~~ Orchestra, will lead the Boston Symphony Orchestra in concerts tomorrow night and Thursday night in Boston.

The concerts, which will not be broadcast, are a part of the 25th anniversary celebration of the Esplanade series. Whitney is in Boston at the invitation of Arthur Fiedler, founder and conductor of the Esplanade concerts.

After the concerts Whitney and his wife will take a two-month trip to Europe.

Cir. (D 170,009)

This Clipping From
LOUISVILLE, KY.
TIMES
JUL 23 1953

Whitney Wins Praise of Audience, Critics as Boston Guest Conductor

Boston, July 23 (AP)—Robert Whitney, conductor of the Louisville Orchestra, last night made his first appearance in New England as guest conductor of the Boston Esplanade Orchestra and gained the enthusiastic applause of a small audience.

Heavy gray clouds and a steady mist reduced the audience to about 3,000. The opening number was Sousa's "Semper Fidelis." From there to the concluding "Finlandia," Whitney gave what orchestra officials described as a "vigorous, dynamic and altogether fine performance."

Whitney, who took an advance course in conducting at Tanglewood under the late Serge Koussevitzky, drew the ultimate effect from the 85-piece orchestra consisting largely of Boston Symphony Orchestra players.

The orchestra public relations director was "particularly pleased" with Whitney's rendition of Rimsky-Korsakov's "Spanish Caprice."

Suite Given In Reverse Order

"In that noted orchestral showpiece, Whitney scored all the points present in the work," the director said. "Then he showed that he could play in the gentle as well as the vigorous vein in Bach's 'Jesu, Joy of Man's Desiring' as transcribed by Ormandy."

Another presentation by Whitney which drew praise from orchestra officials was Shubert's "Rosamunde." That number gave Whitney the opportunity to demonstrate his ability to draw dynamics and dramatic effect from the big orchestra.

The suite was given in reverse order with the "Entr'acte" preceding "Ballet Music" and "Overture," in that order. This arrangement brought the vehicle to a strong climax which Whitney portrayed effectively.

Whitney's offering of the "Andante Cantabile" from Tchaikovsky's "String Quartet" brought praise from the public relations director.

"He showed in that testing number that he could make the large body of string players have the tone quality and shading of a small string quartet—no mean accomplishment," the director said.

Comedy To End In-Round Season

The Carriage House Players will conclude their 1952-53 season tomorrow night with a performance of Noel Coward's "Present Laughter." The light comedy will be presented at the Brown Hotel Roof Garden at 8:30. It is theater-in-the-round.

The play is directed by C. Douglas Ramey.

BLANK PAGE

BLANK PAGE

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

a-16 EVENING TRIBUNE SAN DIEGO 12, CALIFORNIA Friday, October 10, 1952

BRUNO USSHER

MORE CULTURAL CASUALTIES—Every year San Diegans miss exceptional opportunities for cultural pleasure because Russ Auditorium, aside from various inadequacies, is not large enough for major attractions to be booked at normal admission prices.

As a matter of fact, good average-cost attractions skip this city because of difficulties in finding suitable dates. The reason? The Russ is reserved often for San Diego High School and junior college activities which have priorities over outside programs.

Beginning Delayed

Unable to find suitable nights in November and December, the San Diego Philharmonic under its new and distinguished conductor, Werner Janssen, has decided to delay the beginning of the season until January and limit it to four monthly programs. Lack of dates and seating capacity add today another disappointment. Word comes from George E. Judd, manager of the Boston Symphony, that this greatest of American orchestras, under the celebrated Charles Muench, will concertize next spring in Pasadena and Los Angeles, but has to omit San Diego from its first Western tour. (Some reason, ack of car city.)

MUENCH

Action Not Words

A saddeningly longl ist of bookings could be compiled which San Diegans had to forego either for shortage of available dates and limitations of size and stage equipment. It is poor business thinking to let this condition prevail, because a good "show"-city attracts tourists and new residents as well as conventions which latter are so anxiously desired for reasons of commerce.

Community leaders agree on the need of a commensurate size theater and opera center as well as on a big convention hall. The project has been relegated for the time being to give a hall of justice and sanitary improvement bonds financial room on the November ballot.

Pays Off Well

Planning a convention hall and municipal auditorium for theater and music (which can be used also for supplementary convention meetings) is a long and complex undertaking. A definitely working committee should make speed now to shorten the interim of cultural casualties.

A lot has been said about the need for a modern civic auditorium designed and located so as to serve all of San Diego County for at least the next 30 or 40 years. Seen as a long-range project it is worth a lot more than the actual money invested. It will be worth infinitely more in fact if one counts also the dividends of pleasure, (education for the young) and inspiration for all.

Other Coast Cities

If San Diego wants the full purse and the full prestige that comes from cultural activities, it must do as other Pacific Coast cities do.

Los Angeles County made a special $60,000 contribution to this summer's "Symphonies under the Stars" at Hollywood Bowl budget. That permitted quality programs and paid off. The eight-week season at reduced admission ended with a $60,000 net profit. Los Angeles spends much more on other municipal music and theater.

Long Beach, as early as 1922, started with a $120,000 municipal band subsidy. What does San Diego city and county give to summer and winter symphony concerts? $10,000! But $50,000 would permit $100,000 worth of quality planning and yield a profit, whereas at $10,000 the answer is a financial, and in certain ways, artistic, deficit.

San Francisco operates on a municipal music tax system. (A nickel assessment for every $1000 worth of real estate.) The municipal tax has helped to make the San Francisco Symphony into a great orchestra. It provides funds for park concerts, a civic chorus, organ music, and, since this summer, "pop" concerts (tickets 30 cents to $2). And San Francisco has had (for 20 years) a municipal opera and concert house (seating 3500), one of the best equipped and most beautiful in the world.

Cir. (W 15,132)

This Clipping From
Broadcasting - Telecasting
WASHINGTON, D. C.

MAY 18 1953

— **EDUCATION** —

LOWELL PLANS BOSTON OUTLET

NONCOMMERCIAL educational television station for Boston, to be operated by a private organization, now is being planned. State Senator Christopher H. Phillips, chairman of the special Massachusetts legislative commission studying noncommercial television, has announced that the Lowell Institute Cooperative Broadcasting Council, through WGBH (FM), will apply for reserved vhf Ch. 2 before June 2.

Responsibility for raising funds for operating expenses, it is understood, will be assumed by the Lowell Institute Council. Earlier, five private foundations had offered $500,000 for constructing a station, contingent upon private operation. The council is made up of Harvard U., Massachusetts Institute of Technology, Boston College, Boston U., Tufts College, Northeastern U., Museum of Fine Arts, New England Conservatory of Music, Boston Symphony Orchestra and the Lowell Institute.

It was at first believed that public money, either by grant or annual appropriation, would be required to establish and operate the educational station, but the special commission has obtained financial support from private sources. The legal snag which held up public and private money from working together was a ruling in the state constitution that no state money can be given to a project that is not state controlled.

CH 12, 1953. AMUSEMENTS L+ 23

BOSTONIANS PLAY BEETHOVEN'S 4TH

Munch Conducts Orchestra at Carnegie Hall—Schumann, Bartok and Debussy Heard

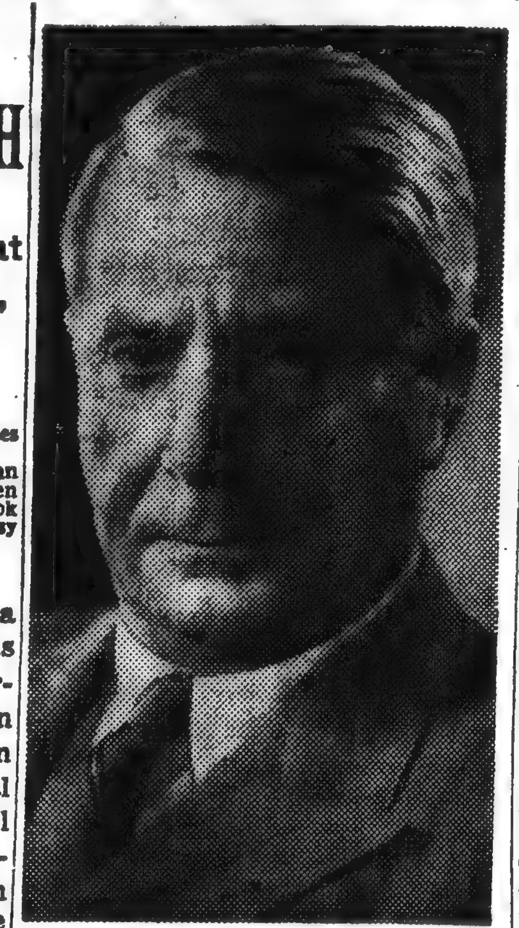
BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Manfred Overture ....Schumann
Symphony No. 4..................Beethoven
Deux Images ....Bartok
Prelude a l'apres-midi d'un faune.....Debussy

By HOWARD TAUBMAN

The Boston Symphony Orchestra under Charles Munch began its final visit of the season at Carnegie Hall last night, but even though it will be back in Boston next week, the bulk of its seasonal traveling lies ahead of it. In April the orchestra takes off on a transcontinental tour, and if it keeps on playing as it did last night, the communities on the orchestra's itinerary may look forward to some lively music-making.

At first blush Mr. Munch's program did not seem like much more than a patchwork of short, if interesting, pieces revolving around Beethoven's Fourth Symphony. But these relatively short pieces contained a lot of substance.

Schumann's "Manfred" Overture is one of his most arresting works for orchestra, and it is not often played. Here is romanticism of purest texture. Subject matter—Byrons poem—and music have a spiritual kinship, and Mr. Munch conducted as if he, too, were a romanticist at heart. The music glowed and shimmered, and its poetic moods were realized searchingly.



CONDUCTS HERE: Charles Munch, who led the Boston Symphony Orchestra at Carnegie Hall last night.

The Beethoven symphony, which may be called the most underestimated of the nine, if there can be an undervalued Beethoven symphony, was played with ruggedness and driving power. Mr. Munch stressed the cragginess of the music. It may be that some of the lyricism was minimized. But this symphony is not merely a relaxation between the Third and Fifth; it is a step in the composer's evolution. And Mr. Munch's approach was soundly based.

The second half of the program with its succession of Bartók, Debussy and Wagner was like aspects of the history of music unreeling backward. Bartók's "Deux Images," written in 1910, are not too far from the world of Debussy, especially the first of these tone pictures, "In Full Flower." But the colors are more astringent; the rhythmic devices have more bite.

Debussy's "Prelude to the Afternoon of a Faun" seemed, after the Bartók, silky smooth and filled not only with iridescence, but a touch of sumptuousness. And the excerpts from the third act of "Meistersinger" were not only spacious but almost without artistic guile.

Elizabeth Printers Get Rise

Special to THE NEW YORK TIMES.

ELIZABETH, N. J., March 11—A new contract providing a pay increase of $4 a week, making the rate $100, was approved today by the Elizabeth Typographical Union, Local 150 of the International Typographical Union. The agreement covers men who do composition work in job printing shops of the Employing Printers of Elizabeth and vicinity.

THE NEW YORK TIMES, THURSDAY, MARCH 26, 1953.

Composer of Philadelphia Gets Two Music Honors

Leo Smit

Leo Smit, pianist-composer from Philadelphia, has received a commission for a chamber orchestra work from the Koussevitzky Music Foundation through the League of Composers, it was announced yesterday. The commission was awarded in honor of the thirtieth anniversary of the League of Composers and the tenth of the Koussevitzky Foundation.

Another honor came to Mr. Smit yesterday when he received also the Boston Symphony Orchestra Merit Award for 1953. This award, instituted in 1945 by Mark Horblit of Boston, is given annually in recognition of meritorious musical compositions written by composers resident in the United States.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAY 3 - 1953

Mrs. Koussevitzky Commentator on Prokofieff Memorials

Mrs. Olga Koussevitzky will be the commentator on four Prokofieff memorial programs in the month of May. The first program will be next Thursday, May 7, at 4:30 p. m., over WGBH, and will be heard at the same time every Thursday throughout the month.

Mrs. Koussevitzky will provide intermission commentary for these recorded programs, which will present music of Prokofieff from 1913 to 1944. Many records of the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, together with performances by the composer himself, will be included. The first program: Buffoon Ballet, the year 1921; Symphony No. 5, the year 1944.

Cir. (D 196,041) (S 208,081)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

MAY 24 1953

THE VIENNA Philharmonic, the Boston Symphony and the Stockholm Symphony orchestra will be featured in a preview of 1953 summer musical events on "World Music Festivals" on KOIN at 10:30 a. m.

The program opens with the Beethoven "Egmont" Overture, played by the Vienna Philharmonic orchestra conducted by Felix Weingartner. The Symphony No. 3 in C major by Jan Sibelius will be performed by the Stockholm Symphony orchestra, conducted by Sixten Ehrling. The Boston Symphony will close the program with Wagner's "A Siegfried Idyll" and Richard Strauss' tone poem "Don Juan," in recordings conducted by the late Serge Koussevitzky.

16

[247]

1952-1953 SEASON

U.S. TOUR ADVANCE [illegible]

U.S. TOUR REVUES

---

a-16 EVENING TRIBUNE SAN DIEGO 12, CALIFORNIA Friday, October 10, 1952

BRUNO USSHER

MORE CULTURAL CASUALTIES—Every year San Diegan miss exceptional opportunities for cultural pleasure because Rus Auditorium, aside from various inadequacies, is not large enoug for major attractions to be booked at normal admission prices.

As a matter of fact, good average-cost attractions skip this city because of difficulties in finding suitable dates. The reason? The Russ is reserved often for San Diego High School and junior college activities which have priorities over outside programs.

Beginning Delayed

Unable to find suitable nights in November and December, the San Diego Philharmonic under its new and distinguished conductor, Werner Janssen, has decided to delay the beginning of the season until January and limit it to four monthly programs. Lack of dates and seating capacity add today another disappointment. Word comes from George E. Judd, manager of the Boston Symphony, that this greatest of American orchestras, under the celebrated Charles Muench, will concertize next spring in Pasadena and Los Angeles, but has to omit San Diego from its first Western tour. (Some reason, lack of capacity.)

MUENCH

Action Not Words

A saddeningly longl ist of bookings could be compiled which San Diegans had to forego either for shortage of available dates and limitations of size and stage equipment. It is poor business thinking to let this condition prevail, because a good "show"-city attracts tourists and new residents as well as conventions which latter are so anxiously desired for reasons of commerce.

Community leaders agree on the need of a commensurate size theater and opera center as well as on a big convention hall. The project has been relegated for the time being to give a hall of justice and sanitary improvement bonds financial room on the November ballot.

Pays Off Well

Planning a convention hall and municipal auditorium for theater and music (which can be used also for supplementary convention meetings) is a long and complex undertaking. A definitel working committee should mak speed now to shorten the interin of cultural casualties.

A lot has been said about th need for a modern civic auditorium designed and located so a to serve all of San Diego County for at least the next 30 or 4 years. Seen as a long-range project it is worth a lot more tha the actual money invested. It wil be worth infinitely more in fac if one counts also the dividends of pleasure, (education for th young) and inspiration for all.

Other Coast Cities

If San Diego wants the ful purse and the full prestige tha comes from cultural activities, i must do as other Pacific Coas cities do.

Los Angeles County made a special $60,000 contribution t this summer's "Symphonies under the Stars" at Hollywood Bow budget. That permitted quality programs and paid off. The eight-week season at reduced admission ended with a $60,000 ne profit. Los Angeles spends much more on other municipal music and theater.

Long Beach, as early as 1922, started with a $120,000 municipal band subsidy. What does San Diego city and county give to summer and winter symphony concerts? $10,000! But $50,000 would permit $100,000 worth of quality planning and yield a profit, whereas at $10,000 the answer is a financial, and in certain ways, artistic, deficit.

San Francisco operates on a municipal music tax system. (A nickel assessment for every $1000 worth of real estate.) The municipal tax has helped to make the San Francisco Symphony into a great orchestra. It provides funds for park concerts, a civic chorus organ music, and, since this summer, "pop" concerts (tickets 3 cents to $2). And San Francisco has had (for 20 years) a municipal opera and concert house (seating 3500), one of the best equipped and most beautiful in the world.

CH 12, 1953. AMUSEMENTS L+ 23

BOSTONIANS PLAY BEETHOVEN'S 4TH

Munch Conducts Orchestra at Carnegie Hall—Schumann, Bartok and Debussy Heard

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.

Manfred Overture	Schumann
Symphony No. 4	Beethoven
Deux Images	Bartok
Prelude a l'apres-midi d'un faune	Debussy

By HOWARD TAUBMAN

The Boston Symphony Orchestra under Charles Munch began its final visit of the season at Carnegie Hall last night, but even though it will be back in Boston next week, the bulk of its seasonal traveling lies ahead of it. In April the orchestra takes off on a transcontinental tour, and if it keeps on playing as it did last night, the communities on the orchestra's itinerary may look forward to some lively music-making.

At first blush Mr. Munch's program did not seem like much more than a patchwork of short, if interesting, pieces revolving around Beethoven's Fourth Symphony. But these relatively short pieces contained a lot of substance.

Schumann's "Manfred" Overture is one of his most arresting works for orchestra, and it is not often played. Here is romanticism of purest texture. Subject matter—Byrons poem—and music have a spiritual kinship, and Mr. Munch conducted as if he, too, were a romanticist at heart. The music glowed and shimmered, and its poetic moods were realized searchingly.

CONDUCTS HERE: Charles Munch, who led the Boston Symphony Orchestra at Carnegie Hall last night.

The Beethoven symphony, which may be called the most underestimated of the nine, if there can be an undervalued Beethoven symphony, was played with ruggedness and driving power. Mr. Munch stressed the cragginess of the music. It may be that some of the lyricism was minimized. But this symphony is not merely a relaxation between the Third and Fifth; it is a step in the composer's evolution. And Mr. Munch's approach was soundly based.

The second half of the program with its succession of Bartók, Debussy and Wagner was like aspects of the history of music unreeling backward. Bartók's "Deux Images," written in 1910, are not too far from the world of Debussy, especially the first of these tone pictures, "In Full Flower." But the colors are more astringent; the rhythmic devices have more bite.

Debussy's "Prelude to the Afternoon of a Faun" seemed, after the Bartók, silky smooth and filled not only with iridescence, but a touch of sumptuousness. And the excerpts from the third act of "Meistersinger" were not only spacious but almost without artistic guile.

Elizabeth Printers Get Rise

Special to THE NEW YORK TIMES.

ELIZABETH, N. J., March 11—A new contract providing a pay increase of $4 a week, making the rate $100, was approved today by the Elizabeth Typographical Union, Local 150 of the International Typographical Union. The agreement covers men who do composition work in job printing shops of the Employing Printers of Elizabeth and vicinity.

THE NEW YORK TIMES, THURSDAY, MARCH 26, 1953.

Composer of Philadelphia Gets Two Music Honors

Leo Smit

Leo Smit, pianist-composer from Philadelphia, has received a commission for a chamber orchestra work from the Koussevitzky Music Foundation through the League of Composers, it was announced yesterday. The commission was awarded in honor of the thirtieth anniversary of the League of Composers and the tenth of the Koussevitzky Foundation.

Another honor came to Mr. Smit yesterday when he received also the Boston Symphony Orchestra Merit Award for 1953. This award, instituted in 1945 by Mark Horblit of Boston, is given annually in recognition of meritorious musical compositions written by composers resident in the United States.

Cir. (D 125,783) (S 379,464)

This Clipping From

BOSTON, MASS.
MORNING GLOBE
MAY 3 – 1953

Mrs. Koussevitzky Commentator on Prokofieff Memorials

Mrs. Olga Koussevitzky will be the commentator on four Prokofieff memorial programs in the month of May. The first program will be next Thursday, May 7, at 4:30 p. m., over WGBH, and will be heard at the same time every Thursday throughout the month.

Mrs. Koussevitzky will provide intermission commentary for these recorded programs, which will present music of Prokofieff from 1913 to 1944. Many records of the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, together with performances by the composer himself, will be included. The first program: Buffoon Ballet, the year 1921; Symphony No. 5, the year 1944.

Cir. (W 15,152)

This Clipping From

Broadcasting - Telecasting
WASHINGTON, D. C.
MAY 18 1953

EDUCATION

LOWELL PLANS BOSTON OUTLET

NONCOMMERCIAL educational television station for Boston, to be operated by a private organization, now is being planned. State Senator Christopher H. Phillips, chairman of the special Massachusetts legislative commission studying noncommercial television, has announced that the Lowell Institute Cooperative Broadcasting Council, through WGBH (FM), will apply for reserved vhf Ch. 2 before June 2.

Responsibility for raising funds for operating expenses, it is understood, will be assumed by the Lowell Institute Council. Earlier, five private foundations had offered $500,000 for constructing a station, contingent upon private operation. The council is made up of Harvard U., Massachusetts Institute of Technology, Boston College, Boston U., Tufts College, Northeastern U., Museum of Fine Arts, New England Conservatory of Music, Boston Symphony Orchestra and the Lowell Institute.

It was at first believed that public money, either by grant or annual appropriation, would be required to establish and operate the educational station, but the special commission has obtained financial support from private sources. The legal snag which held up public and private money from working together was a ruling in the state constitution that no state money can be given to a project that is not state controlled.

Cir. (D 175,041) (S 206,081)

This Clipping From

PORTLAND, ORE.
OREGON JOURNAL
MAY 24 1953

THE VIENNA Philharmonic, the Boston Symphony and the Stockholm Symphony orchestra will be featured in a preview of 1953 summer musical events on "World Music Festivals" on KOIN at 10:30 a. m.

The program opens with the Beethoven "Egmont" Overture, played by the Vienna Philharmonic orchestra conducted by Felix Weingartner. The Symphony No. 3 in C major by Jan Sibelius will be performed by the Stockholm Symphony orchestra, conducted by Sixten Ehrling. The Boston Symphony will close the program with Wagner's "A Siegfried Idyll" and Richard Strauss' tone poem "Don Juan," in recordings conducted by the late Serge Koussevitzky.

[247]

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

1953

Critic or Salesman?

The Role of the Program Annotator

By ARTHUR BERGER

It has long been tacitly agreed that music critics are the most eligible candidates for the post of concert program annotator and program notes in general have come somehow to be part of the critic's domain. In searching for the reasons why this should be so, we find at least one obvious answer when we recall that the distinguished Boston critic Philip Hale, set such a brilliant example in the field around the turn of the century when he started more than thirty years of service to the Boston Symphony.

Mr. Hale established a tradition for literary interest and vitality in program notes that was carried on, quite in his own way, by the Herald Tribune's Lawrence Gilman at the concerts of our own Philharmonic. Other critics, Robert Bagar and Louis Biancolli, picked up the thread where Mr. Gilman left off and now, with the retirement of Herbert Peyser, Irving Kolodin of "The Saturday Review" will be in charge of notes for Philharmonic audiences.

Not Criticism

While on the one hand it seems altogether natural that the program annotator's profession should have fallen into the hands of music critics, from another point of view this seems odd, since what is generally regarded to be the critic's chief function, that of evaluating, comes into serious conflict with the protocol of the program annotator, whose place it is not to prejudice the audience in advance.

It would seem to be a very noble aim to seek to arouse enthusiasm so that listening might be keener. But if the program annotator is to carry out this obligation fully and at the same time maintain his integrity as critic, he must inevitably show that he likes some works better than others, and that there are also works he does not like at all.

This leads to a dilemma. It happens from time to time, for example, that the parties concerned with presenting a concert are baffled by the cold reception of a palpably appealing and unproblematic offering until their attention is called to an uncomplimentary allusion to it in the program notes. Surely this is not to be condoned from any point of view. It makes no sense for an orchestra or recitalist to go to the trouble of preparing a work and then have a spokesman say or imply that it is really not worth hearing.

Kolodin's Stand

The entire matter is badly in need of airing, and a timely start, it seems to me, is to consider Mr. Kolodin's stand on it, since he is now zealously reconsidering the best approach to program notes as a whole in anticipation of his new Philharmonic assignment.

"It is almost inevitable," he says, "for a program annotator to give his critical judgment if only in his allotment of space." Mr. Kolodin agrees, however, that the modern tendency is to "reduce the personality factor and present an objective study." The attitude, he feels, should, however, be positive, except under certain circumstances, and even here the annotator's conscience plays a large role.

"Only when a work is generally agreed to be an inferior piece of a great master," he points out, "is it permissible and even desirable to set it in its historical background as such. If 'Wellington's Victory' of Beethoven were played, for example, I should have to explain why it is almost never heard."

Other Pitfalls

There are other ways besides unduly stating his opinion for a program annotator to inject too much of himself into what should be, ideally, unclouded description of the music itself before all else. Mr. Kolodin is very much on the alert against the pitfalls. One should not, he says, "play the piece in the program-note." That is, the writer should not give his preconceived interpretation of it. The reading of the music itself is the conductor's job.

Program "editor" is a more accurate title than annotator for Mr. Kolodin's Philharmonic post. The orchestra's files contain such a wide backlog of notes on standard works that "it would be foolish," he has decided, "to try to improve on them." Where additions to the repertory are concerned, he intends "to provide a fresh store by calling upon people who have not written program notes before and who are experts on the composers in question."

Mr. Kolodin wrote program notes for the New Friends of Music in the 1930s. His books on the Met, the most recent of which, "The Story of the Metropolitan Opera," appeared recently, have established him as the authoritative chronicler of our major opera company. With his new post, he has, in his capacity as chronicler, our two top musical organizations under his wing.

44 Concerts For London Hall

In contrast with the handful of non-pupillary musical events to be held in New York concert halls in June, forty-four concerts will be held in one London auditorium, the new Royal Festival Hall, during that month. The schedule includes recitals by several artists well known in New York, such as Lily Pons, June 4; Burl Ives, June 7 and 14; Jussi Bjoerling, June 8 and 15; Ferruccio Tagliavini, June 10; Jascha Heifetz, June 12; Kirsten Flagstad, June 17, and Claudio Arrau, June 30. Sir William Walton's Coronation march, "Orb and Sceptre," will have its first concert performance by the London Symphony Orchestra June 7, under Sir John Barbirolli.

Eagle 6/1/53

IN MEMORY OF DR. KOUSSEVITZKY: An organ given the Church-on-the-Hill by Madame Serge Koussevitzky in memory of her late husband was dedicated yesterday during the 11 AM service by Dr. Harry Trust, pastor, at right. David Walsh, manager of the organ department of the Baldwin Piano Company, is seated at the new organ.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

MAY 31 1953

Bates to Honor Five at June 14 Commencement

LEWISTON, Me., May 30—Bates College will award five honorary degrees at its 87th Commencement, June 14, Charles F. Phillips, president, announced today.

Those singled out for their contributions to society include two Harvard alumni, Edwin H. Land, president of Polaroid Corporation, Doctor of Laws, and George E. Judd, manager of the Boston Symphony Orchestra, Doctor of Humanities.

The award of Doctor of Humanities, also, will go to Lester Markel, Sunday editor of the New York Times. Clarence I. Chatto, principal of Springfield, Mass. Classical High School will be recognized with a Doctor of Education, while Mrs. N. Myra Glazier Kenney, president of Sheppard Envelope Company, Worcester, Mass. will receive a Doctor of Laws.

Land is distinguished for his research in polarization of light and for the finished-photo camera that bears his name. Judd has been connected with the Boston Symphony since 1915, and ha held his manager post sinc 1924, including the quarter century tenure of Serge Koussevitzky as conductor.

Cir. (D 185,468) (S 611,183)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUN 14 1953

Shermán Walt Will Join Boston Orchestra

Sherman Walt, educational representative at Schmitt Music company for the past year, has been engaged as first bassoonist of the Boston Symphony orchestra, and will leave Oct. 1 to take up his new post there. He served five years as bassoonist with the Chicago Symphony before coming to Minneapolis, and recently was chosen unanimously by judges in an audition for the Boston Symphony post in which 15 other bassoonists competed. Walt attended school at Virginia, Minn.

Walt

Aaron Copland Denies He Ever Was Communist

WASHINGTON, May 26 (AP)—Aaron Copland, famed as the "dean of American composers," said he told Senators today he is not and never has been a Communist.

The musician, composer and lecturer was questioned for two hours at a closed door session of the Senate Investigations subcommittee.

Later he issued a statement saying "I testified under oath that I never have been and am not now a Communist; and that as a composer and free man I have always been and am now opposed to the limitations put on freedom by the Soviet Union."

As to permitting use of his name by various organizations and causes he said "I did so without the knowledge or intention of supporting Communist or Communist front organizations."

Senator McCarthy, Rep., of Wisconsin, announced that Copland would be questioned at a public hearing in the subcommittee's investigation of alleged Communist subversion of State Department propaganda programs.

Copland made a lecture tour through South America in 1947 as a cultural representative of the State Department and this, McCarthy said, brought the Pulitzer prize winning composer within the scope of his inquiry.

Copland, now 52, has won an internatnional reputation as a composer and interpreter of modern American music. He has been a member of the staff of the Berkshire music center and lectured at Harvard University and other educational institutions.

Globe - May 27/53

1952-
1953
SEASON

U.S.
TOUR
ADVANCE
CLIPPINGS

U.S.
TOUR
REVUES

Cir. (D 711,013) (S 685,942)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

JUN 7 - 1953

Curtis Men Take Music To Poconos

By Max de Schauensee

THIS, as everyone knows, is the in-between period, which divides the winter season from the summer concerts — an arid stretch as far as music is concerned.

Looking ahead, I see that the Curtis String Quartet, an organization of whom the city may well be proud, will again undertake the annual Tamamint Chamber Music Festival in the Poconos. The festival, which should interest all lovers of grade-A chamber music, commences on June 18, and runs through the 21st.

The Curtis players — Jascha Brodsky, Louis Berman, Max Aronoff and Orlando Cole—will be supported by the New Chamber Orchestra of Philadelphia, Ifor Jones conducting, on Saturday evening, June 20. Soloists comprise Joseph de Pasquale, solo violist of the Boston Symphony; Vladimir Sokoloff, well-known Philadelphia pianist, and Guido Mecoli, clarinetist.

Quartets by Haydn and Dohnanyi will feature the opening program with Mr. De Pasquale presented in the Brahms Quintet. Friday evening finds Samuel Mayes playing the Schubert Quintet in C Major with the Curtis players, who will in addition offer quartets by Boccherini and Kodaly. Saturday afternoon brings Mr. Mecoli to the fore in Mozart's Quintet in A Major for Clarinet and Strings, and the Beethoven Rassoumovsky Quartet in E Minor.

Saturday night will feature the New Chamber Orchestra and Dr. Jones in a variety of fare: Vivaldi's Concerto Grosso in D. Minor, Johann Christian Bach's Piano Concerto in E-flat Major, and Mendelssohn's Sympho y

Continued on Page

No. 9. Mr. Sokoloff will be the soloist.

Mr. Sokoloff will also assist in the closing program, when he will be heard in Cesar Franck's lovely Quintet for Piano and Strings in F Minor.

AS CAN be seen at a glance, this is a fine cross-section of great chamber music, varied in selection, played by top-grade performers in beautiful surroundings—a rewarding way to spend some warm June days!

Mr. Aronoff, incidentally, who is the guiding spirit of the New School of Music in Philadelphia, as well as member of the Curtis Quartet, has prepared innumerable instrumentalists for service in the country's symphonic orchestras. He is keenly alive to the decline of string players, a decline which he views with undisguised alarm.

There is apparently a growing need for well prepared string players, whose existence is absolutely necessary for the preservation of a high level of tone and precision in our leading orchestras. With this growing need comes the frightening discovery that side by side with this emergency, exists an ever growing scarcity of such performers or prospective performers.

Two years ago, conductor George Szell gave as a reason for this situation, that too many students of strings in our large conservatories, were aiming, pure and simply, to attain the stature of soloists and virtuosos, which is quite another kettle of fish.

Mr. Szell said, "Many string teachers encourage their students to aim exclusively at a soloistic career and drill a few concertos into them, neglecting completely their necessary development as musicians. The result is that a generation of frustrated, would-be soloists is being created. Quite naturally, the vast majority of these youngsters will have no real chance in life as soloists, and, as their musical equipment is inadequate, they are not much good in the orchestra."

Commenting further on another reason for this alarmingly acute situation, Mr. Szell stated, "Young people of high school age with interest in music, have found out that they can make money sooner if they turn to wind instruments on which they can become proficient after three or four years of study, whereas, it takes at elast eight to ten years of hard work to become a really good string player.

"This tendency towards wind instruments is further encouraged by the existence of innumerable bands all over the country, and perhaps also by the proclivities of a gadget-minded generation of youngsters. This seems to explain the scarcity of string players."

Music of the week:

Today

Organ recital by Charles Alan Romero in St. Paul's church, Aramingo, 3825 Kensington av., at 8.

Last childrens concert of the season at the Philadelphia Conservatory of Music, 216 S. 20th at 3.

Tomorrow

Piano recital by Sara Lipowitz and Ruth Bromberg in Philadelphia Conservatory of Music, at 8.15.

Thursday

Performance of Oscar Strauss' "The Waltz Dream" by the Mid-City Singers in the Mid-City YWCA, 2027 Chestnut st., at 8.30. The performance will be repeated Saturday night.

Saturday

Recital by the vocal students of Cecilia Thompson in Ethical Society Auditorium, at 8.15.

Music Festival

THE NINTH annual Philadelphia Music Festival will be held at Municipal Stadium, Friday night, with a three-hour show that will include stars from many entertainment fields.

Master of ceremonies for this year's affair is Jose Ferrer, currently starring in the movie, "Moulin Rouge." He will introduce entertainers including Jeanette MacDonald, Eddie Fisher, and many others.

Paul Lavalle and the Cities Service Band, Arthur Fielder and the Robin Hood Dell Orchestra, the Notre Dame Glee Club, Bill Kenny and the Inkspots, are other attractions.

The show begins at 8 P. M. All proceeds go to organized charities.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT

JUN 14 1953

LEADS BOSTON SYMPHONY: Charles Munch, the debonair Frenchman who succeeded Koussevitzky as conductor of the Boston Symphony Orchestra, will lead this famed organization in next Season's Bushnell Symphony Series. The orchestra has recently returned from a highly successful 8100-miles tour to the West Coast and will be featured at the Berkshire Festival this summer. Symphony Series seats are now available at the Bushnell Memorial.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

HARRY DUBBS, 42, violinist, a ember of the Boston Symphony Orchestra for 14 years, and conductor of the Boston Symphonette, died in a hospital in Boston on June 20. He was a faculty member of Boston University College of Music. Surviving are his wife, his parents and a sister.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

Boston

JUN 17 1953

Deaths and Funerals

Malcolm Holmes Succumbs at 46

Dean of Conservatory, Harvard Band Director

MALCOLM H. HOLMES

WELLESLEY, June 16—Services for Malcolm Haughton Holmes, 46, dean of New England Conservatory of Music and longtime director of the Harvard University Band, will be held at 2:30 p. m. Friday in the Harvard Memorial Church, Harvard Yard.

Mr. Holmes, who died today at his home, 69 Fox Hill road, Wellesley Hills, had been ill for 18 months.

Only last week at the Harvard commencement, it was announced that current and former members of the Harvard Band had begun a campaign to raise $15,000 for a band scholarship of $600 annually, to be named the Malcolm Holmes Scholarship. His class of 1928 gave $5000 for the fund.

Mr. Holmes was a prominent figure in the musical life of Boston, and was best known as an orchestral and band conductor. Most of his career was devoted to training amateur musicians, a field in which he exhibited unusual talent, and the results of his many years in this branch of music were summarized in a book which he published in 1950, "On Conducting an Amateur Orchestra."

Mr. Holmes was born in Brockton Aug. 2, 1906, the son of Charles W. and Ethel M. Holmes. He graduated from Harvard University with the degree of Bachelor of Science in 1928, and was a graduate student at Harvard from 1928 to 1933, in the Graduate School of Arts and Sciences and in the School of Education.

During that time he taught at the Erskine School in Boston and, under G. Wallace Woodworth, served as assistant conductor of the Harvard Orchestra (Pierian Sodality of 1080). He bacame conductor of the Harvard Orchestra in 1932. Mr. Holmes in 1933 was appointed to the musical faculty of Wellesley College, where he conducted the student orchestra. In 1936 he became conductor of the Radcliffe College Orchestra. The Summer sessions of 1940-41 found Mr. Holmes on the faculty of the Berkshire Music Center at Tanglewood.

Joined Conservatory in '44

Mr. Holmes served as a private in the United States Army, American Theatre, from June, 1943 to October 1944. He joined the New England Conservatory of Music as assistant to the director, in November 1944, and became Dean of the Conservatory and conductor of the Conservatory Orchestra in September, 1945. Those posts he held until his death, together with that of conductor of the Harvard University Band. He was also a member of the faculty of the Concord Summer School of Music.

The organizations to which he belonged included the Music Teachers National Association, of which he was a member of the executive committee; the Harvard Club of Boston, the Harvard Musical Association, Delta Upsilon, Tau Zeta Epsilon and Phi Mu Alpha.

Mr. Holmes' life literally was given to music, and in addition to the official positions he held, he found time to teach violin privately and to appear as guest conductor, upon invitation of Arthur Fiedler, of the Boston Pops and the Esplanade Concerts. Mr. Holmes further organized and directed a number of chamber music groups at Harvard, including operatic productions of the Lowell House Musical Society.

His one hobby was photography, and that was to a good extent focussed upon music, for in the course of numerous Summer trips to Europe he photographed a sizable number of unpublished manuscrips in prewar European libraries and museums. Some of these compositions Mr. Holmes arranged for performance by his college musical groups and two of them were published. He also edited and arranged for modern orchestra Trois Chansons by Ravel, and a Dance Suite by Henry Purcell.

In the esteem of many Harvard alumni, the most important aspect of Mr. Holmes' musical career was his decade as conductor of the Harvard Band. Under Mr. Holmes, the quality of the Harvard Band was brought from nothing (for there was hardly any band at all when he took over in 1942, and resumed after his war service, in 1946) to a high superiority. The flair of the Harvard Band and their prowess in field maneuvers and formations gave a color to Harvard football games in the last few years that otherwise would have been lacking.

"He Had a Way"

"Mal had a way with young players," was the way one Harvard young man put it, in an attempt to sum up the characteristics which made Mr. Holmes so successful in the development of amateur musical talent.

Mr. Holmes favored a large band and the Harvard aggregation under his direction usually numbered about 140 to 160 men for performance upon the football field and about 100 for concerts. As a thorough-going musician, Mr. Holmes drilled his players hard and carefully, and the results were soon evident. Year after year he brought a good ensemble out of the constantly changing orchestral raw materials at the New England Conservatory, and his last years the Harvard Band was recognized as one of the finest—perhaps the best—college organizations in the East.

The onset of Mr. Holmes' final illness forced [illegible] his conducting [illegible] the season of 1952. He appeared [illegible] three Harvard games [illegible] was forced to relinquish the baton except for a brief appearance at the Yale game. He did conduct the Harvard Band concert [illegible] January, however, and his final appearance before them was at the banquet of April 9. At that banquet, Frederick Reynolds, founder of the Harvard Bard in 1920, presented Mr. Holmes with the first baton used to conduct the original band, and a sterling silver replica of the Paul Revere Bowl, inscribed "Presented to Malcolm Haughton Holmes, '28, on April 9, 1953, with the gratitude and esteem of the members of the Harvard University Band, to mark the first 10 years of a continuing association as their conductor, advisor, and, above all, friend."

He leaves his parents, Mr. and Mrs. Charles Wales Holmes, with whom he resided. Burial will be in Mt. Auburn Cemetery, Cambridge.

1952-1953 SEASON

U.S. TOUR ADVANCE [illegible]

U.S. TOUR REVUES

Cir. (D 711,013) (S 685,942)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

JUN 7 - 1953

Curtis Men Take Music To Poconos

By Max de Schauensee

THIS, as everyone knows, is the in-between period, which divides the winter season from the summer concerts — an arid stretch as far as music is concerned.

Looking ahead, I see that the Curtis String Quartet, an organization of whom the city may well be proud, will again undertake the annual Tamamint Chamber Music Festival in the Poconos. The festival, which should interest all lovers of grade-A chamber music, commences on June 18, and runs through the 21st.

The Curtis players — Jascha Brodsky, Louis Berman, Max Aronoff and Orlando Cole—will be supported by the New Chamber Orchestra of Philadelphia, Ifor Jones conducting, on Saturday evening, June 20. Soloists comprise Joseph de Pasquale, solo violist of the Boston Symphony; Vladimir Sokoloff, well-known Philadelphia pianist, and Guido Mecoli, clarinetist.

Quartets by Haydn and Dohnanyi will feature the opening program with Mr. De Pasquale presented in the Brahms Quintet. Friday evening finds Samuel Mayes playing the Schubert Quintet in C Major with the Curtis players, who will in addition offer quartets by Boccherini and Kodaly. Saturday afternoon brings Mr. Mecoli to the fore in Mozart's Quintet in A Major for Clarinet and Strings, and the Beethoven Rassoumovsky Quartet in E Minor.

Saturday night will feature the New Chamber Orchestra and Dr. Jones in a variety of fare: Vivaldi's Concerto Grosso in D Minor, Johann Christian Bach's Piano Concerto in E-flat Major, and Mendelssohn's Symphony

Continued on [illegible]

No. 9. Mr. Sokoloff will be the soloist.

Mr. Sokoloff will also assist in the closing program, when he will be heard in Cesar Franck's lovely Quintet for Piano and Strings in F Minor.

AS CAN be seen at a glance, this is a fine cross-section of great chamber music, varied in selection, played by top-grade performers in beautiful surroundings—a rewarding way to spend some warm June days!

Mr. Aronoff, incidentally, who is the guiding spirit of the New School of Music in Philadelphia, as well as member of the Curtis Quartet, has prepared innumerable instrumentalists for service in the country's symphonic orchestras. He is keenly alive to the decline of string players, a decline which he views with undisguised alarm.

There is apparently a growing need for well prepared string players, whose existence is absolutely necessary for the preservation of a high level of tone and precision in our leading orchestras. With this growing need comes the frightening discovery that side by side with this emergency, exists an ever growing scarcity of such performers or prospective performers.

Two years ago, conductor George Szell gave as a reason for this situation, that too many students of strings in our large conservatories, were aiming, pure and simply, to attain the stature of soloists and virtuosos, which is quite another kettle of fish.

Mr. Szell said, "Many string teachers encourage their students to aim exclusively at a soloistic career and drill a few concertos into them, neglecting completely their necessary development as musicians. The result is that a generation of frustrated, would-be soloists is being created. Quite naturally, the vast majority of these youngsters will have no real chance in life as soloists, and, as their musical equipment is inadequate, they are not much good in the orchestra."

Commenting further on another reason for this alarmingly acute situation, Mr. Szell stated, "Young people of high school age with interest in music, have found out that they can make money sooner if they turn to wind instruments on which they can become proficient after three or four years of study, whereas, it takes at elast eight to ten years of hard work to become a really good string player.

"This tendency towards wind instruments is further encouraged by the existence of innumerable bands all over the country, and perhaps also by the proclivities of a gadget-minded generation of youngsters. This seems to explain the scarcity of string players."

Music of the week:

Today

Organ recital by Charles Alan Romero in St. Paul's church, Aramingo, 3[illegible] Kensington av., at 5.

Last childrens concert of the season at the Philadelphia Conservatory of Music, 216 S. 20th at 3.

Tomorrow

Piano recital by Sara Lipowitz and Ruth Bremberg in Philadelphia Conservatory of Music, at 8.15.

Thursday

Performance of Oscar Straus' "The Waltz Dream" by the Mid-City Singers in the Mid-City YWCA, 2027 Chestnut st., at 8.30. The performance will be repeated Saturday night.

Saturday

Recital by the vocal students of [illegible] Thompson in Ethical Society Auditorium, at 8.15.

Music Festival

THE NINTH annual Philadelphia Music Festival will be held at Municipal Stadium, Friday night, with a three-hour show that will include stars from many entertainment fields.

Master of ceremonies for this year's affair is Jose Ferrer, currently starring in the movie, "Moulin Rouge." He will introduce entertainers including Jeanette MacDonald, Eddie Fisher, and many others.

Paul Lavalle and the Cities Service Band, Arthur Fielder and the Robin Hood Dell Orchestra, the Notre Dame Glee Club, Bill Kenny and the Inkspots, are other attractions.

The show begins at 8 P. M. All proceeds go to organized charities.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT

JUN 14 1953

LEADS BOSTON SYMPHONY: Charles Munch, the debonair Frenchman who succeeded Koussevitzky as conductor of the Boston Symphony Orchestra, will lead this famed organization in next Season's Bushnell Symphony Series. The orchestra has recently returned from a highly successful 8100-miles tour to the West Coast and will be featured at the Berkshire Festival this summer. Symphony Series seats are now available at the Bushnell Memorial.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

HARRY DUBBS, 42, violinist, a ember of the Boston Symphony Orchestra for 14 years, and conductor of the Boston Symphonette, died in a hospital in Boston on June 20. He was a faculty member of Boston University College of Music. Surviving are his wife, his parents and a sister.

Cir. (D [illegible]) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

Boston

JUN 17 1953

Deaths and Funerals

Malcolm Holmes Succumbs at 46

Dean of Conservatory, Harvard Band Director

MALCOLM H. HOLMES

WELLESLEY, June 16—Services for Malcolm Haughton Holmes, 46, dean of New England Conservatory of Music and longtime director of the Harvard University Band, will be held at 2:30 p. m. Friday in the Harvard Memorial Church, Harvard Yard.

Mr. Holmes, who died today at his home, 69 Fox Hill road, Wellesley Hills, had been ill for 18 months.

Only last week at the Harvard commencement, it was announced that current and former members of the Harvard Band had begun a campaign to raise $15,000 for a band scholarship of $600 annually, to be named the Malcolm Holmes Scholarship. His class of 1928 gave $5000 for the fund.

Mr. Holmes was a prominent figure in the musical life of Boston, and was best known as an orchestral and band conductor. Most of his career was devoted to training amateur musicians, a field in which he exhibited unusual talent, and the results of his many years in this branch of music were summarized in a book which he published in 1950, "On Conducting an Amateur Orchestra."

Mr. Holmes was born in Brockton Aug. 2, 1906, the son of Charles W. and Ethel M. Holmes. He graduated from Harvard University with the degree of Bachelor of Science in 1928, and was a graduate student at Harvard from 1928 to 1933, in the Graduate School of Arts and Sciences and in the School of Education.

During that time he taught at the Erskine School in Boston and, under G. Wallace Woodworth, served as assistant conductor of the Harvard Orchestra (Pierian Sodality of 1080). He bacame conductor of the Harvard Orchestra in 1932. Mr. Holmes in 1933 was appointed to the musical faculty of Wellesley College, where he conducted the student orchestra. In 1936 he became conductor of the Radcliffe College Orchestra. The Summer sessions of 1940-41 found Mr. Holmes on the faculty of the Berkshire Music Center at Tanglewood.

Joined Conservatory in '44

Mr. Holmes served as a private in the United States Army, American Theatre, from June, 1943 to October 1944. He joined the New England Conservatory of Music as assistant to the director, in November 1944, and became Dean of the Conservatory and conductor of the Conservatory Orchestra in September, 1945. Those posts he held until his death, together with that of conductor of the Harvard University Band. He was also a member of the faculty of the Concord Summer School of Music.

The organizations to which he belonged included the Music Teachers National Association, of which he was a member of the executive committee; the Harvard Club of Boston, the Harvard Musical Association, Delta Upsilon, Tau Zeta Epsilon and Phi Mu Alpha.

Mr. Holmes' life literally was given to music, and in addition to the official positions he held, he found time to teach violin privately and to appear as guest conductor, upon invitation of Arthur Fiedler, of the Boston Pops and the Esplanade Concerts. Mr. Holmes further organized and directed a number of chamber music groups at Harvard, including operatic productions of the Lowell House Musical Society.

His one hobby was photography, and that was to a good extent focussed upon music, for in the course of numerous Summer trips to Europe he photographed a sizable number of unpublished manuscrips in prewar European libraries and museums. Some of these compositions Mr. Holmes arranged for performance by his college musical groups and two of them were published. He also edited and arranged for modern orchestra Trois Chansons by Ravel, and a Dance Suite by Henry Purcell.

In the esteem of many Harvard alumni, the most important aspect of Mr. Holmes' musical career was his decade as conductor of the Harvard Band. Under Mr. Holmes, the quality of the Harvard Band was brought from nothing (for there was hardly any band at all when he took over in 1942, and resumed after his war service, in 1946) to a high superiority. The flair of the Harvard Band and their prowess in field maneuvers and formations gave a color to Harvard football games in the last few years that otherwise would have been lacking.

"He Had a Way"

"Mal had a way with young players," was the way one Harvard young man put it, in an attempt to sum up the characteristics which made Mr. Holmes so successful in the development of amateur musical talent.

Mr. Holmes favored a large band, and the Harvard aggregation under his direction usually numbered about 140 to 160 men for performance upon the football field, and about 100 for concerts. As a thorough-going musician, Mr. Holmes drilled his players hard and carefully, and the results were soon evident. Year after year he brought a good ensemble out of the constantly charging orchestral raw materials at the New England Conservatory, and his last years the Harvard Band was recognized as one of the finest—perhaps the best—college organization in the East.

The onset of Mr. Holmes final illness forced him to curtail his conducting activities in the season of 1952. He appeared at the first three Harvard games, but was forced to relinquish the baton except for a brief appearance at the Yale game. He did conduct the Harvard Band concerd in January, however, and his final appearance before them was at the banquet of April 9. At that banquet, Fredrick Reynolds, founder of the Harvard Band in 1920, presented Mr. Holmes with the first baton used to conduct the original band, and a sterling silver replica of the Paul Revere Bowl, inscribed: "Presented to Malcolm Haughton Holmes, '28, on April 9, 1953, with the gratitude and esteem of the members of the Harvard University Band, to mark the first 10 years of a continuing association as their conductor, advisor, and, above all, friend."

He leaves his parents, Mr. and Mrs. Charles Wales Holmes, with whom he resided. Burial will be in Mt. Auburn Cemetery, Cambridge.

Cir. (D 353,661)

This Clipping From
KANSAS CITY, MO.
TIMES

JUN 17 1953

U. S. ART OFFICE A TOPIC.

Petrillo Meets With Managers of Symphony Orchestras.

New York, June 16. (AP)—James C. Petrillo, president of the American Federation of Musicians, met today with managers of six symphony orchestras to discuss prospects for creation of a federation department of the arts at cabinet level.

Petrillo, who was among the first to advocate creation of such a department, said the A. F. M. was gathering the opinions of all interested groups.

The committee said it would secure an expression from the directing boards of thirty symphony orchestras and meet with Petrillo again in January.

The symphony representatives attending were George Judd, Boston Symphony; Boris Sokiloff, New York Philharmonic; Alice Taylor, Los Angeles Symphony; John S. Edwards, National Symphony, Washington; Ralph Black, Buffalo Symphony, and Mrs. Lucy May Smith, Tulsa.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUN 24 53

HARRY DUBBS

Harry Dubbs, 42, violinist with the Boston Symphony Orchestra for the ~~last 14 years,~~ died in Boston June 20 after a four-month illness. He founded and conducted the Boston Symphonette and had also appeared as guest conductor of the Boston Pops and Esplanade concerts. He was also a member of the faculty of Boston U's College of Music.

Survived by wife, son, parents and sister.

Cir. (D 46,630)

This Clipping From
PORTLAND, ME.
PRESS-HERALD
JUN 17 1953

Symphony Officials, Petrillo Discuss U. S. Department Of Arts

New York, June 16. (AP)—James C. Petrillo, president of the American Federation of Musicians, met today with managers of six symphony orchestras to discuss prospects for creation of a Federal Department of the Arts at cabinet level.

Petrillo, who was among the first to advocate creation of such a department, said the AFM was gathering the opinions of all interested groups.

The committee said it would secure an expression from the directing boards of 30 symphony orchestras and meet with Petrillo again in January.

The symphony representatives attending were George Judd, Boston Symphony; Boris Sokiloff, New York Philharmonic; Alice Taylor, Los Angeles Symphony; John S. Edwards, National Symphony, Washington; Ralph Black, Buffalo Symphony, and Mrs. Lucy May Smith, Tulsa, Okla.

Cir. (S 655,155)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

6 1953

MUSIC

Steinberg To Offer Symphony Of Psalms At Ravinia Thursday

By Felix Borowski

Ravinia Festival concerts will depart this week from the too often conservative programing which so many of Ravinia's conductors prefer.

William Steinberg, conductor, will offer Igor Fedorovich Stravinsky's Symphony of Psalms on Thursday night. It is a remarkable work.

Stravinsky is a composer whose fervor for religion is well known to his friends. He is a member of the Orthodox Russian communion. However, he has done little in publicizing through his compositions his devotion to religion. With the exception of a liturgical "Paternoster," written for a mixed choir in 1926, the Symphony of Psalms is the composer's one contribution to the ecclesiastical repertory.

The occasion for its creation came about 20 years ago, when the Boston Symphony Orchestra celebrated its 50th year. Serge Koussevitzky, its conductor, commissioned Stravinsky to compose a symphony to be produced in the course of the season.

In his autobiography, "Chroniques de ma Vie," the composer wrote: "The idea of writing a symphonic work of some length had been in my mind for some time, and therefore I gladly accepted a proposal so thoroughly in accord with my own wishes." But the ordinary symphony of the classical masters held no attraction for so radical a musicmaker as Stravinsky.

"I finally decided on a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other. Quite naturally, my first idea was to have recourse to the Psalms."

Curiously enough, the first performance of the Symphony of Psalms took place, not at Boston, but at Brussels, where it was given by the Philharmonic Society Dec. 13, 1930.

IGOR STRAVINSKY

The Boston orchestra did not perform it until 1931, when it was presented, with the co-operation of the Cecilia Choral Society, at Symphony Hall.

Stravinsky, who had completed the sketch of the work at Nice in August, 1930, wrote on the manuscript: "To the glory of God, and dedicated to the Boston Symphony Orchestra on the 50th anniversary of its foundation."

Thursday's presentation of the Symphony of Psalms at Ravinia, with Dean George Howerton's summer chorus of Northwestern University's music school, will not be the first in these parts.

In March, 1933, the Chicago Symphony Orchestra, conducted by Frederick Stock, gave the work at a Tuesday afternoon concert in Orchestra Hall, and it was repeated at Thursday-Friday programs nine and 10 days later.

In writing his work, Stravinsky cast it in three divisions, taking the Latin text from the Vulgate. For the first division he used the 13th and 14th verses of the Twenty-eighth Psalm. For the second part he took the first, second and fourth verses of the Thirty-ninth and for the third, the One Hundred and Fiftieth Psalm. All divisions are sung without pause.

The orchestra is remarkable because it makes use of none of the higher strings. There are employed five flutes, four oboes, English horn, three bassoons, double bassoon, four horns, five trumpets, three trombones, bass tuba, harp, two pianos, violoncellos and double basses.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

7 1953

M. H. Holmes, Conductor, Dies

Conservatory Dean Led Harvard Band

Malcolm Haughton Holmes of 69 Fox Hill Rd., Wellesley Hills, dean of the New England Conservatory of Music and conductor of the Harvard band, died yesterday after an extended illness. He was 46.

In the 25 years since his graduation from Harvard, he had concentrated primarily on orchestral work. He was conductor of the Conservatory Orchestra and directed the Harvard-Radcliffe orchestra until retirement in 1950.

BROCKTON NATIVE

Mr. Holmes also was author of the book "Conducting the Amateur Orchestra," and edited two publications of music.

Born in Brockton, he prepared at Brockton High School. After graduation from Harvard in 1928, he became assistant conductor of the Pierian Sodality and its conductor in 1932.

He was for 11 years on the Wellesley College faculty of music, serving as conductor of the college orchestra, instructor in chamber music and manager of the Wellesley College Series. There, in 1938, he conducted the first American performance of Gluck's opera, "Alceste."

He also became conductor of the Radcliffe orchestra, which later merged with the Pierian Sodality, and led the M.I.T. orchestra for a year. He had been a popular guest conductor at Boston Symphony Pops and Esplanade concerts each season since 1938.

STUDIED ABROAD

He was on the faculty at the Berkshire Music Center, entered service for 18 months and in 1944 joined the Conservatory faculty as assistant to the director. He studied abroad for five summers, doing research at the British Museum and studying under Sir Adrian Bolt.

In his Harvard class report published this month, Mr. Holmes confides an enthusiasm in the post of band director "mainly because it allows me to indulge in my two vices—conducting and watching football—at one and the same time."

He was a member of the Tanglewood String Quartet and was vice-president of the Harvard Musical Association and director of its orchestra. Mr. Holmes also belonged to a number of music fraternities and honor groups. He last conducted in April at a Conservatory concert.

He leaves his parents, Mr. and Mrs. Charles Wales Holmes of Wellesley Hills.

Funeral services will be conducted Friday at 2:30 p.m. in Memorial Church, Harvard Yard, with the Rev. Dana McLean Greeley of Boston officiating. Burial will be in Mt. Auburn Cemetery.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JUN 21 1953

Harry Dubbs Violinist, 42, Brookline, Dies

Harry Dubbs, 42, of 24 John St., Brookline, a member of the first violin section of the Boston Symphony Orchestra, died yesterday at Massachusetts Memorial Hospital after a four-month illness.

Mr. Dubbs made his debut as a violinist at the age of 6 and had studied under Timothee Adamowski and Felix Winternitz. He joined the Boston Symphony 14 years ago.

He was founder and conductor of the Boston Symphonette and had been guest conductor at Boston Pops and Boston Esplanade concerts. For the last four years Mr. Dubbs had given a series of youth concerts in Brookline and Newton. He was a faculty member of Boston University College of Music.

Mr. Dubbs leaves his wife, a son, Paul, 16,; a sister, Mrs. Edith Levine of Leominster, and his parents, Mr. and Mrs. Suel Dubbs.

The funeral will be in the Levine Funeral Chapel, Brookline, at 11 a.m. tomorrow.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

JUN 21 1953

Hub Symphony Violinist Dies

HARRY DUBBS—Boston Symphony violinist who died.

Harry Dubbs, 42, of 24 John st., Brookline, member of the first violin section of the Boston Symphony Orchestra, and founder and conductor of the Boston Symphonette, died in Massachusetts Memorial Hospital yesterday.

He joined the Boston Symphony Orchestra under Serge Koussevitsky 14 years ago, and was a guest conductor at the Boston Pops Esplanade concerts. He was a member of the Boston University College of Music faculty and gave youth concerts in Brookline and Newton four years.

He was stricken ill on the stage of Symphony Hall during a concert on Feb. 22. Besides his wife, Marion Dubbs, he leaves his parents, Mr. and Mrs. Samuel Dubbs and a sister, Mrs. Edith Levine of Leominster. Funeral services will be held tomorrow at 11 a. m. in Levine Funeral Chapel, Harvard st., Brookline.

1952-1953 SEASON

U.S. TOUR ADVANCE CLIPPINGS

U.S. TOUR REVUES

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

JUL 2 - 1953

Symphony Hall Voted Tax Free

The Boston Board of Assessors has voted to make Symphony Hall, assessed on $500,000, tax exempt, Chairman Edmund J. Burke disclosed today.

The assessors, besides voting to relieve Boston Symphony Orchestra, Inc., of 1953 taxes amounting to $35,350, also agreed to refund $33,400 paid last year.

Burke said the tax-free vote followed a conference with Judge Charles C. Cabot, counsel for the corporation, two days ago.

In 1936, Burke said, the Supreme Judicial Court decreed that the hall could not be exempt because it then sold seasonal tickets and only a limited number benefited from the enterprise.

Since that time, the assessors concluded, the corporation stages radio broadcasts open to the public; sponsors concerts on the Esplanade and at Tanglewood, in the Berkshires, and his recordings available to th egeneral public.

The trustees of the orchestra originally asked the State Tax Appellate Board to refund all taxes in the past six years. It was finally agreed, however, that if the assessors would declare the hall tax free and refund last year's taxes, the corporation would waive the abatement sought from the previous years.

Cir. (D 45,961) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES

JUL 5 1953

Alberts Family Concerts Famous In European Cities

New York. (INS) — Like mother like daughter . . . that's how it is in the Alberts family.

The mother, Adele Alberts, was a noted singer of an earlier generation, who got her professional start appearing as guest artist with the late Serge Koussevitsky and the Boston Symphony Orchestra. Twenty years later, daughter Eunice made her singing debut with the same Dr. Koussevitsky and the Boston Symphony.

It is largely through the efforts of Eunice Alberts, who has since become a well-known concert and opera contralto, that there will be new stained-glass windows for the Cathedral of Reims and extensive restoration will go on in the Castle of Versailles.

Eunice and the Cecilia Society of Boston undertook a cathedral concert tour of France, giving performances in 10 of the great cathedrals in that country. Eunice reports that in every city there was overflow attendance and more than half the people in the audience were in their 20s and 30s, the age that usually goes in for popular, rather than sacred, music.

The group gave a concert in the great Cathedral of Notre Dame, the first time a civilian group had ever been invited to sing there.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

JUL 23 1953

Rites Are Held For Mrs. Hosmer

Mrs. Elizabeth Treen Hosmer, 96, one of the founders of the Boston Symphony Orchestra and aunt of Paul Treen, 6201 St. Charles, died last night at her home in Baton Rouge.

She had many friends in New Orleans and was here last at a reception in the Treen home on her 90th birthday.

Funeral services were held in Baton Rouge today, with interment scheduled in the Treen family burial plot near Boston.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 3 - 1953

SYMPHONY HALL EXEMPTED

Boston—(AP)—The board of assessors yesterday voted to exempt Symphony Hall from taxation. The hall, home of the Boston Symphony Orchestra, has been assessed in the past for $500,000 with the annual tax upwards of $30,000. Edmund J. Burke, board chairman, said the exemption was approved because of changes in the use of the hall since 1936. That year the Massachusetts Supreme Court ruled the hall was taxable because only season tickets were sold, thus limiting the number of people who could benefit from concerts.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

JUL 3 - 1953

CITY TO REFUND SYMPHONY TAX

Symphony Hall, assessed for $500,000 and owned by the Boston Symphony Orchestra, Inc., yesterday was declared tax free by the Boston Board of Assessors, which voted to refund the $33,400 tax paid by the organization last year as well as cancel its 1953 tax amounting to $35,350.

Chairman Edmund J. Burke said the assessors' action followed a conference with Judge Charles C. Cabot, counsel for the corporation.

The orchestra trustees, Burke disclosed, agreed to withdraw an appeal to the State Tax Appellate Board for refund of all taxes paid in the past six years.

The Supreme Judicial Court ruled in 1936 that Symphony Hall should not be tax free because it then sold seasonal tickets and only a limited number benefited.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JUL 19 1953

The Sounds of Our Times--- And Other Recorded Matters

By RUDOLPH ELIE

The record collector of today might legitimately ask if there is any safe chart through the deep waters of contemporary trade slogans employed by the record companies in sub-titling their labels. What, for instance, is Mercury's "Living Presence," Capitol's "Full Dimensional Sound," Victor's "Orthophonic," Remington's "Inner Ear Dimension," Vox' "UHF" and so on? And is one means of recording—for they all imply a special and individual excellence and fidelity—any better than any other?

The answers to these questions, if there is any answer, I must leave to the hi-fy experts, assuming any two hi-fy experts can agree on anything (so personal and imponderable is everyone's ability to describe precisely what they've heard). A record sound, however, that is obviously different and clearly suggests, without binaural reproducing equipment, a binaural quality, is to be found in several releases by Cook Records (a label sub-titled "Sounds of Our Times"). Remarkable fidelity is not hard to find these days on any label, and so it perhaps may not be said that the Cook record of Mozart's Symphony No. 40 in G minor by The New Orchestra Society of Boston conducted by Willis Page in a 10-inch LP is more remarkable than any other.

It is the different-ness I refer to, and so recommend the disc to the attention of the experts for study on either binaural or super hi-fy equipment. For those who, like myself, find more interest in musical than technical considerations, I may say it is an absolutely first rate traversal by musicians known to us all, smartly and correctly paced by the conductor, who has, in his few years as conductor of the Cecilia Society, lifted it from a group of dilettantes to a crack choral group that, ironically, under another's leadership during Mr. Page's absence on tour with the Boston Symphony, achieved an immense success this spring in Europe.

The spring and summer season has seen the committing to records of an unusual number of what can only be called novelties. Since their appeal appears to be to fairly special tastes, it doesn't seem necessary to do much more than mention them by name even though many of them are of considerable interest, as for example a rare selection of Spanish pieces from the time of Ferdinand and Isabella. This unusual disc, published by EMS, offers music for recorders, viols, lutes, minstrel harps and voices in curious combinations by such 15th century composers as Juan del Encina, Garcia Munoz and Luchas, but much of the music is anonymous—and most of it is interesting and beautiful. It is performed by the Pro Musica Antiqua under Safford Cape in what appears to be a most authentic way.

Victor's "Old Curiosity Shop," one of its Treasury of Immortal Performance series, offers such original versions as Helen Morgan singing "Bill," John Barrymore doing (with outrageous exaggeration) Hamlet's "Now I Am Alone," Will Rogers commenting on the topics of the day and various selections by Sophie Tucker, De Wolf Hopper, Marlene Dietrich and Maurice Chevalier. It's good fun, too. Victor also offers "Mr. President," a round-up of interesting or critical moments from the words of speeches by everyone from FDR to Eisenhower, to make a valuable historical document.

Remington presents Mona Paulee in two discs, one offering songs of Gershwin and Porter coupled with a miscellany under the heading of Twilight Concert, offering such things as Musetta's waltz and Rimsky's Capriccio Espagnole; the other offering Miss Paulee in songs of Romberg and Gershwin along with another Twilight Concert. They're light but attractive and well done. Esoteric, in a 10-inch disc, presents an interesting collection of the music of the Arabs, mostly popular Arab love songs performed by the Toraia orchestra of Algiers. This is the first of several issues to come and it is pretty fascinating stuff, too.

Richard Rodgers' "Slaughter on Tenth Avenue" is splendidly set forth by Arthur Fiedler and the Boston Pops for Victor coupled with other ballet selections (Sabre Dance, Age of Gold, Fancy Free, Rodeo, etc.), while Copland's Rodeo and Bernstein's Fancy Free in full version appear on the Capitol label as persuasively set forth by the Ballet Theater orchestra under Joseph Levine. In Westminster's "Curtain Time" series, the Westminster Light orchestra under Leslie Bridgewater does—and with a lot of gaiety, too—waltzes, polkas and dances by Johann Strauss and Joseph Gungl. Westminster, on 10-inch discs, also presents two volumes of fetching gypsy music by Antal Kocze and his band, a volume of stirring marches by the crack Deutchmeister band under Julius Herrmann, and a very April-in-Paris volume of Chansons de Paris voluptuously sung by Mira Jozello with a slick orchestral accompaniment.

Cir. (D 257,005) (S 216,910)

This Clipping From
NEWARK, N. J.
NEWS

JUL 5 - 1953

Lewisohn Lists Week's Features

With the veteran French conductor Pierre Monteux on the podium for concerts tomorrow, Tuesday, Wednesday and Thursday evenings, the third week of the 1953 Summer symphonic season at Lewisohn Stadium lists several features. An all-Tschaikowsky program tomorrow offers the stadium debut of Mme. Monique de la Bruchollerie, French pianist whose New York debut with the Boston Symphony in February of last year proved one of the successes of the season. An all-Beethoven program Thursday features violinist Mischa Elman. Another high spot is the first New York appearance in five years, on Saturday, of Alec Templeton, who will play the Second Rachmaninoff Piano Concerto with the stadium orchestra under Andre Kostelanetz and regale the audience with a group of his inimitable piano improvisations.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JUL 12 1953

New Issues Of Recored Music

By Edwin H. Schloss

ONE of the more important new recordings to reach general circulation is Eugene Ormandy's fine reading of **Prokofieff's Seventh Symphony**, final major work of the gifted Russian composer who died last March.

Maestro Ormandy made musical history when he conducted the Philadelphia Orchestra in the American premiere of the Prokofieff Seventh in the Academy of Music here on April 11. Now, he adds to the lustre of that occasion with this recorded version made for Columbia ($5.45). The Prokofieff score has considerable popular appeal. It is traditional in form, pervasively melodic and abounding in the crisp, concise phrasing long known as its composer's hallmark. The Philadelphians play it magnificently.

On the reverse Efrem Kurtz conducts the Royal Philharmonic Orchestra in a zestful performance of Prokofieff's popular **Lieutenant Kije Suite**—music irresistible in its clever pictorial aspects and elfin humor.

Another Prokofieff work, his violin **Concerto No. 2 in G minor**, especially notable for its lyrical quality and pervasive warmth, is played with brilliance and perception by Zino Francescatti (Columbia, $5.45), afforded the considerable support of the Philharmonic-Symphony Orchestra of New York under Dimitri Mitropoulos. The reverse contains Francescatti's sonorously lovely account of **Bach's Violin Concerto No. 2 in E**. George Szell conducts the Columbia Symphony Orchestra.

• • •

JESUS Maria Sanroma, long associated with the Boston Symphony Orchestra as piano soloist, gives technically brilliant, strong-fingered readings of Spanish piano music on a splendid recording from Polymusic ($5.95). Sanroma plays the **Quatre Pieces Espagnoles** and **Ritual Fire Dance** by Manuel de Falla, and Joaquin Turina's Sinerias, a seven-movement suite.

The Falla selections are pulsating, heel-clicking, melodic and richly varied. Turina's suite is charmingly sketched from a subtle harmonic palette that draws heavily upon sheer melody and low-keyed moods. Sanroma plays these delightful bits in the true Hispanic tradition.

Alexander Glazunoff and Nicolai Miaskovsky both were pupils of Rimsky-Korsakoff a quarter of a century apart. Both were to a mild extent composers of absolute music. And both have left their marks upon Russian music to a considerable degree. However, Glazunoff spent much of his creating life reliving the past, while Miaskovsky has followed the Soviet propaganda line right down the middle.

Both composers are handsomely represented on a new Urania microgrooving ($5.95): Glazunov by his **Seventh Symphony in F**, Miaskovsky by his **Lyric Concertino** in G. The Symphony is pastoral, somber, and deftly sparkling in its highpoint, the Scherzo. The Concertino reflects a Gallic approach to chamber orchestral writing. Both are performed in high good spirits by the Symphony Orchestra of Radio Berlin under Felix Lederer and Adolf Fritz Guhl.

• • •

GUITARISTS are having a merry fling with Spanish music these sultry days. Joining the trend toward music befitting a shaded hammock and a frosted glass, Remington is offering **Flamenco**, a noteworthy 12-inch LP containing eight saucy Iberian bits ($2.49). The Malaguenas, Boleros, etc., are played with fine feeling for their gypsy origin by Carlos Montova, himself a full-blooded gypsy from Madrid. Lydia Ibarrondo, accomplished Continental mezzo, is heard in The Daughter of Juan Alba and The Trifles of Love.

William Warfield, one of the finest young baritones of the day, and who will appear in recital for the Philadelphia Forum next season, has a warm feeling for the great standard songs as well as for considerably weightier music. Currently, Mr. W is heard to excellent advantage in **Deep River**, a low-priced Columbia item worthy of high consideration (10-inch LP, $2.85).

On this disk, Warfield sings folks songs, ballads and themes from the stage, six in all! Deep River, Water Boy, Without a Song, Mah Lindy Lou, Dusty Road, and Jeanie with the Light Brown Hair. He is supported in fine style by the Columbia Symphony Orchestra under Lehman Engel.

• • •

THE superlatively silken qualities of the Philadelphia Orchestra have seldom shimmered so luxuriously as in Sibelius' Lemminkainen Suite on a new Columbia LP, engineered and balanced to near perfection ($5.45). Eugene Ormandy and his men play this marvellously epic and dramatic music without repression or exaggeration. The result is pure Sibelius in an authoritative performance.

Two more tone poems, lush and sensuous in nature, and highly impassioned though without sentimentality, offer an interesting back-to-back comparison on a Capitol disc ($4.98). They are Alexander Scriabin's Poem of Ecstasy and Charles Martin Loeffler's Pagan Poem. Both are highly imaginative fantasias, supersensitive and joyous. Both are poetically realised by the Paris Philharmonic Orchestra and Manuel Rosenthal.

Richard Strauss' first extended ensemble works . . . Suite for Wind Group in B flat, Op. 4, and Serenade for Wind Group in E flat, Op. 7 . . . are played by 13 members of the Vienna Philharmonic Wind Group (Westminster, $5.95). This is early Strauss, delightfully mingling humor, sentiment and youthful naivete.

In Spanish Piano Music George Copeland, who is a distinguished specialist in music of the late 19th century, is heard in some thirteen works by Albeniz, Nin, Mompou, Infante, Turina and Granados (MGM, [illegible]). All are subtly played, romantically colored and brilliantly styled. Reproduction matches topnotch performance.

also page 38 ✓

[251]

1952-1953 SEASON

U.S. TOUR [illegible]

U.S. TOUR REVUES

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

JUL 2 - 1953

Symphony Hall Voted Tax Free

The Boston Board of Assessors has voted to make Symphony Hall, assessed on $500,000, tax exempt, Chairman Edmund J. Burke disclosed today.

The assessors, besides voting to relieve Boston Symphony Orchestra, Inc., of 1953 taxes amounting to $35,350, also agreed to refund $33,400 paid last year.

Burke said the tax-free vote followed a conference with Judge Charles C. Cabot, counsel for the corporation, two days ago.

In 1936, Burke said, the Supreme Judicial Court decreed that the hall could not be exempt because it then sold seasonal tickets and only a limited number benefited from the enterprise.

Since that time, the assessors concluded, the corporation stages radio broadcasts open to the public; sponsors concerts on the Esplanade and at Tanglewood, in the Berkshires, and his recordings available to th egeneral public..

The trustees of the orchestra originally asked the State Tax Appellate Board to refund all taxes in the past six years. It was finally agreed, however, that if the assessors would declare the hall tax free and refund last year's taxes, the corporation would waive the abatement sought from the previous years.

Cir. (D 46,761) (S 56,543)

This Clipping From
EL PASO, TEX.
TIMES

JUL 5 1953

Alberts Family Concerts Famous In European Cities

New York. (INS) — Like mother like daughter . . . that's how it is in the Alberts family.

The mother, Adele Alberts, was a noted singer of an earlier generation, who got her professional start appearing as guest artist with the late Serge Koussevitsky and the Boston Symphony Orchestra. Twenty years later, daughter Eunice made her singing debut with the same Dr. Koussevitsky and the Boston Symphony.

It is largely through the efforts of Eunice Alberts, who has since become a well-known concert and opera contralto, that there will be new stained-glass windows for the Cathedral of Reims and extensive restoration will go on in the Castle of Versailles.

Eunice and the Cecilia Society of Boston undertook a cathedral concert tour of France, giving performances in 10 of the great cathedrals in that country. Eunice reports that in every city there was overflow attendance and more than half the people in the audience were in their 20s and 30s, the age that usually goes in for popular, rather than sacred, music.

The group gave a concert in the great Cathedral of Notre Dame, the first time a civilian group had ever been invited to sing there.

Cir. (D 97,494)

This Clipping From
NEW ORLEANS, LA.
STATES

JUL 2 3 1953

Rites Are Held For Mrs. Hosmer

Mrs. Elizabeth Treen Hosmer, 96, one of the founders of the Boston Symphony Orchestra and aunt of Paul Treen, 6201 St. Charles, died last night at her home in Baton Rouge.

She had many friends in New Orleans and was here last at a reception in the Treen home on her 90th birthday.

Funeral services were held in Baton Rouge today, with interment scheduled in the Treen family burial plot near Boston.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 3 - 1953

SYMPHONY HALL EXEMPTED

Boston—(AP)—The board of assessors yesterday voted to exempt Symphony Hall from taxation. The hall, home of the Boston Symphony Orchestra, has been assessed in the past for $500,000 with the annual tax upwards of $30,000. Edmund J. Burke, board chairman, said the exemption was approved because of changes in the use of the hall since 1936. That year the Massachusetts Supreme Court ruled the hall was taxable because only season tickets were sold, thus limiting the number of people who could benefit from concerts.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

JUL 3 - 1953

CITY TO REFUND SYMPHONY TAX

Symphony Hall, assessed for $500,000 and owned by the Boston Symphony Orchestra, Inc., yesterday was declared tax free by the Boston Board of Assessors, which voted to refund the $33,400 tax paid by the organization last year as well as cancel its 1953 tax amounting to $35,350.

Chairman Edmund J. Burke said the assessors' action followed a conference with Judge Charles C. Cabot, counsel for the corporation.

The orchestra trustees, Burke disclosed, agreed to withdraw an appeal to the State Tax Appellate Board for refund of all taxes paid in the past six years.

The Supreme Judicial Court ruled in 1936 that Symphony Hall should not be tax free because it then sold seasonal tickets and only a limited number benefited.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JUL 19 1953

The Sounds of Our Times--- And Other Recorded Matters

By RUDOLPH ELIE

The record collector of today might legitimately ask if there is any safe chart through the deep waters of contemporary trade slogans employed by the record companies in sub-titling their labels. What, for instance, is Mercury's "Living Presence," Capitol's "Full Dimensional Sound," Victor's "Orthophonic," Remington's "Inner Ear Dimension," Vox' "UHF" and so on? And is one means of recording—for they all imply a special and individual excellence and fidelity—any better than any other?

The answers to these questions, if there is any answer, I must leave to the hi-fy experts, assuming any two hi-fy experts can agree on anything (so personal and imponderable is everyone's ability to describe precisely what they've heard). A record sound, however, that is obviously different and clearly suggests, without binaural reproducing equipment, a binaural quality, is to be found in several releases by Cook Records (a label sub-titled "Sounds of Our Times"). Remarkable fidelity is not hard to find these days on any label, and so it perhaps may not be said that the Cook record of Mozart's Symphony No. 40 in G minor by The New Orchestra Society of Boston conducted by Willis Page in a 10-inch LP is more remarkable than any other.

It is the different-ness I refer to, and so recommend the disc to the attention of the experts for study on either binaural or super hi-fy equipment. For those who, like myself, find more interest in musical than technical considerations, I may say it is an absolutely first rate traversal by musicians known to us all, smartly and correctly paced by the conductor, who has, in his few years as conductor of the Cecilia Society, lifted it from a group of dilettantes to a crack choral group that, ironically, under another's leadership during Mr. Page's absence on tour with the Boston Symphony, achieved an immense success this spring in Europe.

The spring and summer season has seen the committing to records of an unusual number of what can only be called novelties. Since their appeal appears to be to fairly special tastes, it doesn't seem necessary to do much more than mention them by name even though many of them are of considerable interest, as for example a rare selection of Spanish pieces from the time of Ferdinand and Isabella. This unusual disc, published by EMS, offers music for recorders, viols, lutes, minstrel harps and voices in curious combinations by such 15th century composers as Juan del Encina, Garcia Munoz and Luchas, but much of the music is anonymous—and most of it is interesting and beautiful. It is performed by the Pro Musica Antiqua under Safford Cape in what appears to be a most authentic way.

Victor's "Old Curiosity Shop," one of its Treasury of Immortal Performance series, offers such original versions as Helen Morgan singing "Bill," John Barrymore doing (with outrageous exaggeration) Hamlet's "Now I Am Alone," Will Rogers commenting on the topics of the day and various selections by Sophie Tucker, De Wolf Hopper, Marlene Dietrich and Maurice Chevalier. It's good fun, too. Victor also offers "Mr. President," a round-up of interesting or critical moments from the words of speeches by everyone from FDR to Eisenhower, to make a valuable historical document.

Remington presents Mona Paulee in two discs, one offering songs of Gershwin and Porter coupled with a miscellany under the heading of Twilight Concert, offering such things as Musetta's waltz and Rimsky's Capriccio Espagnole; the other offering Miss Paulee in songs of Romberg and Gershwin along with another Twilight Concert. They're light but attractive and well done. Esoteric, in a 10-inch disc, presents an interesting collection of the music of the Arabs, mostly popular Arab love songs performed by the Toraia orchestra of Algiers. This is the first of several issues to come and it is pretty fascinating stuff, too.

Richard Rodgers' "Slaughter on Tenth Avenue" is splendidly set forth by Arthur Fiedler and the Boston Pops for Victor coupled with other ballet selections (Sabre Dance, Age of Gold, Fancy Free, Rodeo, etc.), while Copland's Rodeo and Bernstein's Fancy Free in full version appear on the Capitol label as persuasively set forth by the Ballet Theater orchestra under Joseph Levine. In Westminster's "Curtain Time" series, the Westminster Light orchestra under Leslie Bridgewater does—and with a lot of gaiety, too—waltzes, polkas and dances by Johann Strauss and Joseph Gungl. Westminster, on 10-inch discs, also presents two volumes of fetching gypsy music by Antal Kocze and his band, a volume of stirring marches by the crack Deutchmeister band under Julius Herrmann, and a very April-in-Paris volume of Chansons de Paris voluptuously sung by Mira Jozello with a slick orchestral accompaniment.

Cir. (D 257,005) (S 216,910)

This Clipping From
NEWARK, N. J.
NEWS

JUL 5 - 1953

Lewisohn Lists Week's Features

With the veteran French conductor Pierre Monteux on the podium for concerts tomorrow, Tuesday, Wednesday and Thursday evenings, the third week of the 1953 Summer symphonic season at Lewisohn Stadium lists several features. An all-Tschaikowsky program tomorrow offers the stadium debut of Mme. Monique de la Bruchollerie, French pianist whose New York debut with the Boston Symphony in February of last year proved one of the successes of the season. An all-Beethoven program Thursday features violinist Mischa Elman. Another high spot is the first New York appearance in five years, on Saturday, of Alec Templeton, who will play the Second Rachmaninoff Piano Concerto with the stadium orchestra under Andre Kostelanetz and regale the audience with a group of his inimitable piano improvisations.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JUL 12 1953

New Issues Of Recored Music

By Edwin H. Schloss

ONE of the more important new recordings to reach general circulation is Eugene Ormandy's fine reading of **Prokofieff's Seventh Symphony**, final major work of the gifted Russian composer who died last March.

Maestro Ormandy made musical history when he conducted the Philadelphia Orchestra in the American premiere of the Prokofieff Seventh in the Academy of Music here on April 11. Now, he adds to the lustre of that occasion with this recorded version made for Columbia ($5.45). The Prokofieff score has considerable popular appeal. It is traditional in form, pervasively melodic and abounding in the crisp, concise phrasing long known as its composer's hallmark. The Philadelphians play it magnificently.

On the reverse ~~Efrem Kurtz con-~~ducts the Royal Philharmonic Orchestra in a zestful performance of Prokofieff's popular **Lieutenant Kije Suite**—music irresistible in its clever pictorial aspects and elfin humor.

Another Prokofieff work, his **Violin Concerto No. 2 in G minor**, especially notable for its lyrical quality and pervasive warmth, is played with brilliance and perception by Zino Francescatti (Columbia, $5.45), afforded the considerable support of the Philharmonic-Symphony Orchestra of New York under Dimitri Mitropoulos. The reverse contains Francescatti's sonorously lovely account of **Bach's Violin Concerto No. 2 in E.** George Szell conducts the Columbia Symphony Orchestra.

• • •

JESUS Maria Sanroma, long associated with the Boston Symphony ~~Orchestra~~ as piano soloist, gives technically brilliant, strong-fingered readings of Spanish piano music on a splendid recording from Polymusic ($5.95). Sanroma plays the **Quatre Pieces Espagnoles** and **Ritual Fire Dance** by Manuel de Falla, and Joaquin Turina's Nineries, a seven-movement suite.

The Falla selections are pulsating, heel-clicking, melodic and richly varied. Turina's suite is charmingly sketched from a subtle harmonic palette that draws heavily upon sheer melody and low-keyed moods. Sanroma plays these delightful bits in the true Hispanic tradition.

Alexander Glazunoff and Nicolai Miaskovsky both were pupils of Rimsky-Korsakoff a quarter of a century apart. Both were to a mild extent composers of absolute music. And both have left their marks upon Russian music to a considerable degree. However, Glazunoff spent much of his creating life reliving the past, while Miaskovsky has followed the Soviet propaganda line right down the middle.

Both composers are handsomely represented on a new Urania microgrooving ($5.95): **Glazunov** by his **Seventh Symphony in F**, **Miaskovsky** by his **Lyric Concertino** in G. The Symphony is pastoral, somber, and deftly sparkling in its highpoint, the Scherzo. The Concertino reflects a Gallic approach to chamber orchestral writing. Both are performed in high good spirits by the Symphony Orchestra of Radio Berlin under Felix Lederer and Adolf Fritz Guhl.

GUITARISTS are having a merry fling with Spanish music these sultry days. Joining the trend toward music befitting a shaded hammock and a frosted glass, Remington is offering **Flamenco**, a noteworthy 12-inch LP, containing eight saucy Iberian bits ($3.49). The Malaguenas, Boleros, etc., are played with fine feeling for their gypsy origin by Carlos Montova, himself a full-blooded gypsy from Madrid. Lydia Ibarrondo, accomplished Continental mezzo, is heard in The Daughter of Juan Alba and The Trifles of Love.

William Warfield, one of the finest young baritones of the day, and who will appear in recital for the Philadelphia Forum next season, has a warm feeling for the great standard songs as well as for considerably weightier music. Currently, Mr. W is heard to excellent advantage in **Deep River**, a low-priced Columbia item worthy of high consideration (10-inch LP, $2.85).

On this disk, Warfield sings folks songs, ballads and themes from the stage, six in all! Deep River, Water Boy, Without a Song, Mah Lindy Lou, Dusty Road, and Jeanie with the Light Brown Hair. He is supported in fine style by the Columbia Symphony Orchestra under Lehman Engel.

• • •

THE superlatively silken qualities of the Philadelphia Orchestra have seldom shimmered so luxuriously as in Sibelius' Lemminkainen Suite on a new Columbia LP, engineered and balanced to near perfection ($5.45). Eugene Ormandy and his men play this marvellously epic and dramatic music without repression or exaggeration. The result is pure Sibelius in an authoritative performance.

Two more tone poems, lush and sensuous in nature, and highly impassioned though without sentimentality, offer an interesting back-to-back comparison on a Capitol disc ($4.98). They are Alexander Scriabin's Poem of Ecstasy and Charles Martin Loeffler's Pagan Poem. Both are highly imaginative fantasias, supersensitive and joyous. Both are poetically realized by the Paris Philharmonic Orchestra and Manuel Rosenthal.

Richard Strauss' first extended ensemble works . . . Suite for Wind Group in B flat, Op. 4, and Serenade for Wind Group in E flat, Op. 7 . . . are played by 13 members of the Vienna Philharmonic Wind Group (Westminster, $5.95). This is early Strauss, delightfully mingling humor, sentiment and youthful naivete.

In Spanish Piano Music George Copeland, who is a distinguished specialist in music of the late 19th century, is heard in some thirteen works by Albeniz, [illegible], Mompou, Infante, Turina and Granados (MGM, $4.85). All are subtly played, [illegible] and brilliantly styled. Reproduction matches topnotch performance.

[251]

PICTURED ABOVE, Cliff Geers, Assistant Superintendent of the Baldwin Division of The Baldwin Piano Company, explains to members of the Boston Symphony Orchestra Baldwin's unique system of testing tuning pin holes prior to pinning. From left to light: Gino Cioffi, 1st clarinet; Cliff Geers; Jerome Lipson, viola; Emil Kornsand, violin; Minot Beale, violin; Georges Fourel, viola; Richard Plaster, contra-bassoon; Carlos Pinfield, violin.

Boston Symphony Orchestra Visits Baldwin During Tour

The members of the world famous Bos-

Souvenir Program of Boston Symphony's Transcontinental Tour Stars Baldwin Piano

THE program accompanying the Boston Symphony Orchestra on its transcontinental tour of the United States is a beautiful example of fine printing and composition. It befits that famed musical organization, now in its 72nd season.

The covers have a background of peach and the lettering is black on peach and egg-shell on black. Illustrations, both photographs and line drawings, are large and sharp, while the printing is most readable and well-spaced.

The back cover of the program is a tribute to the Boston Symphony Orchestra by the Baldwin Piano Co., Cincinnati. The copy says, in part, "—true perfection is a mountain without a top—a goal just out of reach ,yet never out of sight." It draws the parallel between organizations such as the Boston Symphony and the Baldwin Piano Co. in their efforts to constantly improve their contributions to fine music. Baldwin acknowledges pride in the fact that the artistic achievements of the Baldwin piano are recognized by this great musical organization.

The program's inside front cover lists the names of Charles Munch, music director; Richard Burgin, associate conductor, and Pierre Monteux, guest conductor. George E. Judd is manager of the organization, assisted by T. D. Perry, Jr. and N. S. Shirk. Fifteen citizens of Boston comprise the board of trustees.

After a description of New England and its cultural influence on America, the editorial content is devoted to the past and present of the Boston Symphony. The organization was founded by the late Henry L. Higginson in 1881 and has, through

MAY, 1953

Record Review

By John Burk

PROKOFIEFF: Symphony No. 5 in B major, Op. 100, recorded by the Danish State Radio Orchestra conducted by

20 just released are a milestone in themselves, for all six here make their debut in LP. They speak proudly for the performers and for the mechanical reproduction. Alexander Schneider seems to have imbued his fellows with his impeccable chamber style. The ensemble is clean, musicianly and finely balanced. The sonority will please the purists, for it is light and buoyant, with just sufficient body. The resonance is a shade on the under side which makes for perfect clarity in the numerous pages of counterpoint.

If there are any unbelievers so insufficiently acquainted with the earlier Haydn so as to call him "naive," Op. 20 will soon disabuse them. There is abundant proof here that when Haydn chose a simple subject, he was craftily planning to ply his skill upon it the more subtly and intricately. As for his gay finales, found for example in No. 4, they show but one of his many sides. Op. 20 is not only many sided — it is boldly experimental. Three of these quartets end with a fugue; the subject from No. 5 might have come right out of Bach. All three are manipulated with a smoothness which adapts the antiquated form to the *style gallant*. No. 3 and 5 especially abandon sparkle for a warm flow of voices soberly ingratiating and forceful, prophetic of Beethoven's Op. 59. No. 2. has a remarkable slow movement of tragic accents and, episodically speaking, there are challenging innovations throughout. Players will welcome the restoration of the *Urtext* from the original manuscript in many cases detailed, in some cases important, such as the counter-subject of the fugue in No. 5. The collection thus rich in variety will be a delight to anyone tempted by a scattered acquaintance with Haydn's quartets into a more thoroughgoing exploration.

BOITO: *Mefistofele,* opera in four acts, Prologue and Epilogue (complete in three 12-inch LP records, boxed) by the Orchestra and Chorus of the Opera di Milano, Franko di Capriano conducting. Urania LP-230.

Of those operas which have many engaging qualities but must rely upon recordings to be heard, there is Boito's *Mefistofele,* which since the death of Cha-

(Continued on Page 9)

:heck list of records to be purchased.

Good Listening. April 1956

RECORD REVIEW—(Cont.)

liapin has not been produced hereabouts for lack of a star basso. Only in Italy does it strongly hold the stage. This recording proves that *Mefistofele* abounds in melody of the dramatic sort, rich individual ingenuity, both orchestrally and vocally — in all, an engrossing opera.

Boito had his primary musical training in his native Italy but studied in Germany and France, absorbing here and there much material for his own uses. Like Busoni, he was an intellectual, a cosmopolitan artist, who could not write an opera without reverting to his Italian blood. Boito was thus an eclectic — but an eclectic in the sense that having gathered various styles, he assembled them and truly transformed them into one of his own. His choral writing, especially in the Prologue where the Prince of Hell stands surrounded by the hosts of heaven, is striking and often beautiful; the characterization of Evil One is convincing, although the sulphurous flames that flicker about him, musically speaking, are sometimes more ingratiating than fearful. Giulio Neri sings him well and is well supported by the strong and sure voice of Gianni Poggi as Faust, Rosetta Noli as Margherita and an otherwise adequate cast. The orchestral writing has much verve and charm (except for a too constant recourse to the cymbals). He gives each principal aria, of which there are several, an instrumental introduction, thus establishing its mood. Often we get away from Italy rather refreshingly, but in the big ensembles he flies inevitably to Verdi — the best Verdi to be sure.

PICTURED ABOVE, Cliff Geers, Assistant Superintendent of the Baldwin Division of The Baldwin Piano Company, explains to members of the Boston Symphony Orchestra Baldwin's unique system of testing tuning pin holes prior to pinning. From left to light: Gino Cioffi, 1st clarinet; Cliff Geers; Jerome Lipson, viola; Emil Kornsand, violin; Minot Beale, violin; Georges Fourel, viola; Richard Plaster, contra-bassoon; Carlos Pinfield, violin.

Boston Symphony Orchestra Visits Baldwin During Tour

The members of the world famous Bos-

Souvenir Program of Boston Symphony's Transcontinental Tour Stars Baldwin Piano

THE program accompanying the Boston Symphony Orchestra on its transcontinental tour of the United States is a beautiful example of fine printing and composition. It befits that famed musical organization, now in its 72nd season.

The covers have a background of peach and the lettering is black on peach and egg-shell on black. Illustrations, both photographs and line drawings, are large and sharp, while the printing is most readable and well-spaced.

The back cover of the program is a tribute to the Boston Symphony Orchestra by the Baldwin Piano Co., Cincinnati. The copy says, in part, "—true perfection is a mountain without a top—a goal just out of reach ,yet never out of sight." It draws the parallel between organizations such as the Boston Symphony and the Baldwin Piano Co. in their efforts to constantly improve their contributions to fine music. Baldwin acknowledges pride in the fact that the artistic achievements of the Baldwin piano are recognized by this great musical organization.

The program's inside front cover lists the names of Charles Munch, music director; Richard Burgin, associate conductor, and Pierre Monteux, guest conductor. George E. Judd is manager of the organization, assisted by T. D. Perry, Jr. and N. S. Shirk. Fifteen citizens of Boston comprise the board of trustees.

After a description of New England and its cultural influence on America, the editorial content is devoted to the past and present of the Boston Symphony. The organization was founded by the late Henry L. Higginson in 1881 and has, through

---

Weather

W N A C

12:25-12:30 Music Box
1:45-2:00 Cedric Foster
7:00-7:15 Fulton Lewis
7:30-7:45 Gabriel Heater
9:05-9:30 Rod and Gun Club of the Air
10:00-10:15 Frank Edwards
11:15-11:30 The U. N. Today

W P T L

9:00-10:00 Warsaw Concerto — Addinsell — (C), Symphony No 3 in A Minor — Mendelssohn — (V), Concerto in D Minor for 2 Violins & Orch. — Bach—(V)

W X H R

5:00-6:00 Rondo in A for Violin and Strings (Schubert) (CHS), The "Grandma Moses" Suite (Martin) (C), Symphonic Suite "Masquerade" (Khatchaturian) (V)
6:00-11:00 Special Holy Week performance of "Parsifal" (Wagner) with Wolfgang Windgassen (Parsifal) Marta Moedl (Kundry) Ludwig Weber (Gurnamanz), Bayreuth Festival Orchestra and Chorus, Hans Knappertsbusch, conductor (L)

Friday, Apr. 3

W B U R

2:00-2:05 WBUR News Roundup
2:05-4:00 World's Great Music, Orchestral highlights from "Der Ring des Nibelungen" (Wagner) (U); Quartet Concerto, Op. 131 (Spohn) (U); Clarinet Concerto in F Minor (Spohn) (U)
4:00-5:00 Chamber Music, Quintet No 1 in D (Johann Friedrick Peter) (NR); String Quartet No 2 (Ives) (Per)
5:00-5:30 To be announced
5:30-6:00 Music for the Late Afternoon
6:00-6:15 WBUR News Roundup
6:15-6:30 Speaking of Sports
6:30-6:45 Dinnertime Pops, The Minstrel Boy (Tradition) (C); The Garden Where the Praties Grow (Traditional) (C); The Rose

6:00-7:00
Lyons,
Backgrou
Weather
Music,
on a Th
7:00-8:00
phony.
Woodwor
sity. (re
8:00-8:15
The Pic
Hevessy.
Born, B
8:15-8:30
8:30-10:00
gress
String
FM Ne
10:00 N
(rebroad

9:00-10:00

12:25-12:3
1:45-2:00
7:00-7:15
7:30-7:45
9:30-10:00
Records
10:00-10:1
11:15-11:3

9:00-10:00
erture
From th
erby —
No 34 in
— (V)

5:00-6:00
from th
(L), R
Opus 5
chestra
Sympho
"Chopst
(C), Su
ier) (N
6:00-7:00
Advice
voiceless
brainless
Rienzi
(C)
7:00-8:00
2 in D
ven)
in E fl
and Cel
8:00-11:00
perform

Record Review

By JOHN BURK

PROKOFIEFF: Symphony No. 5 in B major, Op. 100, recorded by the Danish State Radio Orchestra conducted by Eric Tuxen. London LL-672.

When Prokofieff came to Boston to conduct its orchestra in 1938 he reminded interviewers that he had written several symphonies still unnoticed and unplayed, of which the *Fourth,* composed for the Boston Symphony Orchestra, had been performed once and promptly shelved. He was piqued that public attention turned only to his pictorial music for ballet or the films.

At that time it was apparent that as an artist he had a mind and a will of his own. He subsequently proved his point by composing two more symphonies which were not only his most serious but perhaps were destined to be his most lasting (his Seventh Symphony is still to be heard in the Western world). Time may tell that he composed these two in inward but stubborn defiance of an officialdom that compelled him on threat of extinction to make a formal obeissance. It is plain enough that the Fifth Symphony was the work of the erstwhile *"enfant terrible"* who capitulated to no one.

The time has come for an up-to-date recording of the Fifth Symphony. This one is of a high order as regards performance and a brilliant product of recording technique.

HAYDN: Six String Quartets Op. 20 (in three 12-inch LP records) by the Schneider Quartet. The Haydn Society HSQ-F.

In recording the 85 quartets of Haydn, the Haydn Society will really have made recording history. The six quartets of Op. 20 just released are a milestone in themselves, for all six here make their debut in LP. They speak proudly for the performers and for the mechanical reproduction. Alexander Schneider seems to have imbued his fellows with his impeccable chamber style. The ensemble is clean, musicianly and finely balanced. The sonority will please the purists, for it is light and buoyant, with just sufficient body. The resonance is a shade on the under side which makes for perfect clarity in the numerous pages of counterpoint.

If there are any unbelievers so insufficiently acquainted with the earlier Haydn so as to call him "naive," Op. 20 will soon disabuse them. There is abundant proof here that when Haydn chose a simple subject, he was craftily planning to ply his skill upon it the more subtly and intricately. As for his gay finales, found for example in No. 4, they show but one of his many sides. Op. 20 is not only many sided — it is boldly experimental. Three of these quartets end with a fugue; the subject from No. 5 might have come right out of Bach. All three are manipulated with a smoothness which adapts the antiquated form to the *style gallant.* No. 3 and 5 especially abandon sparkle for a warm flow of voices soberly ingratiating and forceful, prophetic of Beethoven's Op. 59. No. 2. has a remarkable slow movement of tragic accents and, episodically speaking, there are challenging innovations throughout. Players will welcome the restoration of the *Urtext* from the original manuscript in many cases detailed, in some cases important, such as the counter-subject of the fugue in No. 5. The collection thus rich in variety will be a delight to anyone tempted by a scattered acquaintance with Haydn's quartets into a more thoroughgoing exploration.

BOITO: *Mefistofele,* opera in four acts, Prologue and Epilogue (complete in three 12-inch LP records, boxed) by the Orchestra and Chorus of the Opera di Milano, Franko di Capriano conducting. Urania LP-230.

Of those operas which have many engaging qualities but must rely upon recordings to be heard, there is Boito's *Mefistofele,* which since the death of Cha-

(Continued on Page 9)

Use each month's Review as your check list of records to be purchased.

Good Listening. April 1953

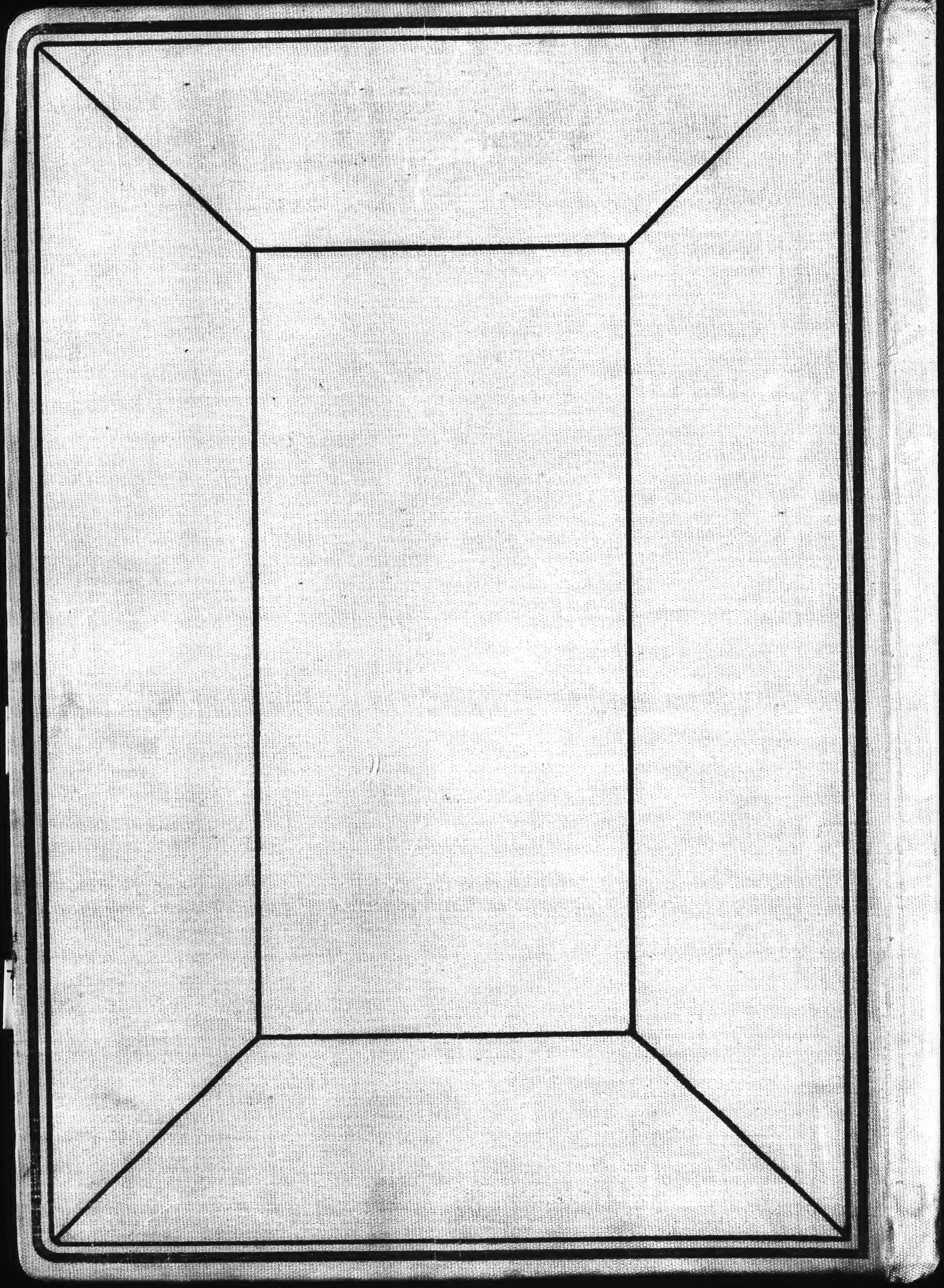
CHARLES MUNCH VISITS OUR WEST

Howard Taubman, music editor of the New York Times, traveled with the Boston Symphony Orchestra on its tour of the United States in the spring of 1953, and sent to his paper under the heading "Unrelated Notes" a personal impression of Mr. Munch as a travelling companion. The paragraph was labeled "Humility":

> "There are many musicians who talk about the need for humility in the artist, but Charles Munch, permanent conductor of the Boston Symphony, is one of the rare performers who has it. A shy, introspective man, he is not easy to get to know.
>
> "It was his idea that Mr. Monteux should have the first of two concerts in San Francisco because this would be something like the return of the native. At lunch with several friends in Fresno, the day before Mr. Monteux' appearance with the Boston Symphony in San Francisco, Mr. Munch's eyes glowed as he spoke of the big occasion the next evening. He could hardly wait for it, he said, and he wouldn't miss it for the world.
>
> " 'I have known two conductors who were masters,' Mr. Munch said with the utmost seriousness. 'Toscanini and Monteux.'
>
> "After his Los Angeles concert, which roused an audience of more than 6,000 in the Shrine Auditorium to a tumultuous ovation, Mr. Munch was a guest at a small supper party at the home of the Alfred Wallensteins. Moved by the excitements of the day, he made a few gracious remarks, and presently he was talking about the meaning of true devotion to art.
>
> " 'We shall never, never, never equal the consuming passion of the other days,' he cried, and clearly he meant himself too. 'My father and his friend Albert Schweitzer would sit for hours discussing how to play a phrase in a Bach chorale-prelude, and they would get so mad at each other they would smash choice, antique chairs.'
>
> Mr. Munch picked up what looked like a fine chair and flung it violently to the floor. He did not smash it, but he was wrought up enough to do so. Probably recalled just in time that it was not his chair."

In San Francisco, he was sought for an interview by Marie Hicks Davidson of the Call Bulletin. "Like the late President Coolidge," wrote Miss Davidson, "Conductor Munch is not prodigal with words. He is tall, handsome, silver-haired and possessed of great dignity of bearing. He smiled as he recalled his last visit to this city." Mr. Munch made the following statemtn:

> "We came by bus and were rather wearisome. This time we came by train. That time, in 1947, I was conductor of the Paris National Orchestra, and this time with the Boston Symphony. The difference is very pleasant.
>
> "This trip across the continent, which started last April 20, has revealed to me and the musicians the immense wealth of the nation, and the tremendous eagerness of the public for music. It takes a symphony concert as its just due, not as a great treat. That is very good."



END OF
VOLUME

END OF REEL

PLEASE
REWIND